



#ARTMYJOZI

Noordgesig Portfolio
2017-2019 Oral Histories and Artwork Narratives

Dear Reader,

#ArtMyJozi is a place-making through art initiative implemented along the transit-orientated development corridors in Johannesburg. Since July 2017 #ArtMyJozi has developed a four-stage creative journey along the corridors, consisting of creative exchange workshops, design workshops, creative events in public, production of artworks and implementation of artworks in the public realm.

The JDA, as lead implementing agent of the City of Johannesburg appointed The Trinity Session in 2017 as curator/coordinator for all creative place-making processes along The Development Corridors. The various ongoing #ArtMyJozi campaigns are geared towards collective community orientated artistic projects - employing collective participatory design processes that seek to enrich the energetic streets of Johannesburg, with a contemporary approach to place-making in the city and its neighbourhoods along the Corridors. #ArtMyNoordgesig is one of these neighbourhoods.

After numerous creative workshops, community storytelling sessions and meetings with the community several design proposals were developed. Following these engagements the #ArtMyJozi crew and The Trinity Session embarked on a journey of interviewing and archiving oral histories – in total approximately 43 oral history interviews were conducted in 2018, with a number of them resulting in similar special narratives which served to add an additional layer to artwork narratives developed during creative workshops. The following processes took place throughout the entire programme in Noordgesig, in order to ensure that artworks are representative of a communal and collective storytelling process:

1. Community Meetings
2. Community Storytelling Sessions/Creative Exchanges
3. Public Activations
4. Exhibitions and Media Day
5. An extensive social media archive can be found on Facebook, Instagram and Twitter.
6. A dedicated documentary archive consisting of film, photographs, text and poetry.
7. A dedicated website: www.artmyjozi.co.za
8. 43 Oral History Interviews
9. Consulting the Noordgesig History and Heritage Report produced by TSCIA for the JDA.

Given that the oral histories archive, design development artworks and corresponding documentation (films, raw footage, images and text) were created in collaboration with numerous participants, #ArtMyJozi, JDA and The Trinity Session, the contents of this document and associated archive are shared between all four parties and should the contents be used for any purpose in the future all parties must be equally acknowledged. A list of contributing parties and involvements can be found at the end of the document. Should any third parties wish to use the content in this archive or document please contact the relevant parties involved for further information. In the sharing of this document we trust that all parties will continue to share this in a responsible and accurate manner.

Sincerely,



Pauline Borton

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the trinity session

#ARTMYJOZI

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A group photo of the various teams at the opening of the #ArtMyNoordgesig Community Exhibition in 2018

1. Press Release



MARCH 2019

PRESS RELEASE

PROGRESS UPDATE RE: THE #ARTMYJOZI PLACEMAKING THROUGH LOCAL ART PROGRAMME FOR STRATEGIC NODES ALONG TRANSIT-ORIENTED DEVELOPMENT CORRIDORS 2017-2019

The Johannesburg Development Agency, as lead implementing agent of the City of Johannesburg, appointed the Trinity Session (in 2017) as curator/co-ordinator for all place making processes: emphasising collective community oriented artistic projects for the next three years. The place making through art programme falls under the umbrella of #ArtMyJozi. The focus to date has been on community and locality centric engagement through participatory social research processes aimed at depicting and translating distinct collective histories, memory and narrative, expressed through multi-disciplinary creative design methods.

Intensive workshop programmes have run parallel to the construction programmes taking place in;

Noordgesig (Social Cluster - Public Library and Plaza)

Orange Grove (Paterson Park and Rec. Centre Upgrade)

De Villiers Street, Turfontein (Rotunda linear park upgrade)

As well as conceptual design development for the future upgrade projects for Balfour Park and Brixton Social Cluster.

In addition numerous focused workshops and campaigns run through the #ArtMyJozi social media campaign, have been introduced along the Louis Botha Corridor, in order to engage a wider audience and user base intersecting with the 8 new Rea Vaya BRT stations scheduled to come online in 2019/2020.

Stephen Hobbs, Trinity Session, Co-Director states that it is commendable that the City of Johannesburg has embraced placemaking through art in such a coherent and multi-faceted manner: "Historically, while invested in the socio-economic impact of public art, the outcomes have been focused on re-constructing the identity of Johannesburg as a global city, where public art uplifts the urban landscape. On the other hand the Placemaking Through Art programme headed as the #ArtMyJozi campaign, has defined its approach and methods of

impact through close collaboration with communities directly engaged in the various upgrade projects, hence the multi-functional artistic outcomes in each of the project sites are distinct, characterised by the unique configuration of artists, community leaders, facilitators and initiatives particular to that neighbourhood and location. And perhaps the most exciting layer to compliment the artistic outcomes are the built-in skills exchange and social entrepreneurship programmes working towards place specific legacy projects."

Typically this kind of artworks programme culminates in a series of artworks integrated with the urban design and architectural outcomes of each of the upgrades, and while this will soon be evident in each of the above mentioned sites, the methods and techniques of design development and artwork procurement have been site specific and community responsive. In this sense the resultant creative process and artworks proposals are informed by the aspirations and desires of each community and locality. Member of the Mayoral Committee, Cllr Reuben Masango, praised the project, adding that it would allow residents to make a positive and meaningful contribution to their communities:

"Taking part in the development of one's area brings about a certain sense of pride. Giving residents an opportunity to engage with their public environments through programmes such as #ArtMyJozi enables them to have a say in what their public spaces look like. It also gives them an opportunity to leave pieces of themselves through their work."

In Noordgesig the artworks programme was heavily guided by a powerful collective memory of social history and local heroes such as Sister Glover, Jake Tuli and so on. These narratives have been central to the method by which the artworks have been conceived and curated into a township, mindful of the fact that these new interventions in the neighbourhood will assert the presence of a community historically left off the maps of Soweto. The examples attached highlight works completed as part of the 2018 programme, including the Swimming Pool building murals on the public plaza, murals marking key entry points into Noordgesig on the corners of Modder Road, Colin Drive and New Canada Road respectively.

Skills development and economic opportunity are urgent concerns within the community, hence the programme has sought to pair skilled makers with local residents, typically not exposed to creative programmes of this nature. To this extent the workshop attendants in Noordgesig represent the community at large, and the ArtMyJozi programme is actively identifying small business opportunities and training logics into the artworks programme. Legacy programmes emerging from the artworks programme and developed in relation to the future socio – economic impact of the upgrade area are essential for future socio-cultural programme within Noordgesig, as well as capacitating local residents to cross-pollinate their knowledge, experience and skills at other places along the Development Corridors.

In contrast to Noordgesig, the Orange Grove - Paterson Park Programme, was guided by a community of local artist's pre-occupied with performance, spoken word and fashion. Hence the design development for the creation of artworks in the upgrade area, was generated through an applied theatre project; part prototype design, historical and contemporary narrative construction, public space activation and training programme. *The Birds of the Grove* written and directed by Myer Taub in collaboration with 45 artists served as a multi-disciplinary spectacle of making and invention, concerned with returning bird life consciousness to the site in relation to the necessary upgrading of Paterson Park, in relation to storm water management and the implementation of the sports facilities at the Rec Centre on the southern side of the park.

As with the Noordgesig programme, the artworks are centred around the upgrade area, with the purposes of asserting a new layer of identity and historical awareness of the early beginnings of Orange Grove. Equally, the artist group involved in the project have a range of their own legacy-project-concerns centred around the roll of art / performance and education. Many of the artists are currently investigating self-organisation and collective practice as a means of sustainability, and these objectives are being supported and developed through small business training and development workshops.

While smaller in scale of engagement, the Rotunda Linear Park placemaking through art programme in Turfontein, has identified a group of artists developing an integrated scheme of large scale surface painting and totemic sculpture that visually link the new linear park from Main Street to Rotunda Park. The unique form of this public space, is characterised by early mining town housing interspersed with flats of the 50's and 60's and majestic 100 year old blue gum trees lining the street. In common with all the sites mentioned, is the footprint of early Johannesburg, traced through the built environment and memory of communities that have come and gone and new communities with new cultural practices adding new identities to each area. Turfontein's particular collection of heritage housing stock in relation to Noordgesig for example, is exemplary of colonial, apartheid and post-apartheid social development and change.

It is essential therefore that the ArtMyJozi programme, not only identify and define the specificity of each of these nodes along the Development Corridors but facilitate their social and economic regenerative potential in relation to one another, such that users, residents and visitors begin to make connections with each other through new programme towards a more coherent urban cultural landscape.

At the heart of the ArtMyJozi programme sits the audience, user and newcomer and to this end, the project archive, methods of recording and documenting process and outcomes is key to educating all parties impacted. Since August of 2017 the ArtMyJozi, documentary photography, video and social media team has been active in all locations, capturing the development of each programme and all relevant creative outcomes. Given the mobility of this team, their daily work involves journeying along the full extent of the Development Corridors with a view to collecting their own stories, while working towards five short films - particular to the workings of each site, the 'real time version of which is presented on our Facebook, Instagram and Twitter feeds.

We look forward to sharing these in conjunction with the various phases of completion of the various sites and welcome attendance at all site launches which will be advertised through the course of 2019.

Upcoming Events and Activations

#ArtMyJozi - Brixton Social Cluster Artworks Programme Community Exhibitions:

- #ArtMyBrixton will be at Open Streets, Sunday 7 April 2019, 10:30 am – 3:00 pm
- Roving Bantu Kitchen, 9 April – 13 April 2019 , 10 am – 3:00 pm daily, 125 Caroline Street, Brixton

S-SEND Mural Programme Exhibition:

CALLING ALL JOBURGERS
JOBURG'S LARGEST MURAL IS GOING UP ALONG THE LOUIS BOTHA TRANSIT
CORRIDOR
MAKE YOUR MARK / SHARE YOUR STORY
SPARK GALLERY, ORCHARDS PROJECT, ORANGE GROVE

7 Pine Road, Orange Grove
Opening Saturday 13 April until 1 May
11am-4pm Monday – Saturday (Closed Easter Weekend)

For further reference, please see visual folios attached, detailing various examples of the processes and project outcomes mentioned here. For high resolution images and information please contact:

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End.

2. Appointment Letter



a world class African city



City of Johannesburg
Johannesburg Development Agency

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July 2017

PRESS RELEASE:

ANNOUNCING THE JOHANNESBURG DEVELOPMENT AGENCY'S APPOINTMENT OF THE TRINITY SESSION TO EMBARK ON PLACEMAKING THROUGH LOCAL ART FOR STRATEGIC NODES ALONG TRANSIT-ORIENTED DEVELOPMENT CORRIDORS 2017-2020

The Johannesburg Development Agency, as lead implementing agent of the City of Johannesburg, has appointed the Trinity Session as curator/co-ordinator for all place making processes: emphasising collective community oriented artistic projects for the next three years.

With an emphasis on community level co-production and collective participatory design processes, the artworks programme seeks to enliven the streets of Johannesburg with a refreshed approach to place making in the city and its neighbourhoods.

The programme for 2017-2018 looks at the diverse and layered socio-cultural interrelationships of the Empire/Perth and Louis Botha Development Corridors and their respective upgrade sites, which include: the Noordgesig, Braxton and Paterson Park social clusters, and the Rea Vaya Bus Rapid Transit Stations along the Louis Botha Corridor.

Through actively engaging with local communities and building on the heritage impact assessments conducted in the Development Corridors, the artworks programme will draw out individual and collective narratives over the coming months, through multi disciplinary workshops, public space activations and exhibitions. These findings will then be developed as final designs for implementation during the construction phases in each of the upgrade areas mentioned.

This place making process will take a fine-grained approach to celebrating the city and its local communities, where the creative process works to intensify the experience of community and place. This is not about artwork for large-scale iconic monuments but rather about local people co-producing special places through functional and creative installations in the public realm.

In this sense, a local community street parade, coupled with a mural painting programme intersecting with sidewalk furniture providing shade and free Wi-Fi access potentially enhances the logics of connectivity and place-making along the corridors.

To the creative thinkers and change makers out there, we look forward to your involvement!!

