

Inclusion/Exclusion:

Redressing a lack of representativity in public art, monuments, museums and exhibitions

11 – 14 November 2026

Much emphasis in the making and commissioning of contemporary public art and monuments is directed at countering the preponderance of works associated with authoritarianism, injustices or biases with representations of leaders or events associated with resistance against oppression or prejudice. A similar orientation is often at play in museums and exhibitions. As in the domains of public art or heritage sites, museums often reconfigure their collections to remedy past injustices or omissions. Curators are focused on producing exhibitions that challenge the biases or occlusions that may have shaped displays historically, instead giving focus to the perspectives of different groups and social sectors.

Accompanying such reckonings has been a focus on attracting and accommodating diverse viewers. In the domain of public art, new works may be conceptualised with strategies in mind for actively involving viewers and recognising their potentially varied positionalities. Or works have been developed spontaneously or informally in response to popular sentiment. Likewise, heritage sites have been devised or reconfigured to enable viewer involvement as well as diversify audiences. Similar concerns often underpin contemporary exhibitions or the displays of collections in museums. Rather than being narrowly didactic, exhibitions are devised to be interactive, affective, or with open-ended meanings. There is also increased awareness of the varied positionalities of viewers and how this may inform their experiences of exhibitions.

In this conference, we feature papers that critique exclusionary tropes or practices in public art, monuments, heritage sites or museums, while also considering the many complexities involved in enabling inclusion

VENUE | Offices of the SARChI Chair in South African Art and Visual Culture, University of Johannesburg, 33 Twickenham Avenue, Auckland Park, Johannesburg.

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Wednesday 11 November

09.00	Welcome by Prof Federico Freschi, Executive Dean of the Faculty of Art, Design and Architecture, University of Johannesburg.
KEYNOTE	
09.15 – 10. 15	*Erika Doss,* Monuments are Mortal: Rethinking Permanence and Purpose in 21st-Century Public Art
10.15 – 10.45	Tea/coffee break
PANEL 1 | COLLABORATIVE INITIATIVES	
10.45 – 11.30	*Kate Bonansinga*, Get Out the Vote: Shepard Fairey, Public Murals and Urban Regeneration in Cincinnati, Ohio
11.30 – 12.15	*Paul Hendricks* and *Donovan Ward*, Imagining futures, engaging the past: Youth and the making of the United Democratic Front (UDF) Memorial
12.15 – 13.00	*Karen von Veh*, Disasters of War: Participatory/collaborative methodologies for anti-monumental art
13.00 - 14.00	Lunch
PANEL 2 | PUBLIC ART IN UNIVERSITY CONTEXTS	
14.00 - 14.45	*Veronica Bremer*, Displacing the Centre: Yampolsky, Street Art, and the Politics of Visibility in Public Space.
14.45 – 15.39	*Alesha Bredel*, Beyond the Brass: Arts-Informed Interventions to Address Historical Institutional Exclusion at Stellenbosch University
15.30 – 16.00	Tea/coffee break
PANEL 3 | PUBLIC ART AND HERITAGE IN CAPE TOWN	
16.00 – 16.45	*Alexa Lipparoni*, Monumentality and Managed Redress: An Ethnographic Account of Visual Hierarchy in Cape Town's Church Square
16,45 – 17.30	*Heidi Lu*, Unknown Lives, Lived Spaces: Curatorial Imagination at the Slave Lodge, *Cape Town*
17.30 – 18.15	*Kim Gurney*, The private life of public art: Following the archival trail of Cape Town's Public Sculpture Competition (1994-2007)
18.15	Refreshments
18.30 – 20.00	Dinner at 33 Twickenham Avenue

Thursday 12 November

PANEL 4 | INTERVENTIONS TO MONUMENTS AND HERITAGE SITES	
08.45 – 09.30	*Stephen Bottomley and Jane Milosch*, Communities and interactions beyond material hierarchies
09.30 – 10.15	*Irene Bronner*, Changing "Our" to "All": Penny Siopis's *Tula Tula* and what rededication cannot redress
10.15 – 10.45	Tea/coffee break
10.45 – 11.30	*Laura A. Macaluso*, The Afterlives of Declaration House: Public Art, Memory, and Interpretation in Philadelphia's Founding Landscape
11.30 – 12.15	*Lawrence Bird*, The Queen's Fate: Political statuary and Indigenous trauma at the Manitoba legislature
12.15 – 13.-00	*Emma Colombi*, *Tra Cielo e Terra*. A Photographic Critique of the Exclusion of Women from Milanese Statuary
13.00 – 14.00	Lunch

PANEL 5 | ENGAGING WITH HISTORIES OF RACISM AND TORTURE THROUGH PUBLIC ART

14.00 – 14.45 *Roberto Conduru*, Tearing down colonial pillars: Jaime Lauriano on *pelourinhos*

14.45 – 15.30 *Brenda Schmahmann*, Memorialising a victim of police brutality: Usha Seejarim's *Death by Drowning* in Bremen