Building a better city

Director

City of Johannesburg (2017/18) | Building a Better City | P.O. Box 1, Sandton, Johannesburg, 2000 | Phone: +27(0) 11 688 7851 | Fax: +27(0) 11 688 788613 | Email: info@jda.org.za

3. Visual Summary of Community Engagements and Activations 2017 – 2018



Let's use art to tell
a story about your
Neighborhood
#ArtMyNoordgesig









#ARTMYNOORDGESIG

#ArtMyJozi is a place-making through art initiative implemented along the transit-orientated development corridors in Johannesburg. The various ongoing #ArtMyJozi campaigns are geared towards **collective community orientated artistic projects** - employing collective participatory design processes that seek to enrich the energetic streets of Johannesburg, with a contemporary approach to place-making in the city and its neighbourhoods along the corridors. #ArtMyNoordgesig is one of these neighbourhoods.

4. Noordgesig Map of Artworks



#ARTMYNOORDGESIG

#ArtMyJozi is a place-making through art initiative implemented along the transit-orientated development corridors in Johannesburg. The various ongoing #ArtMyJozi campaigns are geared towards collective community orientated artistic projects - employing collective participatory design processes that seek to enrich the energetic streets of Johannesburg, with a contemporary approach to place-making in the city and its neighbourhoods along the corridors. #ArtMyNoordgesig is one of these neighbourhoods.

LONG TABLE



The Long Table is inspired by the prominent Mafaga family's Shaban table. Delta Mafaga recalls how the table was passed through the families to be used by the community at important events and celebrations, getting painted a new vibrant every holiday season. Delta Mafaga introduced the artwork painting in honour of great forefathers shared by the Mafaga family, where various style settings, reflections of history and green areas were used in spirit of each gathering.

The long table is not only inspired by a community that strives public life and social wellbeing but serves to frame the park outside the library offering further opportunity for artistic gathering.



COMMUNITY HALL



The murals implemented on the community hall pay homage to the various activities and events that took place in the hall and Noordgesig in general. The hall celebrates these memories and the rich history of Noordgesig over time.

The hall used to be home to many activities such as boxing, football, Miss Noordgesig beauty pageants, boxing classes, and outdoor dancing. These activities are commemorated on the southern facade of the building, and the east side depicts the history of the area, detailing various housing types, house brand street cars and so on. These elements are set against the natural and man-made features of the landscape namely the mine dumps and the river nearby.



MESH SCREEN



The east facing window of the library lends into the new sports court and play area, as the diamonds are now on the rising dumps. The mesh screen afforded by the window features a vibrant landscape design as that of the sports courts below.

The small screen artwork is a graphic design translation of a collective making process. Two workshops were held where handprints and footprints were captured and placed in various configurations. The second workshop was special as it was hosted in a local resident's garden, attracting families, school girls and young children to make their mark.



BIKE BENCH AND MURAL



The Bike mural and Bike urban furniture is inspired by the Noordgesig 'Bike Day' which will throughout 2016. The group of artists often gather outside Ramona's house, who refurbishes and repairs bikes from accident and second hand parts.

This sculpture was inspired by a design tournament community workshop, where different people were invited together to make a seating and table arrangement. The vision was that the sculpture could be used in parks and various public spaces. The content of the time from the diversity of the neighbourhood, and together they create an eye-catching focal point.

In the original concept design below, the sign on the bike represents the community meeting format towards a higher level.



CONTRIBUTING ARTISTS

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Artists | Implementation and Technical Support |
| António Davis
David Charles Lunn
Frank Nkomo
Lobhelemu Mphahlele
Mabasa Ndlovu
Musa Ndlovu
Peter Standing Williams
Ramona Mkhomo, Aagap Ramona,
Jan Mkhomo from Mad Curator,
Yusuf Ali Mkhomo
Tshani Zondo
Phonani Mkhomo | Amani Mkhomo
Bhehri Dlamini
Chane Mkhomo
Christophor Mkhomo
Zakwe Mkhomo
Phonani Charles Lunn
Yolande Ndlovu
Glenice Lunn
Glenice Lunn
Johanna Mkhomo
Keren Peters
Loraine Williams-Obi
Lucy Anderson
Mural Theatre
Mufuneko Mkhomo
Alicia Burman
Nelson May
Ramon Mkhomo, Nassim Mkhomo,
and Mufuneko from Mad Curator
Phonani Mkhomo |

ArtMyJozi has listed the name of the artists, but this list is not limited and would extend to a number of participants who attended various workshops, illustrating awareness, education, facilitation, events and initiatives. We would like to extend our thanks to many other participants and supporters of the process.

ACKNOWLEDGEMENTS

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ArtMyJozi implemented by:
City of Johannesburg, Department of
Development Planning
The Johannesburg Development Agency
JDA
#ArtMyJozi
The Trinity Session | Technical Team:
Sasha Mkhomo
Mufuneko van der Merwe
Design and Installation Team:
Phonani Mkhomo, Thabani Mkhomo, Mufuneko Mkhomo,
Janine de Weert, Janine de Weert,
Nassim Mkhomo and The Trinity Session |
| Information about History and Heritage of the site can be found in the V&A corrected by:
V&A Heritage Consultants | Design, Illustration, Artwork and Artworks:
Promoting Noordgesig Community
ArtMyJozi (ArtMyJozi) |
| Information on the Long Table workshop:
collected from workshop participants, skills
and program written by: Phony Mkhomo | Site Resources and Management/Consultants:
Consultation: Phony Mkhomo (The Trinity Session)
Phonani Mkhomo, The Trinity Session
Sasha Mkhomo (on behalf of the City of Johannesburg) |
| Information on the JDA can be found on:
www.jda.org.za | For more information about #ArtMyJozi and
Phase Tables around The Trinity Session:
Stephen Hlaba
Mufuneko Mkhomo
Phonani Mkhomo
www.artmyjozi.com
Instagram: @artmyjozi
Facebook: The Trinity Session
www.artmyjozi.com |
| Photography and Site:
Christine Mkhomo (ArtMyJozi Crew),
(Sasha Mkhomo)
Thabani Ndlovu, and Corel
(Sasha Mkhomo) | |
| Site Package Artwork:
Sasha Mkhomo (ArtMyJozi Crew),
(Sasha Mkhomo) | |
| Information about #ArtMyJozi can be found
on social media platforms: Facebook, Twitter
and Instagram: (ArtMyJozi) or
www.artmyjozi.com | |



5. Noordgesig Artworks Stories and Associated Oral Histories

Intersection Murals

There are several visible entrance points into Noordgesig along New Canada and Modder Road, most notably the main intersection with Colin Drive crossing over to the Clinic. Generally, the sidewalks are taken up with safety signage, traffic lights and so on, but there are several opportunities to create new kinds of visibility, welcoming people into the neighborhood by way of large paintings with themed signage, as well as multifunctional sculptures, that might offer shade, a place to sit while demarcating one of the key entrances into Noordgesig.





1. BULTE

Site: corner Main Road and Colin Drive

Artwork Inspired by: Creative workshops/ storytelling and TSCIA HIA Report

Wall Rehabilitation & Surface Preparation: Charles Maruma, Blessed Sibanda, Christopher Banks, Andre Greaver, Ernest Latola

Implementing artist: McFadden Bharley

Bulte Mural Narrative:

The artists intention was to carry through the geometric and linear markings that make up the core feature of the mural: the community's nickname for their neighborhood, BULTE. This mural also includes an interpretation of the map of Noordgesig.

This eye-catching mural is situated on the corner of Main Road and Colin Drive. This prominent mural forms part of three murals implemented as gateway markers into Noordgesig.

*The community of Noordgesig has nicknamed the area, *Bulte* (extract from the TSICA History and Heritage Report for Noordgesig pg.15-21).

*Noordgesig under apartheid occupied a rather ambivalent position. On most maps of Soweto, Noordgesig was prominently excluded. While authorities were hard pressed to optimise available land to meet the massive housing need of coloured families left homeless by the enforcement of the Group Areas Act and its various iterations, by 1958 Noordgesig was officially "built up" and the authorities had to turn their attention to the creation of new coloured suburbs. Bosmont and Riverlea were developed to absorb families forcibly removed from the 'Western Native Townships' and other areas. (extract from the TSICA History and Heritage Report for Noordgesig pg.29).





2. Rainbow Township

Site: corner North Road and Main Road, Noordgesig.

Artwork inspired by: Creative workshop narratives

Wall Rehabilitation & Surface Preparation: Charles Maruma, Blessed Sibanda, Christopher Banks, Andre Greaver, Ernest Latola

Implementing Artists: Mzimkulu Gojo and Lehlohonolo Mkhasibe





The Immortal Township Narrative:

The #ArtMyNoordgesig artistic duo Mzi and Lucky have worked hard to create a cohesive visually striking gateway mural on North Road, sitting in-between the Forest View and BULTE murals – this mural completes the suite of three gateway murals along New Canada Road.

Placed against a residential house opposite to the Forest View mural – The Immortal Township uses a combination of symbolic forms and line work representing the cultural diversity and resilience of the neighbourhood as well as symbolic reference to the late Mama Betty Glover at the request of the resident who lives in the house. The artworks and corresponding narratives were extracted from the stories on the right.

Immortal Township:

In this case, Lehlohonolo describes Noordgesig as a society that conforms, transforms, and evolves in time and remains immortal. For the reason of hope, inspiring them to educate themselves on drugs so they may stop toxicating the color that they are labelled. For color is immortal, it is in their DNA to be colored hence most of them are labeled colored.

Noordgesig is an immortal township.

Artwork Story by: Lehlohonolo Mkhasibe

Rainbow Rain:

The variety of colours in this mural resemble the unity and the variety of cultures found in the community of Noordgesig. People here have never felt like outcasts or people who are unwanted. They are treated the same because they are the same - a colourful community.

Artwork Story by: Lehlohonolo Mkhasibe

A United Nation:

A united nation can only shed the same tears, because they have the same cry.

Mzi Gojo and Lehlohonolo Mkhasibe both collaborate in narrating a story of a community that not only live-in colour; in their different classes, houses and beliefs. They share the same tears of hope. Contain their faith and dreams in crying together.

Artwork Story by: Artists: Mzimkulu Gojo and Lehlohonolo Mkhasibe



Artworks generated during creative workshops and design development workshops in 2018

3. Forest View

Site: corner of North Street and Main Road
Artwork inspired by: Creative workshop narratives
and Oral Histories
Implementing Artists: Peter Stanley Witness





Forest View artwork created during creative workshops in 2018 by Peter Stanley Witness

Comments/Suggestions:

I would like to give a special comment on the "teamwork" & endurance it reminded me that "a community raises a child" so if we can work positively like this together the future is perfect plan.

Favourite Artworks:

My favourite art works is the forest View that was created but none other than the most talented natural born Artist Peter Witness

Extract from visitors comment book provided at the #ArtMyNoordgesig Community Exhibition in 2018



The mural is inspired by a painting by local artist, Peter Witness. The history behind the painting is that before the mine dumps and influx of cheap housing in Noordgesig, there was a lush forest. The community would go there for picnics, teenagers would swim in the river, and artists would go there for inspiration. This mural has become a gateway marker, which captures the eye of passers-by and residents along the Empire Perth Corridor Transit Corridor / New Canada Road.

Statement from the artist, Peter Stanley Witness:

“During the late 1950s, there was a nice clear dam near the mine dumps in Noordgesig known as Forest View. It was a place where the community would picnic and teenagers would go to swim. There were many different trees around the dam, such as pine, willow, and bloekom, which supplied plenty of shade. Some of the plants in the forest were used to make homemade medicine, and the wood was used to make furniture for the community.

Where Diepkloof is now, there was an airfield that was used by the cargo planes for the mines. From Forest View you had a clear view of planes taking off and landing. It was also close enough to the mines to feel and hear their explosions. This mural comments on the history of Noordgesig, and serves to help the community remember the past. A place where artists found inspiration, and people found peace.”

Extracts from Oral History Interviews:

“On hot days they would swim in the local stream. The water came from the mine dumps so it wasn't clean. You would come out of the water grey and then smear Vaseline on your skin to hide the grey. Sometimes guys would prank each other by stealing your clothes while you swam then you'd have to walk home naked. They would also climb the mine dumps for fun just to look at the view. “ – Derek Devereaux

“They had to go to Orlando if they wanted to swim. But during those times, coloured and black gangs were fighting a lot so they'd get chased away. There was also a big hole by the mine dumps where they'd swim- they called it Forest View or Zoo Lake. It was where Diepkloof is now. There was also an airfield where small planes would fly. They'd watch them take off and land through the fence. They started cutting the trees down to build Diepkloof, and people used the wood to make furniture and build fences around their houses.”- Kenneth Fredericks et al





Murals

The design workshops in 2018 involved many local residents, skilled in drawing and painting and as a result the combination of powerful storytelling and strong artistic abilities gave rise to a wide variety of mural paintings, that have been integrated throughout the upgrade area, in a way that creates a new identity for the streets of Noordgesig, helps visitors orientate themselves to the landscape, and visualizes various histories and narratives about the place.



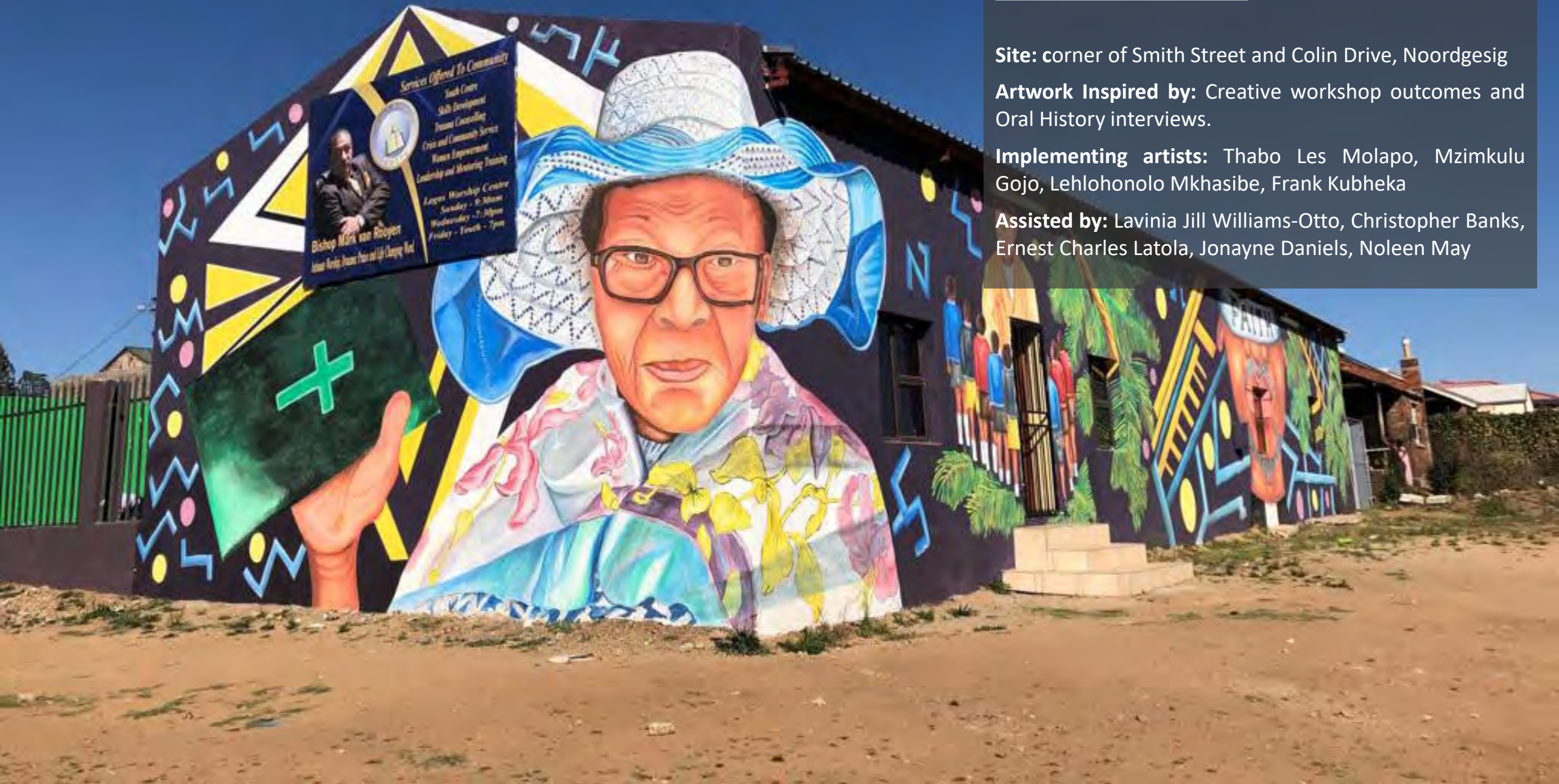
4. Mama Glover

Site: corner of Smith Street and Colin Drive, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Oral History interviews.

Implementing artists: Thabo Les Molapo, Mzimkulu Gojo, Lehlohonolo Mkhasibe, Frank Kubheka

Assisted by: Lavinia Jill Williams-Otto, Christopher Banks, Ernest Charles Latola, Jonayne Daniels, Noleen May



The Mama Betty Glover Mural Series

After numerous creative workshops, community storytelling sessions and meetings, the late Mama Betty Glover was identified by the contributing community of Noordgesig as a significant community icon. Following these engagements The Trinity Session and the #ArtMyJozi Creative Crew embarked on a journey of interviewing and archiving oral histories. 43 oral history interviews were conducted in 2018, with a number of them resulting in special narratives about “Mama Betty Glover” – one of the most important series of interviews conducted was with the Glover family who contributed their time, energy and numerous special memories about their mother and grandmother. The Trinity Session and The #ArtMyJozi Creative Crew have worked closely with the Glover family, who have guided and assisted us with writing this document.

A call was placed to the community to share any images that they may have of Mama Betty Glover and the response was overwhelming, a number of the images, newspaper articles and other artefacts represented in this document are contributions from the community and her family.

We are deeply grateful to The Glover Family for their support and for welcoming us into their home and sharing their memories of Mama Betty Glover. In summary the impact of Mama Betty Glover’s story is reflected in numerous murals which have been implemented under the umbrella of #ArtMyJozi in Noordgesig and they create visual connectivity across they neighbourhood and a reminder of Mama Betty Glovers dedication, care and respect for her community and what she has inspired in others.

Two of the Mama Glover murals are situated along Major Street, where she used to live, grow and tend to her vegetable garden. This was also where her soup kitchen was situated. The largest Mama Glover mural is situated on Colin Drive against the façade of the Baptist church.

(Extract from the “Mama Betty Glover” Oral Histories document, 2019)



Sister Betty Glover images collected from the community and family.



Sister Betty Glover preparing food parcels
(Courtesy of Angel of the Noord)



Sister Glover working in the vegetable garden
(Courtesy of Angel of the Noord)

Mama Betty Glover

Sister Betty Glover, or Mama Glover as her people knew her, was an iconic leader of the Noordgesig community. Not only was she a woman of immense spiritual and material generosity, but she was also a selfless leader with a relentless passion to serve and uplift others without expecting anything in return.

Mama Glover was best known for opening her home in 1962 to start one of the first feeding schemes in Soweto during apartheid. This feeding scheme is still in operation and feeds around 300 people per day from Noordgesig and the surrounding areas such as Orlando, Diepkloof, Pimville, Nancefield, Freedom Park, and Lenasia. In addition to being a compassionate caregiver, Sister Glover was also a skilled farmer and gardener. She ran her feeding scheme using vegetables she grew herself in her garden and bought the rest of the ingredients using her own pension money when sponsorships and donations often dried up.

Sister Betty Glover was born in Vlakfontein, Mpumalanga in 1928. Her father was a wealthy businessman and farmer who passed away when she was an infant. Following this, her mother took up work as a domestic worker on a farm. Betty fondly remembered her mother as a devout Christian and her role model, who inspired her to live her life according to the Bible.

During Sister Betty's youth her family moved to Kempton Park. They would sow vegetables for their survival- a skill that enabled her to provide for her community later in life. She and her siblings never had much in the way of formal education, but she made a concerted effort to continuously study the Bible and further her knowledge through the church. At age 18 Sister Betty began working at Bond Clothing Factory as a seamstress, and spent the following years working her way through the ranks there.

Shortly after she began working, she married Herbert Glover and the couple had four children. The group areas act of apartheid forced the family to move to Noordgesig, and it is here that the rest of her story plays out. In Noordgesig she started her feeding scheme and a prayer group in Doornfontein, she also held regular prayer meetings in her home. She prayed particularly for women and children and factory workers, but her care also extended to policemen, traders, and juveniles in correctional facilities. Mama Glover also had time to pray for individuals in her community, whether they had just lost a loved one, or wished for their wedding rings to be blessed. She continued with her prayer meetings until she was no longer able to, and when this time came it broke her heart.

In recognition of her humanitarian work, Sister Glover was the recipient of numerous awards, including a LeadSA Hero award in 2012. She also ministered on local radio, and at correctional facilities.

Mama Glover is survived by her adoring children and grandchildren. She will live on in her community's memory as a mother, a caregiver, and a leader- wearing her iconic purple hat and carrying her green bible, tending to her beloved garden.

(extract from the Mama Glover Tribute document created to accompany artworks proposals in 2018)

Mama Glover's Bible: her family and community remember her as always carrying her green bible with her wherever she went.

Mama Glover only reached a standard three education, and desired to obtain more knowledge in order to empower herself. Not Academically, but spiritually and in a biblical way. She began empowering herself by studying God's word and thus entered correspondence biblical courses through the Voice of Prophecy.

Every opportunity to increase knowledge she pursued and in addition furthered her bible studies through the Assemblies of God. She studied God's word intensely, made notes of every fact. She became empowered and became one of the most powerful preachers and teachers of the word of God.

She became a public speaker at woman's gatherings, politically involved, and an encourager to those who needed to improve their lives. She would advise that the foundation of a better life is to know God and His word. This quality she instilled upon her four children as well. Today they are individuals of inner strength, as Mama Glover has taught them to desire knowledge from God above and he would empower them.

Her green bible and all other bibles and books, bear her notes and special scriptures.

(Extract from "Mama Betty Glover" oral histories document, 2019). (Images provided by the community, family and bible image taken during one of the oral history interviews)



SHE HAS BEEN RUNNING KITCHEN FOR 60 YEARS

SAMANTHA HARTSHORNE

MAJOR Street in Noordgesig looks like any other road. But at house number 49, the home of Mama Betty's soup kitchen, visitors looking for a hot meal are all greeted in the same way by a diminutive great-grandmother with a pillbox black hat and reading glasses.

"God bless and keep you, my darling," says 84-year-old "Sister" Betty Glover to her guests.

Glover has been named LeadSA's first "hero" for August. She was nominated by her good friend, Riana Scheepers, who has worked with her and stayed in her home. Scheepers said she voted for Glover because she gives selflessly to her community and is available to all.

Glover has a number of women who help her in the soup kitchen as she spends a lot of time ministering. Around 4am she goes to town to hold prayer services at the Lutheran church and often goes earlier (with her green Bible) to patrol the nightclubs and pray

they close down. "She is the Mother Teresa of the community and she's always on the go - and at her age!" said Freda van Rooyen, from the makeshift chapel where six elderly women are having their morning herbal tea.

Her schedule also includes counselling and Sunday services at the Walter Sisulu juvenile detention centre, and tending to the elderly. "I pray for them and massage and anoint them," said Glover.

Glover's face creases as she laughs and says she will pray for anyone - as she has been doing since God came to her when she was 14.

She keeps a room full of her accolades, marketing pamphlets for her Church of the Emmanuel and religious posters, as well as photographs of herself, always wearing a smart hat. Many certificates from the community single her out as an "outstanding volunteer" and "woman of the year".

Glover uses donations from individuals and her own pension, since sponsorship from large

LEADS HEROES

organisations dried up.

Scheepers said Glover takes everything in her stride: "She has no off-moments."

Born and bred in Vlakfontein, Mpumalanga, Glover said her mother was a strong Christian and her role model. Sepia portraits in her small living room show an 18-year-old bride and a young Betty with her husband and four children. She said she has about 12 grandchildren.

Since 1962, when Glover opened her popular soup kitchen, people from neighbouring Orlando and Diepkloof in Soweto have been coming, and now she keeps a store of donated mealie meal and two chest freezers full of meat, cut up and ready to hand out.

Across the road, at the community centre, caretaker Joseph Maphanga is clearing the last of the weeds in an area where Glover plans to seed new vegetables next month.



FAITH AND HOPE: "Sister" Betty Glover, 84, stands in a vegetable patch that is being processed for planting in spring. PICTURE: TIMOTHY BERNARD

"She's a hero, straight. She's the one."

Glover is the first LeadSA hero to receive a certificate of acknowledgement and be entered for the annual Hero Award when LeadSA celebrates its third birthday next year.

Scheepers said you can see the

young girl in her. "She wears a hat every day and always puts perfume on. She said she doesn't want to smell like a granny."