15.30 – 16.00 Tea/coffee break

PANEL 6 | RETHINKING HISTORICAL AND MYTHIC FIGURES IN PUBLIC ART

16.00 – 16.45 *Elena O'Neill*, Rethinking Afro-Uruguay: Envisioning Ansina in Monuments

16.45 – 17.30 *Júlia Otero and Danielle Benício*, The Decolonisation of the image of Iemanja: The Inclusion of Afro-Brazilian Art in Public Spaces in Florianopolis/SC, Brazil, in the C temporary Context

18.00 Dinner at the Rand Club and engagement with its collection

Opening its doors in 1887, a year after Johannesburg was founded, the Rand Club was established on a site suggested by Cecil Rhodes and modelled on gentlemen's clubs in London. The current building dates from 1904. We will have the opportunity to look at art in the Club and how the visual domain has been deployed in ways that tend to interrupt the Rand Club's association with British Imperialism and counter the principles of exclusion that shaped its history.

Friday 13 November

PANEL 7 | FROM THE SACRED TO THE EPHEMERAL IN HERITAGE SITES

8.30 – 9.15 *Nontsokolo Confidence Mhlotshana*, Sacred but Unsecured: Community-Created Spiritual Heritage and the Marginalisation of African Knowledge Systems — The Case of the Credo Mutwa Cultural Village

9.15 – 10.00 *Indigene Corefio*, Art as Cosmology, Not Commodity: Reclaiming the Sacred in Public Art Projects

10.00 – 10. 45 *Jessica Lindiwe Draper, Louise Hall, Jeremy Hollman and Justine Wintjes*, Re-mattering the mountain: Imaginative afterlives of a dispersed heritage site

10.45 – 11.15 Tea/coffee break

PANEL 8 | COLONIALISM AND THE MUSEUM: REFRAMING COLLECTIONS

11.15 – 12.00 *Leyla Arrianne Bumbra*, A Good Brew: Tea as a catalyst for change at the Courtauld"

12 – 12.45 *Sophie Mak-Schram*, Shifting stones: Decolonial processes of collection access at Amgueddfa Cymru – National Museum Wales

12.45 – 13.45 Lunch

13.45 – 14.30 *Laia Anguix-Vilches*, Curating Dutch Brazil: Colonial Memory, National Identity, and the Display of Seventeenth-Century Art

14.30 – 15.15 *Maria Chiara Scuderi*, Missionary Silences and Congolese Voices: Reframing the Collections at UCLouvain and KU Leuven

15.15- 15.45 Tea/coffee break

PANEL 9 | RETHINKING COLLECTIONS AND MUSEUMS IN GERMANY

15.45 – 16.30 *Sebastian M□hl*, Political Intoxication. Redressing East German propaganda art in the permanent displays of German State Art Collections

16.30 – 17.15 *Annette Loeseke*, Contested Cultural Heritage Across Super-Diverse Societies: Berlin's Museum of Islamic Art."

17.15 – 18.00 Reception in the Gallery at 33 Twickenham Avenue for the opening of *Threaded Together*, curated by Aneesah Girie, Erin Domingo and Dineke Orton.

18.30 Dinner at Thava Indian Restaurant in Norwood

Saturday 14 November

PANEL 10 | CURATORIAL RESPONSES TO AFRIKANER NATIONALISM

8.15 – 9.00 *Magdaleen du Toit*, *Geloftedag* to *Loslyf*, and my Sugar Bowl: Challenging nationalist tropes through private and institutional curation

9.00 – 9.45 *Dineke Orton*, The Site as a Palimpsest: Curating Difficulty at the Voortrekker Monument

PANEL 11 | OBSTACLES TO INCLUSIVITY AND REDRESS IN MUSEUMS

9.45 – 10.30 *Molefi Ndlovu*, Inclusion Without Infrastructure: Museum Praxis, Archival Authority, and the Structural Limits of Redress in South African Visual Culture

10.30 – 10.45 Tea/coffee break

10.45 – 11.30 *Kekelwa Mundia*, The Living Throne: Navigating the Tensions of Decolonial Pedagogy and Royal Guardianship at the Nayuma Museum

11.30 – 12.15 *Virginia Marano*, Absent Bodies, Present Objects: Disability and the Ethical Politics of Display in Anthropological and Medical Museums

12.15 – 13.00 Lunch

PANEL 12 | CENSORSHIP AND EXCLUSION IN EXHIBITIONS

13.00 – 13.45 *Anthea Buys*, Censorship or Stewardship?: Inclusion as exclusion in the exhibition Steven *Cohen: Long Life*

13.45 – 14.30 *Marina Mecham*, Defending Gabrielle Goliath: Public Curation of Political Thought in South African Social Media Spaces

POST-CONFERENCE TOUR

15.00 – 16.30 We will visit the Johannesburg Contemporary Art Foundation to see the exhibition, *Reverse Futures*.

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PICTURE ACKNOWLEDGMENT

Visitor and photographer interacting with Usha Seejarim's *Death by Drowning* (2026), steel sculpture outside Gerhard Marcks Haus, Bremen, Germany. Photograph/s by Paul Mills.

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