● Glover was to be interviewed on John Robbie's show on Talk Radio 702 this morning.

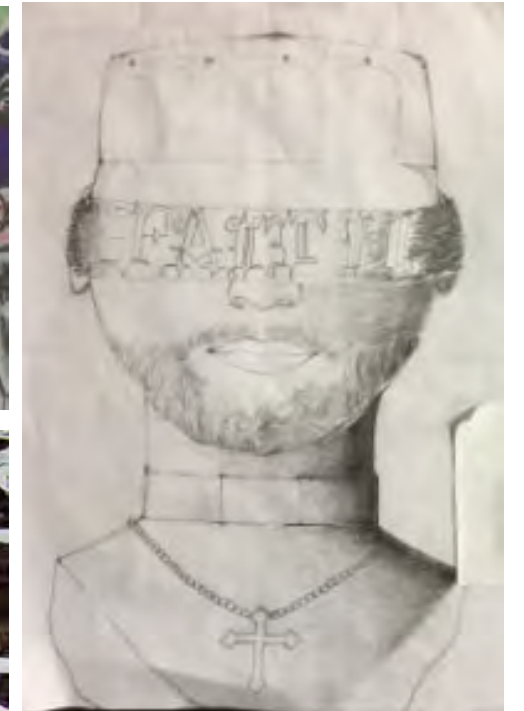
● To nominate your hero, go to www.leadsa.co.za

“
She is the Mother
Teresa of the
community
”

This mural represents faith in Noordgesig, and that the community “lives by faith and not by sight”. Mama Glover is the focal point of the mural, holding her green bible. She is surrounded by images of faith and Christianity (Trinity Session Oct 2018, Noordgesig Master Plan 2018_2019: Design Revisions October 2018).

*Churches played an important role in Noordgesig during apartheid. Political activists and protesters would often hide from the police at churches (Tsica 2016:34, HIA)





Artworks from creative workshops and design workshops inspire the church mural by: Thabo Les Molapo and Frank Kubheka

5. Dancing Celebrations

Site: intersection of Major Street and Colin Drive

Artwork Inspired by: Creative workshop outcomes and Oral History interviews.

Wall Rehabilitation & Surface Preparation: Ernest Charles Latola, Gilbert Louw, Andre Greaver and Edmore Muzondiwa.

Implementing Artists: Thabo Les Molapo and Lehlohonolo Mkhasibe.



“These murals were created using different mediums of art and it's collaboration about how a feel good nation expresses themselves in Fashion, Music and Dance. They may have different sounds of laughter but their joy is mostly similar either on the streets or on the dance floor. The culture of people is fashion, music and motion.” Artworks by: Thabo Molapo and Lehlohonolo Mkhasibe



“Sometimes he’d dance with his eldest son. They attracted a lot of attention, they even knew the band. Fred won a few medals but he gave them away, he just did it for the love of it. He was very modest, he didn’t want praise... Their mother was a very Christian woman, not a socialite like Fred. She would prepare his clothes for dances on the weekends, she wouldn’t even go with, but she made sure her husband looked the best on the dance floor.”

– Extract from Oral Histories interview with the Malgas Family



6. Bicycle Mural

Site: connecting Colin and North Road, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Oral History interviews.

Wall Rehabilitation & Surface Preparation: Christopher Banks, Ernest Charles Latola, Andre Greaver

Implementing Artists: Lehlohonolo Mkhasibe and Mzimkulu Gojo



The Bicycle Mural and Bike Urban furniture (Pedalling Forward) is inspired by the Noordgesig 'biker boys', who call themselves 786 Cycles.

The group of cyclists often gather outside Ramon's house, who refurbishes and makes bikes from scrapyards and second-hand parts.

Ramon feels a sense of responsibility to serve the youth because they live in an unfavourable environment, and it is easy for them to get involved in negative things.



7. Pedalling Forward

This sculpture was made from different bicycle wheel rims tied together. In unity it forms a table and chairs which can be used in parks and public spaces. The colours in the structure symbolise the variety in the community, and how the coming together of these colours create a beautiful image. The rims represent the unity and the strength of the community. The man on the bike represents the community moving forward to a better future.

Artwork by: Ramon (Riyaan), Keagan (Kader) and Muhammad from R&H Cycles.





Pedalling Forward (Bicycle Mural accompanying seating)



8. The Pathway of Success

During our many walkabouts, it was interesting to note the connecting corridor between Colin Drive and North Road, and that this 'pathway' is a useful and strategic link between two key parts of the upgrade area. The various workshop designs explore ideas of this site as a mini gateway between two streets.





8. The Pathway of Success

Site: Connecting Colin Drive and North Street, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Oral History interviews.

Wall Rehabilitation & Surface Preparation: Christopher Banks, Ernest Charles Latola, Andre Greaver, Blessed Sibanda, Lesley Jordaan and Charles Maruma.

Phase 1 and 2 Implementing Team: McFadden Bharley, Marcus Theunis, Noleen May, Jonayne Daniels and Ernest Charles Latola

Implementing Artists: Ernest Charles Latola, Jonayne Daniels, Mzimkulu Gojo, Noleen May, McFadden Bharley, Peter Stanley Witness, Thulani Zondo, Lavinia Williams Otto, Anthonio Davis and Gordon Louw.





“They only had coal stoves, and they’d sell coal on trucks.” – Gregory Hannie

*“They also made paraffin lamps from bottles and string, and they’d heat the house with their coal stoves.”
- Kenneth Fredericks et al*

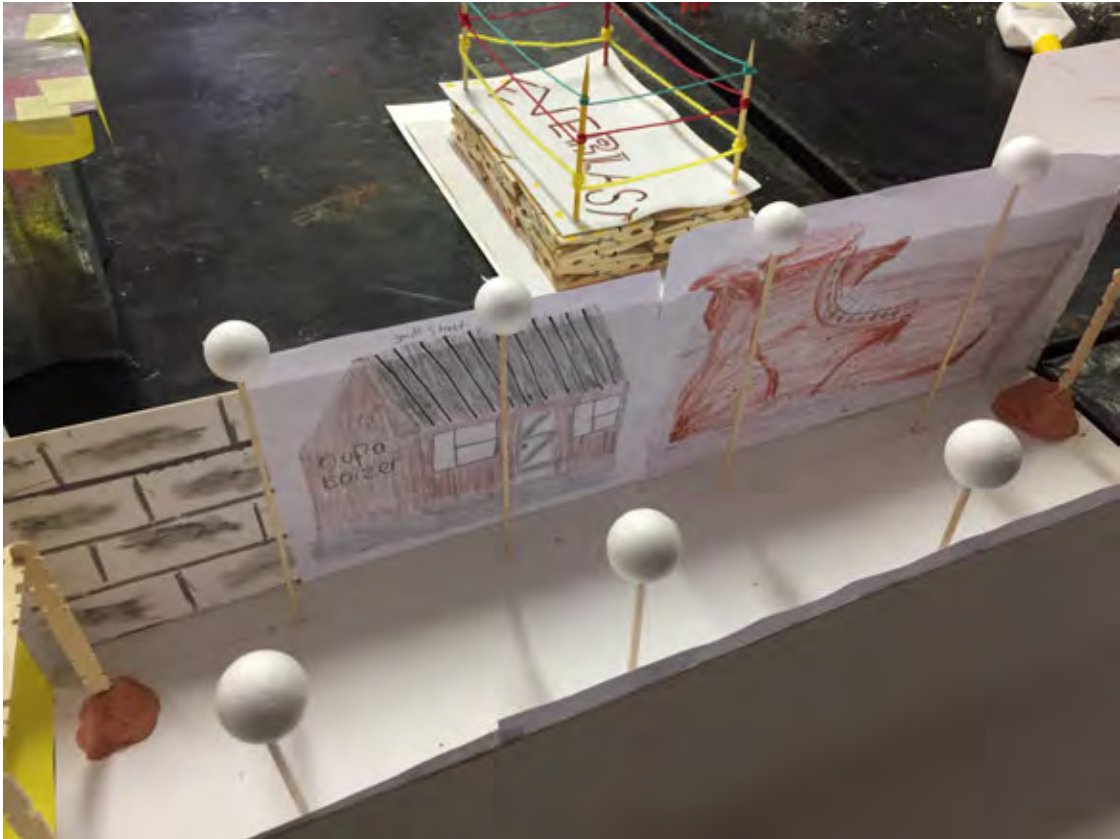
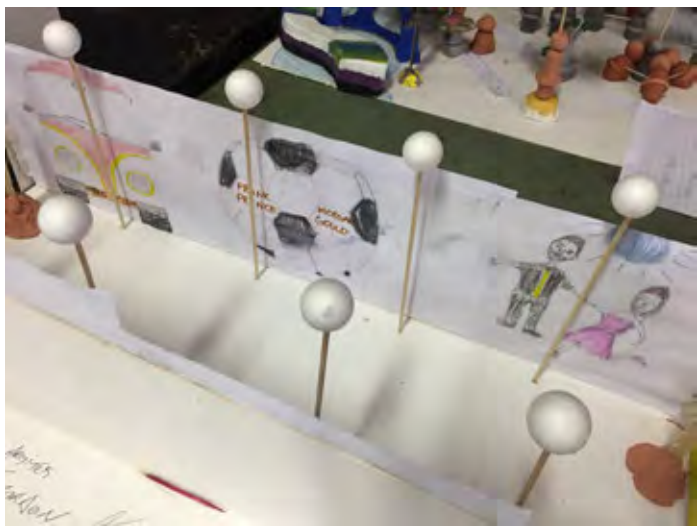
*“There were also no taxis, they had to use the trains and the bus. There was also no electricity, they had coal stoves and paraffin lamps. These days the children cant do anything when the power goes out. “
– Van Wyk family*

*“He had fruit trees in his back yard. He says that Noordgesig used to be beautiful with fruit trees everywhere, it didn’t have shacks like it does now”
- George Louw*



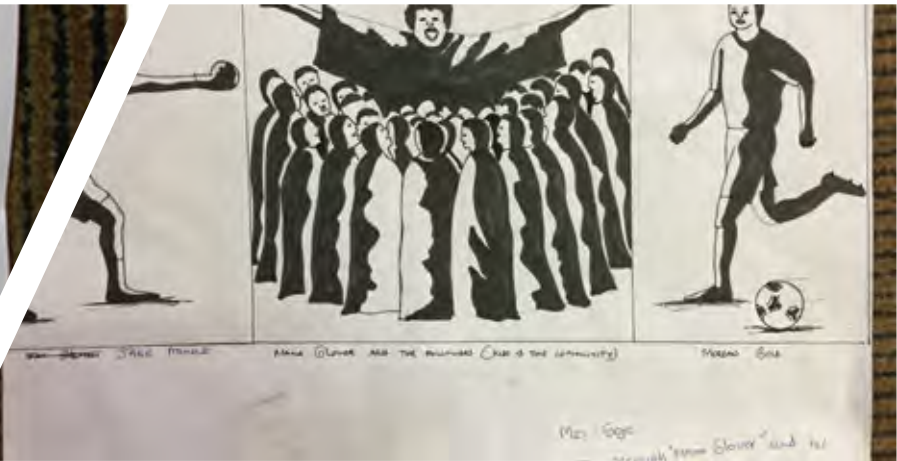


The Pathway of Success:
Creative Workshop Prototype (2018)





Artworks and references from creative workshops and Jozi-Walks 2019 inspired *The Pathway of Success* mural.



The Pathway of Success – additional references:

“There was lots of sport, everyday the soccer fields were full of people training and practicing. There was also basketball, hockey, and tennis... Noordgesig produced great soccer players, and the fields were always full of players and spectators.” – Derek Deveraux (Oral Histories Interviews 2018)



Images sourced from Oral History interviews with Margie Brown and George Louw.





Vesta Smith



Extracts from oral history interviews:

Ma Vesta Smith: a prominent leader and political activist in the community. She was an active member of the ANC, and the BCM. Her house was known as a meeting point for other political leaders. Ma Vesta Smith and her house are both represented in the Corridor Link Mural.

“Vesta, or Mama, as Basil calls her, lived opposite his grandmother. She was involved in the ANC. Basil and Mama went to the Catholic Church together. Winnie Mandela was friends with Vesta, and Basil met her when he was 12. Unfortunately she was in prison a lot during this time. Basil calls Vesta’s house ‘the fountain of politics’. Here you could find banned books, and they’d study authors such as Marx and Lenin. Through Mama, Basil was exposed to the ‘Charterist’ way of thinking- aka the thinking of the Freedom Charter.” – Basil Douglas

“When they moved into Noordgesig, their house was a clinic. The most senior Nurse was Rosabella Lockman, Walter Sisulu’s sister. When she passed away in 1963, the clinic moved to where it currently is, and the Smith’s moved into their house.

During Rosabella’s time, they had a lot of secret ANC meetings in the house. So the Smith’s had countless visits by the security police because of what happened there before they moved in. “

– William Smith



Extracts from Oral History Interviews:

“There was a flood in the then Transvaal in January 1978. The floods reached Noordgesig on the Friday midday, the same day that one of George’s sons was born at Coronationville hospital.

The water came up over the fences, their front doors couldn’t open because they had swelled from all the water. George tried to open the backdoor with a crowbar, and water started spilling inside the house. Outside in the gardens there was just water everywhere, at some stages the water was neck height and they had to swim.

Apparently, the dam walls at the mines in Crown Mines burst, so the water was dirty mine water with the fine sand in it... They didn’t have insurance, so they weren’t compensated for what they lost during the flood. Everything was lost.

After the flood the municipality built an embankment and flood wall. This was their first community project.” – George Louw

Rock n Roll Flood

The rock and roll flood was in 1978 on West Street and Railway road. When the flood took place it forced the residents to climb on top of their roofs because that was the only way they could survive. During the flood an unnamed hero was able to save his family from drowning, who unfortunately died while trying to save his neighbour.

Artist: Peter Witness



This is my story about the school I would like to see if it got a new roof, nice windows, geysers, trees, flowers so it would be great to see that happen in the future



The School

This image depicts the Noordgesig Primary School after its renovations. The pool mural depicts how the community pool will look in the future and how it will produce professional swimmers, which will represent the country one day. It will ideally have solar panels, new geysers and new resources that will enhance the learner's results and as local artists Antonio says; "A healthy school yields healthy results".

Artist: Antonio Oubaas

Extracts from Oral History Interviews:

"Derek is the principal of Noordgesig Secondary School. The school was established in the late 1940s, the building dates to 1948. It was housed in a small building which is now the AFM Church (Apolistic Faith Mission). The building had many functions, it was the community hall, the church, the school, and the dance hall. Then in the early 50s the separate school structure was constructed."

– Derek Devereaux

The Boys Brigade

Extracts from Oral History Interviews:

“The brigade plays at all community functions, like weddings, funerals, and birthdays. Donovan has been Captain for almost 30 years. He was in the first company for about 5 or 6 years before they broke away. Then he got married, moved to Eldorado Park, and about 8 years later he came back to Noordgesig and started the second company.

Music teachers from Cape Town and Groot Brak Rivier would come teach instruments to the children. Not all of them can read *golf sticks* (sheet music), but they read music according to the alphabet... All flags have the same basic blue, but the red trim represents Noordgesig. Each area has its own colour, for example Coronationville is green, Bosmont is sky blue, Riverlea is yellow, Westbury is navy blue.

The slogan, ‘Sure and Steadfast’ was opened in 1883 by Sir William Alexander Smith. After the army, he started a Sunday School with the children, but it didn’t work. So he taught them discipline and marching with toy guns.” – Donovan Sampson

“The Brigades were big in Noordgesig. When they practiced, all the children were there, there were no children left in the houses. Noordgesig had the biggest and best brigade” – Van Wyk family



9. Changing Faces

Site: North Street, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Creative Activations.

Wall Rehabilitation & Surface Preparation: Charles Maruma, Christopher Banks & Ernest Latola

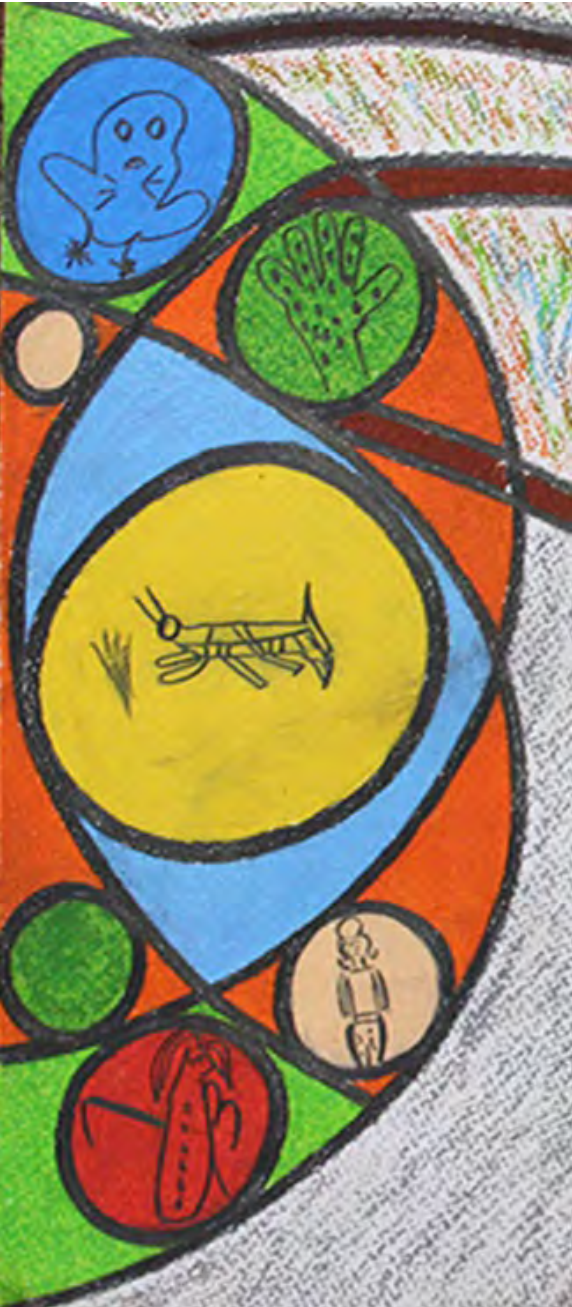
Implementing Artist: Wendall Moore



This mural tells a story about nature, and how residents of the community keep birds as pets. The design includes elements from children's drawings, which were done at public activations in 2017.



Artwork from Creative Workshops which inspired the mural.





Artwork from activations which inspired the mural.



10. Steep Town

Site: North Road, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Creative Activations.

Wall Rehabilitation & Surface Preparation: Gilbert Louw, Kevin Peters & Edmore Muzondiwa, Ernest Charles Latola

Implementing Artist: Mzimkulu Gojo



Artwork from Creative Workshops which inspired the mural.

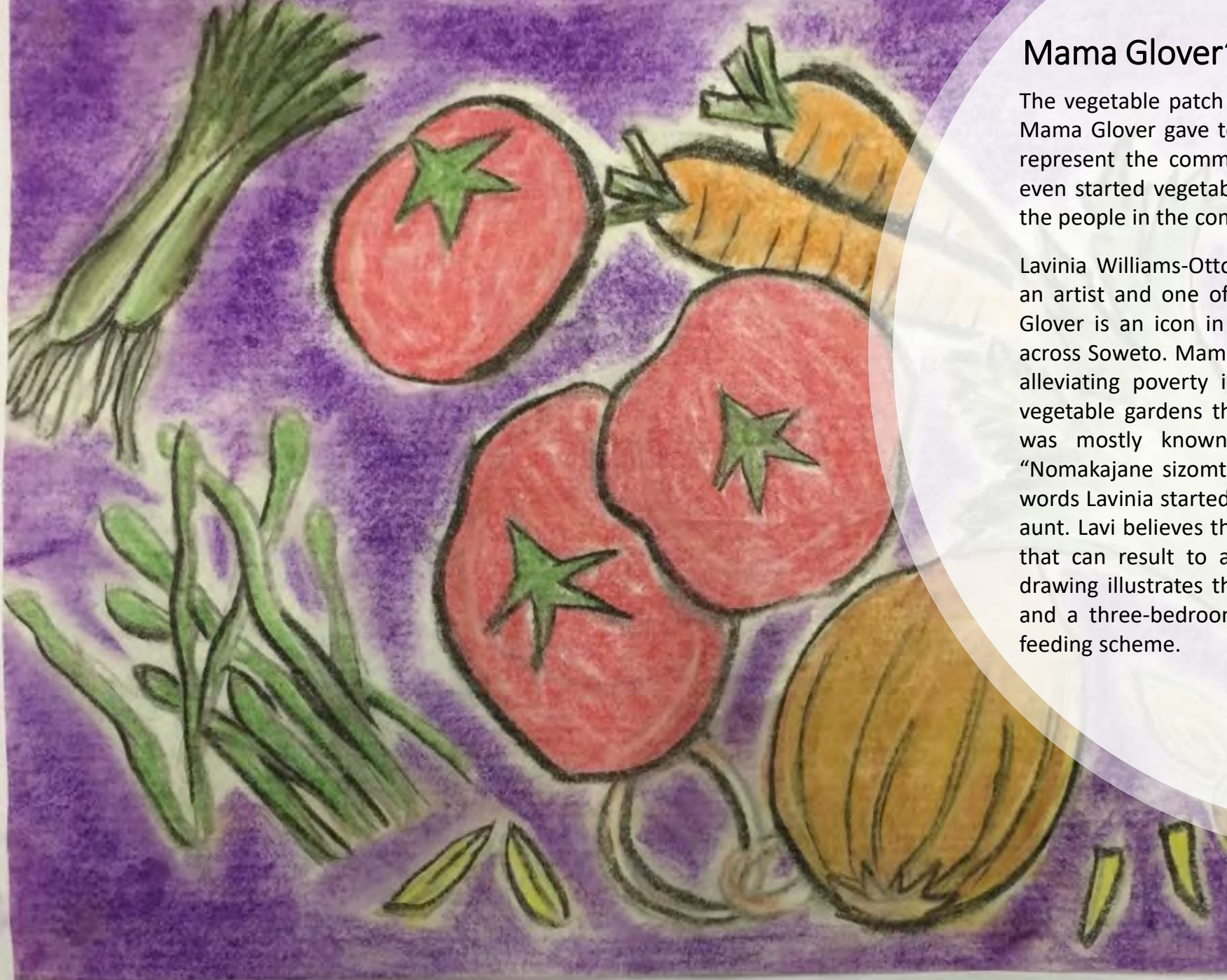
Steep Town

Noordgesig is a steep town which cannot be seen from the Naturena Mountain. The Naturena Mountain was a place, where the apartheid police would go and survey the activities that were happening in Soweto, such as riots and marches and youth uprisings. Because Noordgesig could not be seen from the mountain it became a political refuge for major politicians such as Nelson Mandela, Walter Sisulu and Vesta Smith. It became a place where the politicians could hold meetings and plan for their next uprisings.

Artist Story: Mduduzi Richard Ndlovu



Mural details



Mama Glover's Vegetable Patch Murals

The vegetable patch mural series reveals the sacrifice and love Mama Glover gave to her community. The different vegetables represent the commitment she had to the soup kitchen. She even started vegetable gardens to sustain the soup kitchen for the people in the community.

Lavinia Williams-Otto, also known as Lavi in her community, is an artist and one of Mama Glover's number one fans. Mama Glover is an icon in Noorgesig and has inspired many people across Soweto. Mama Glover dedicated 62 years to feeding and alleviating poverty in her community. She has started many vegetable gardens that fed and gave people food parcels. She was mostly known for her green bible and her saying "Nomakajane sizomthemba u Jesu". Inspired by her works and words Lavinia started her own soup kitchen with the help of her aunt. Lavi believes that everyone should be treated equally and that can result to a better Noordgesig and world. Lavinia's drawing illustrates the famous green bible, a vegetable garden and a three-bedroom house where Mama Glover started her feeding scheme.





Design refinement by Lavinia Williams – Otto, for Mama Glover’s Vegetable Patch Murals.

The #ArtMyNoordgesig artists have collaborated to bring this mural to life against two of the shops in the neighbourhood.

This mural is a continuation of the Mama Glover Murals in Noordgesig. Forming part of the visual story paying homage to what she inspired in her community. So even though the mural itself is quite different from the shop next door – when a visitor stands in front of both shops, they will look at this like a complete story or book, with different chapters.

“The mural of Mama Glover watering her vegetable garden has lots of different symbols in it. The cabbage represents her soup kitchen; she grew cabbage to feed her community. There are also some roses and a vegetable patch. It expresses her love for her people and her community. The mural brings out the history that was forgotten. Now children will know who Mama Glover was, and follow in her footsteps.”
– Lavinia Williams-Otto.

This mural is intended to represent a “heaven” or “dreamlike” environment – where the artist Lavinia Williams-Otto has included symbolic forms and text that describe the legacy of Mama Glover – although these are presented in symbolic iconography there are a multitude of meanings embedded in these. The tree is intended to be like a “family tree” of all the networks and contributions Mama Glover was involved in.



11. The Harvest

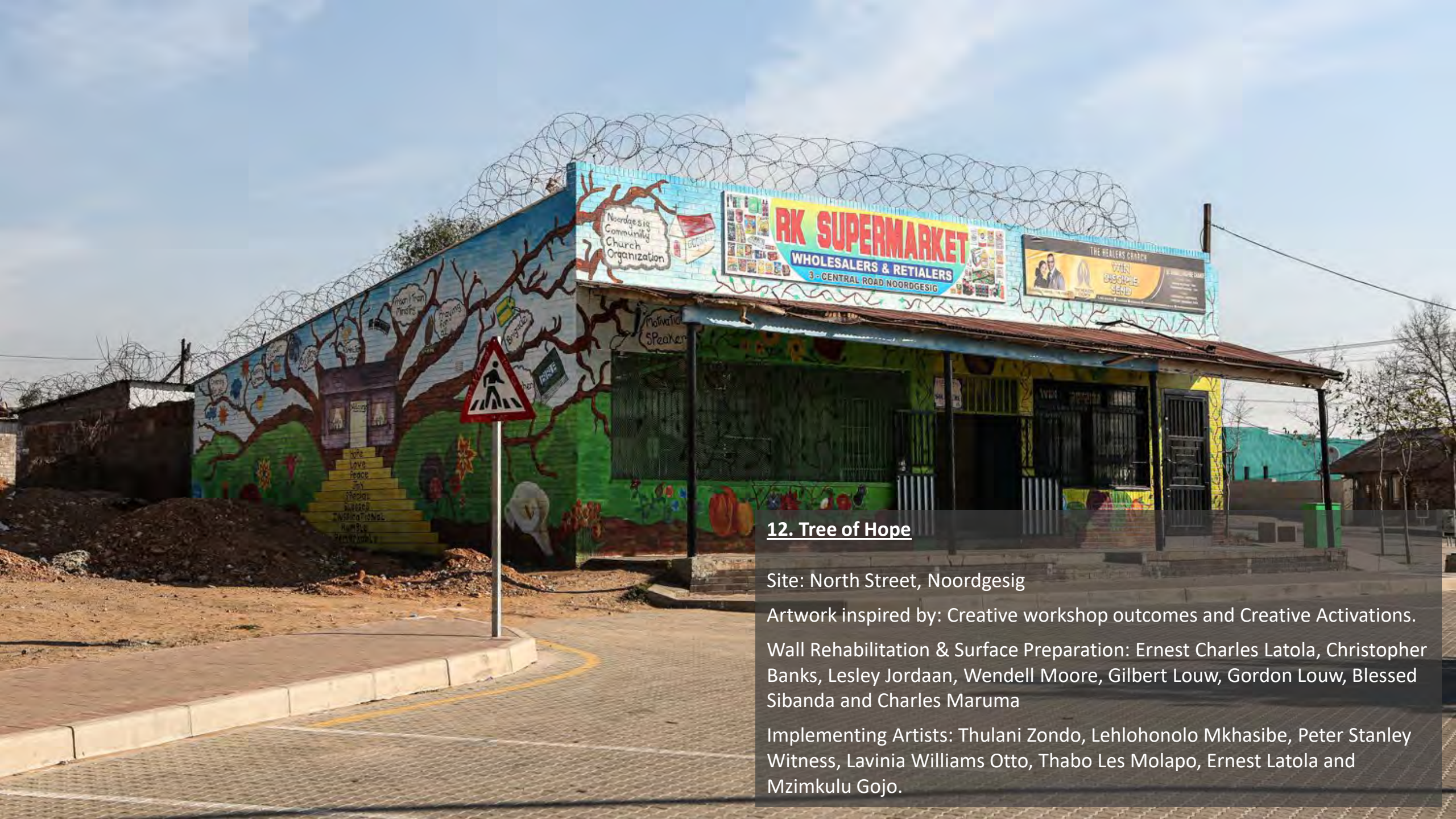
Site: North Street, Noordgesig

Wall Rehabilitation & Surface Preparation: Ernest Charles Latola, Christopher Banks, Lesley Jordaan, Wendell Moore, Gilbert Louw, Gordon Louw, Blessed Sibanda and Charles Maruma

Implementing Artist: Thulani Zondo, Lehlohonolo Mkhasibe, Lavinia Williams Otto, Peter Stanley Witness, Thabo Les Molapo, Ernest Latola and Mzimkulu Gojo.







12. Tree of Hope

Site: North Street, Noordgesig

Artwork inspired by: Creative workshop outcomes and Creative Activations.
Wall Rehabilitation & Surface Preparation: Ernest Charles Latola, Christopher Banks, Lesley Jordaan, Wendell Moore, Gilbert Louw, Gordon Louw, Blessed Sibanda and Charles Maruma

Implementing Artists: Thulani Zondo, Lehlohonolo Mkhasebe, Peter Stanley Witness, Lavinia Williams Otto, Thabo Les Molapo, Ernest Latola and Mzimkulu Gojo.



Mama
Gloriosa

THE COMMUNITY HALL



13. Not Forgotten

Site: North Street, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Creative Activations.

Wall Rehabilitation & Surface Preparation: Andre Greaver, Jonayne Daniels, Noleen May, Ernest Latola & Christopher Banks.

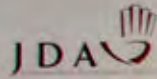
Implementing Artists: Thulani Zondo, Mzimkulu Gojo & Peter Stanley Witness

Jozi - A City @ Work

Another World Class
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Joburg

A bridge from present to the
future - Laying the foundation
NOW for the future



NOORDGESIG
COMMUNITY CENTRE

A Celebration of the Community's Creativity and Development

This mural is important because it is implemented on a special building in Noordgesig, which contains a number of memories for the community. This mural is an opportunity to celebrate these memories and the evolution of Noordgesig over time.

As you may know, Noordgesig never used to be as big as it is today, and as it has grown, the style of the houses, the landscape and roads have changed, this has become the backdrop to the mural where you can portray this change over time, creating a timeline or map of sorts. This timeline becomes the element that "holds" all of the activities of the community together, which largely took place at the community hall – representing the creative people of Noordgesig who, over time have found ways to express themselves through sports such as boxing, ballet, performance and communal activities that brought everyone together under the same roof.

The community hall mural has the potential to show an audience and the local neighborhood the history of these activities, and the power they had in inspiring others within the landscape of Noordgesig – a constantly changing backdrop.







ARTWORKS FROM CREATIVE PROCESS AND ORAL HISTORIES INSPIRE DESIGN

The community hall mural combines elements of all the activities that happen there. The focus is on boxing legend, Jake Ntuli, however other activities are featured too, such as dancing.

The Patmore Community Hall dates back to 1957, named after the then Mayor of Johannesburg, MR. CJH Patmore. The hall was built using funds that the community raised themselves, and is designed in a modernist style, with a corrugated iron pitched roof, front foyer, and central wooden doors. Throughout its existence it has been a popular feature of the community for dancing, meetings, and other activities. (Tsica 2016:48 HIA).

“As a teenager Derek would attend formal dances at the community centre on weekends, they were called *sessions*. Fred Malgas was a great dancer, he taught them the *lang-arm*. There was also a ballet group who had lessons almost daily.

During school holidays the councillors tried to constructively engage with the children, so you could play table tennis, snooker, boxing, chess, and so on.” – Derek Devereaux

“When he was young, they had fun days for the kids at the community hall with boxing, racing, toys, sweets, ice creams, and cool drinks; and the community became one... They’d have long *sessions* (dances) at the community hall when Greg was about 18”- Gregory Hannie

“They did boxing training at Noordgesig hall... The community came together to build the hall. It was not built by the government. They had *sessions* on the weekends, what we’d call discos today. It was 50c entrance.” – Kenneth Fredericks et al

“Some streets in Noordgesig were named after flowers, some were named after the first residents of the area, such as Smith and Major Street. The people of Noordgesig were very creative, and they named the houses according to the times. The first set of houses were called *The Old Looks*. They were two bedroom houses built on Smith and Major street behind the school.”- Cathy Seefort

ORIGINAL REFERENCE IMAGES



ARTWORKS FROM CREATIVE PROCESS AND ORAL HISTORIES INSPIRE DESIGN



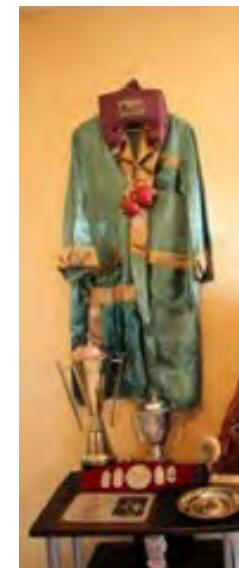
Hall

The Noordgesig hall was the place to be. Lots of events were organized and took place at the venue. Gene Phillips won the Miss Noordgesig three times. Her sister won Miss Novice. Body building contests took place and male and female body building gyming twice a week. The body building gym was moved to the local tent office. We also had a Mr Noordgesig body building competition once a year (wich) which was won by Lucas Bowman. Boxing gyming was provided by Jake Nthuli at the hall. We also had ballroom and

langarm dance sessions at the hall. Bioscope shows took place weekly at the Catholic church and later moved to the Noordgesig hall. Thursdays was table tennis days at the hall. School children always attended after school activities at the hall. There were dominos competitions at the hall. Mr Rose Ali opened a dominos club.

Rainbow Valley houses

The rainbow valley houses had new tared streets. These houses were newly built and were colourful with two bedrooms and no pantry. These houses were built in Stadium road.



ARTWORKS FROM CREATIVE PROCESS AND ORAL HISTORIES INSPIRE DESIGN

“They made a small section at the community hall into the Mario Malgas Computer Centre in 2011. Sadly it closed about 2 years ago and they broke it down when they started rebuilding the library. They did lots of activities at the community hall, it really brought the community together. It was built about 60 years ago and revamped in the 80s. Some people have moved overseas and when they come back they ask if the hall is still the same. It is good to revamp things, but it is also nice to keep them the same for the memories. At least cameras help keep the memories now. Delia says that it would be nice if someone could bring the activities back to the community hall. They did dancing like ballet, modern, and ballroom. Lots of small girls around age 6 did dancing at the hall. Felicia went to Sun City through her dancing and won a competition. Some people were very underprivileged but the dancing gave them discipline.

They also had Mr and Miss Noordgesig competitions there. The girls would model and the boys would do weight lifting and show off their muscles. These activities kept the youngsters off the streets and away from trouble. They also had discos at the hall, or what the older generation called sessions, about twice a month. There wasn't much entertainment in Noordgesig so they used the hall a lot for activities.

Now and then there were fights at the discos, but at least it was cheap for the youngsters to go out. Now they have to go far outside of Noordgesig for entertainment. The pageants were so exciting, and the community hall would be packed. People outside would stand on the stainless steel bins to try see inside.

The soccer clubs in the area would also have a combined thing where the girls would model and be named Miss Swallows or Miss Leicester, after the clubs. The Malgas children didn't participate in the pageants because their parents didn't want to expose them to the costumes and things. Delia was a lieutenant in the Girls Brigade when she was about 18. They had meetings and practice and fundraising events in the hall. If girls in the brigade were naughty, their parents would be called into the hall and the girls would do community service. “- Malgas Family

“Muriel did hockey and ballet. She even went overseas with her ballet with one of their other sisters. They had ballet practice every Monday and Wednesday at Patmore Hall. Their teachers name was Irene. Margie says that there aren't the same sporting opportunities for children these days. When she grew up Noordgesig was a small, tight knit community. They'd play games together at the Patmore Community Hall. Mrs Charlotte Tait was a social worker in Noordgesig. She'd organize picnics away, and school holiday games like table tennis, volley ball, snakes and ladders, and dominoes. “ – Margie Brown

ARTWORKS FROM CREATIVE PROCESS AND ORAL HISTORIES INSPIRE DESIGN

"Noordgesig old look houses"

The Noordgesig old look houses had Sand Streets. Electricity was not available at that time. We used coal stoves to prepare our food and candles or lamps to have light in the evening. Coal was delivered by horse and cart once a week.

The houses were three or four room designs. Which had either two or one bedrooms, kitchen and a lounge with an outside toilet. The walls were made out of face bricks and the house floors out of horse dung. They also had sack ceilings and finished with interior Mavella white chalk paint.

2

The outside toilets were buckets. We used to name the toilet sewerage disposal company "Maspugans".

The houses did not have burglar proofing on the doors and windows. We had wooden verandas and we always used to enjoy sitting on the front "stoep" verandas.

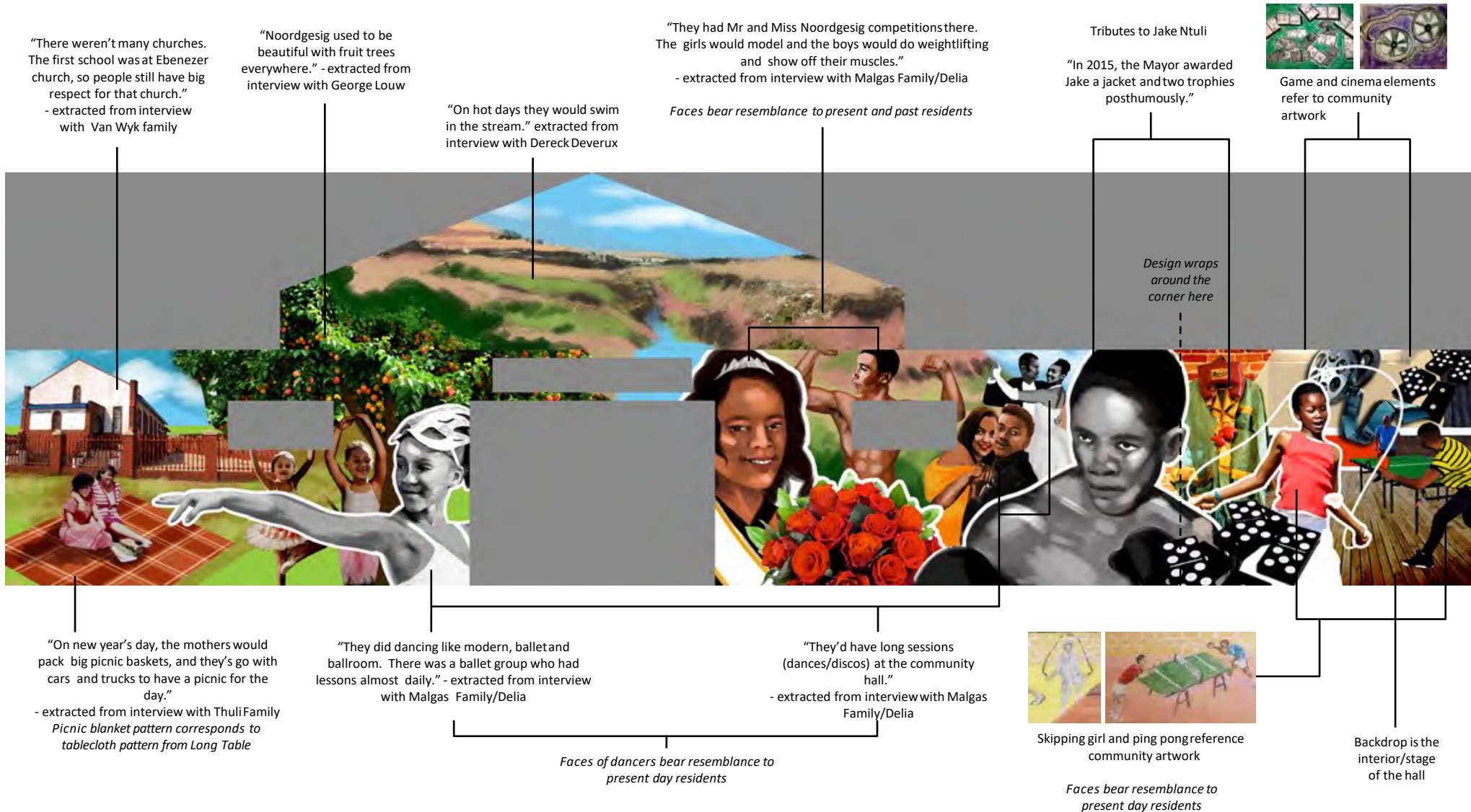
People planted trees in their yards. They used to be competitions. Inspectors came around to inspect every house. Making sure that the houses were well looked after. The competitions were exciting. People entered gardening competitions. Prizes like gardening forks

3

wheel barrows and shovels were given to those who had won. People also owned dogs and chickens. The inspector made sure that owners looked after their animals and yards.

Having no burglar proofing caused problems. A lot of break-ins were reported. People were scared as these break-ins took place while they were sleeping at night. They said that the thieves also took food from their pots. Rumors also mentioned that the midnight thieves also stole baby milk. The rumors shocked the community. Strangely a few days after the break-in a man using his (byp) bicycle traveled around

GRAPHIC TRANSLATION AND COMPOSING FOR THE HALL'S VARIOUS FACADES



Child on bike references
community artwork -
photograph from Noordgesig
community documentation



House colours extracted from
community artwork

"Noordgesig used to be beautiful
with fruit trees everywhere." -
extracted from interview with
George Louw

Nylon House
extracted from HIA

"Soldate" House
extracted from HIA

Rainbow House
extracted from HIA

New Look House
extracted from HIA

Old Look House
extracted from HIA



Bergroos

Nerin[a] C[r]jstrum

Watsonia

Arum

Vygie

Watsonia

Flowers pictured correspond to
street names as labeled

Child playing references
community artwork - photograph
from Noordgesig community
documentation

Horse drawn coal cart



14. Plaza Portraits

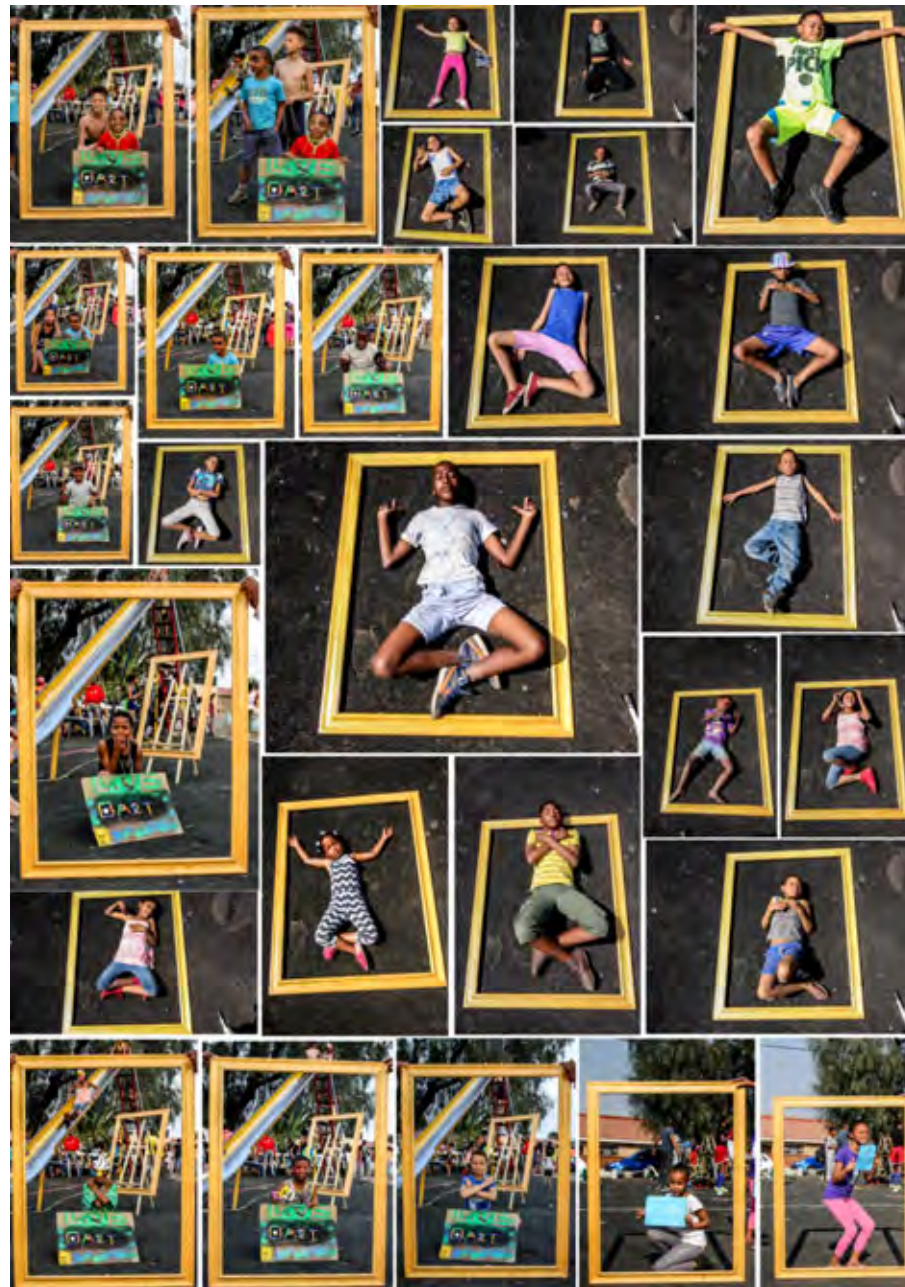
Site: North Street Noordgesig

Artwork Inspired by: Creative workshop outcomes and Creative Activations.

Implementing Artists: Mzimkulu Gojo, Lehlohonolo Mkhasibe and Thabo Les Molapo.







Swimming Pool Murals

Inspired by a public activation with children in 2017, the resulting black and white mural is intended as a memory of that playful collaboration, using picture frames and portrait photography. The simple black and white graphic translation of the original activation serves to be visually striking and impactful as the mural spans two of the buildings, defining the western edge of the new plaza, and interacting with the new urban elements and tree planting.

A Note on Fabrication and Implementation:

Following the sign off and approval of artworks, based on both the narrative agenda of the workshops and their ability to stand strong in an outdoor environment, the artworks go into final completion and are either executed directly on site, as is the case with the Swimming Pool Murals facing the new public plaza, or fabricated in factories or local studios and backyards awaiting their time for installation.

Favourite Artworks:

My Favourite Artworks is the Muralis by the swimming pool cause it shows the Unity in Noerdgesig also the hero's and the heroins that contributed to our Area.

Comments from the visitors books from community exhibition.



Workshop outcomes: Swimming Pool Wall Mural



The swimming pool murals were inspired by an activation with the children in 2017. During the activations, a large picture frame travelled everywhere with the team. The frame was used to capture moments by ‘framing’ special scenes, or letting the residents pose within it. These living artworks were photographed and used as inspiration for the swimming pool mural. The designs on the gate were drawn up by local artists, which were then plasma cut and welded to the gate frames. The artwork depicts a young boy jumping in the pool and creating a splash, this artwork has a very deep connection with people of Noordgesig, because the pool symbolizes a place where the community can get together, have fun and it provides joy for the kids.

Extracts from Oral History Interviews:

“Cathy also fought for a swimming pool to be built, as the closest one was in Orlando or children could swim by the mine dumps. The council said that the ground in Noordgesig had lots of problems and wasn’t good enough. Cathy got Wits GeoTech to test a small piece of the ground, and she took it back to the council with more evidence.

Eventually the council agreed, and construction of the swimming pool began in 1985. Cathy remembers the sound of happy children. The pool was named the Cathy Seefort pool, but jealousy crept in and a group named *Die Storie Gaan Aan* ripped the name off the wall.

Cathy originally wanted the pool to be named the Noordgesig Swimming Pool, but the council voted to name it after her. But after the unrest the pool was named the Noordgesig Swimming Pool, the name that Cathy originally wanted. She wanted the name to resonate with the place. “ – Cathy Seefort

15. Noordgesig Swimming Pool Gate

Site: Central Road, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Creative Activations.

Implementing Artist: Andre Greaver, Ernest Latola



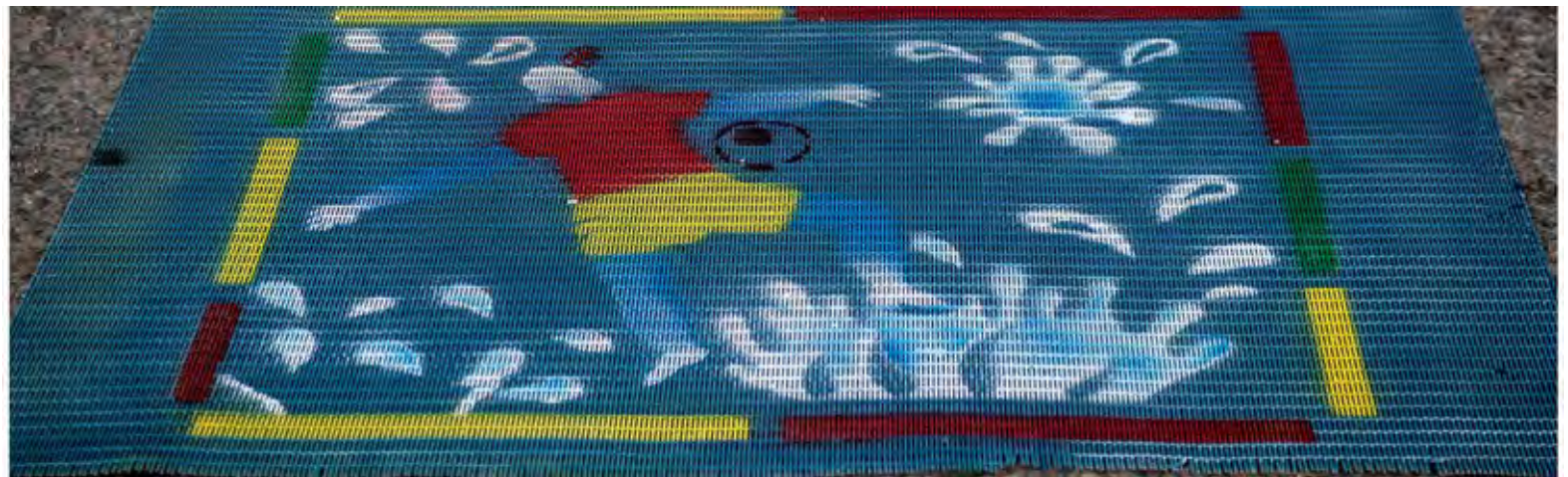
Swimming Pool Gate:

As is often the case during new building projects, elements within the landscape are either removed or re-purposed. In this case, the existing gate between the two murals received a new treatment in steel and paint, extending the theme of play in recreational spaces such as public swimming pools. The designs were initiated in our creative workshops by local artists, which were later then plasma cut and welded to the gate frames.

The Artists Group Story:

This art work depicts a young boy jumping in the pool and creating a splash, this art work has a very deep connection with people of Noordgesig, because the pool symbolizes a place where the community can get together, have fun and it provides joy for the kids. Combined elements from the workshops make up the progress story for the gate.

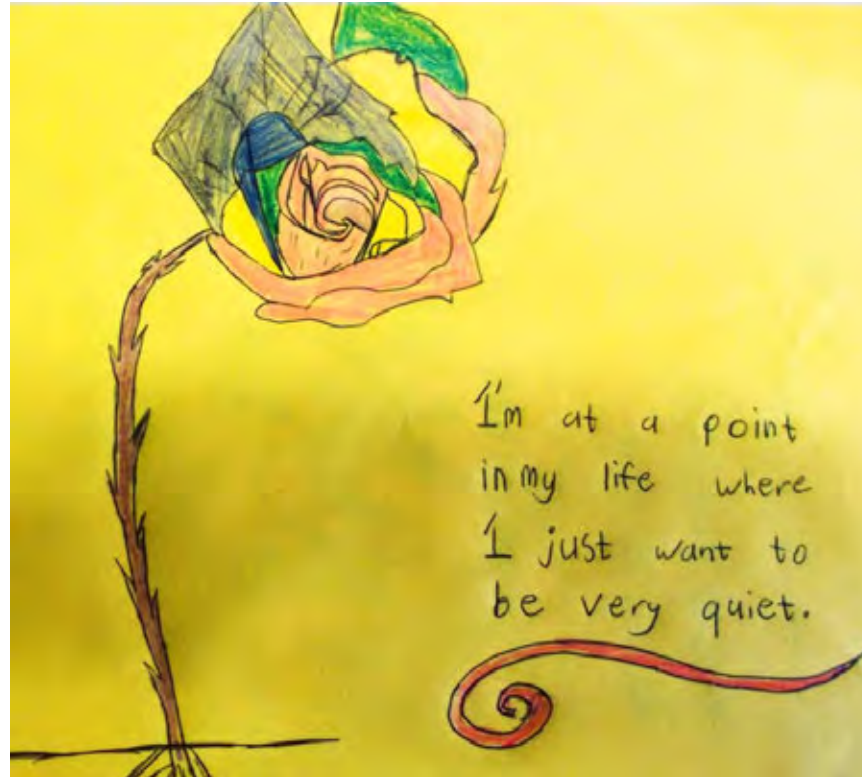




16. The Rose Motif

The rose motif mosaics on the podium in the Noordgesig plaza were extracted from a series of creative pop – ups and activations held in Noordgesig 2017.

The community were invited to share their stories and symbols that represented their community. The sketches generated from the workshops were created by the community, and then considered for a graphic design translation. Implemented by the JDA the rose mosaic takes centre stage on the new public plaza.



17. Bulte Benches

Inspired by a community activation in 2017, the Noordgesig benches represent this moment. Engraved with the colloquial term "BULTE" and famous mine dumps, these benches can be found in the local plaza.





18. Library Toys

Site: North Road, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Creative Activations.

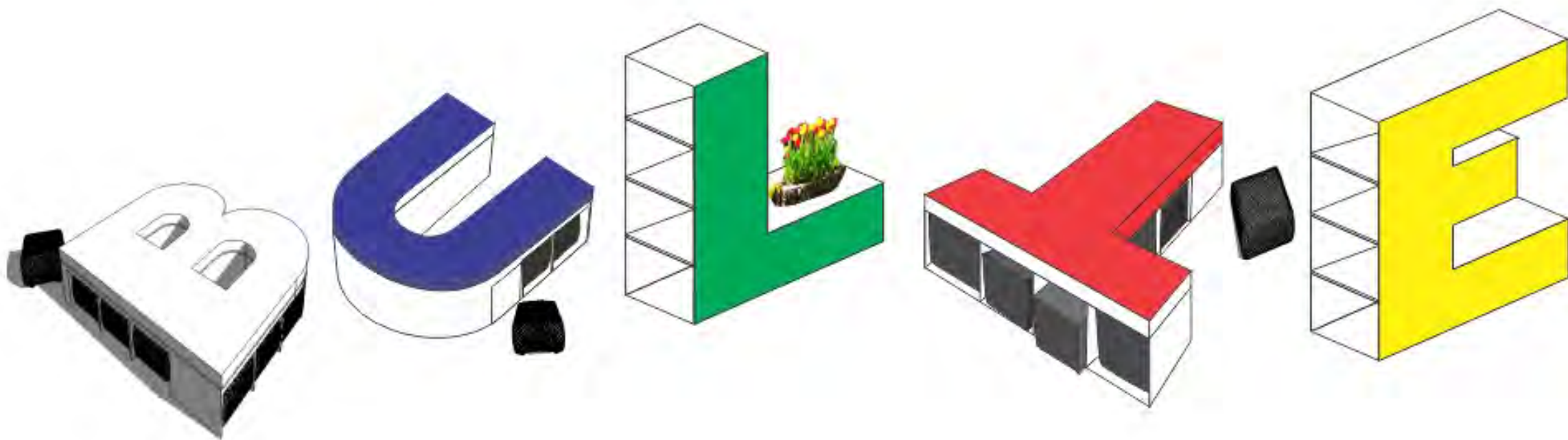
Implementing Artists: Markus Theunis, Frank Kubheka and Christopher Banks.





The Noordgesig Library Toys were made by local artists, with the goal to occupy kids on a therapeutic-play level. They will be placed in the children's section of the new library.



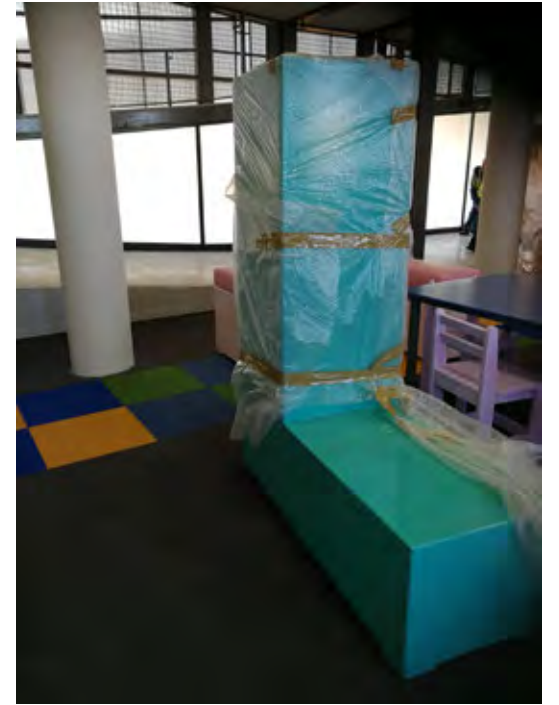


19. Bulte Library Furniture

Site: North Road, Noordgesig

Artwork Inspired by: Creative workshop outcomes and Creative Activations.





The idea of the library furniture, centres around sitting and standing letter-styled furniture making up Noordgesig's nickname - BULTE .

"Through community activations and interviews with the residents, often in their homes we were given the opportunity to understand various symbols, signifiers and language which are pivotal in creating artworks that encompass the vernacular identity of Noordgesig." -TSICA history and heritage report for Noordgesig.

The components are made from shutter ply, vinyl, padded cushioning and are spray painted in colours inspired by the interior design of the library. These designs are influence by 3D designs made during our creative workshops. The technical drawings were supplied by local artist Mc Fadden Barley which were sent to a specialist fabricator. The furniture includes recesses for storage and pull-out seating. Standing letters become shelving, and letter pieces are mounted on short legs for mobility in the library.





20. Hand Screen Mesh

The east facing window of the library is elevated and looks onto the new sports court and play area, in the distance one can see the mine dumps from this window as well. The mesh screen attached to this window features a similar handprint design as the sports courts below.



The mesh screen artwork is a graphic design translation of a collective visualisation process in Noordgesig. Two workshops were held where hand prints were captured and placed in various configurations.

Our second workshop was special as it was hosted in a local residents garden and we were joined by curious residents and school children as they walked by. The resultant intergenerational artwork is rendered in monochrome, matching the overall colour of the Library.





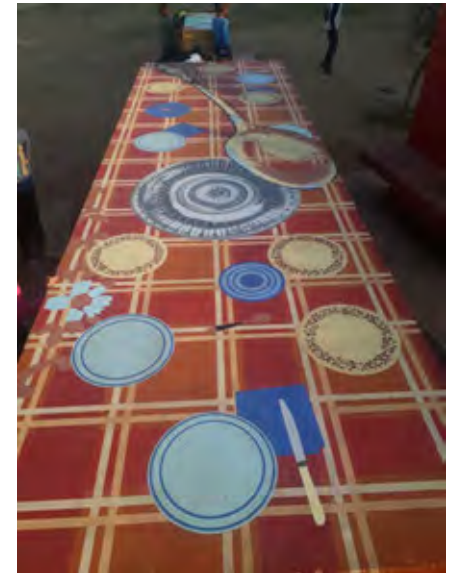
21. Sports Court Hands

Situated below the new Library, the children's play area received a revamp. To create a cohesive composition, the hand-prints which influenced the mesh screen are incorporated into the play area surfaces. Diversity is the heart of this community. The different hands don't just symbolise the coming together of different races and cultures, they also symbolise how we are all one. The hands symbolise healing hands that can heal the community from its social ills.

22. The Long Table

The Long Table is inspired by the prominent Malgas Family's kitchen table. Delia Malgas recalls how their kitchen table was passed through the window to be used by the community at important events and celebrations, often getting painted different colours along the way (Delia Malgas interview).

The long table is not only inspired by a society that enjoys public life and social exchange but offers a robust piece of urban furniture designed to encourage and support small gatherings.





THE LONG TABLE: NARRATIVE

The #ArtMyJozi Creative Crew embarked on storytelling sessions with the Malgas family conducting three interviews. The objective was to unearth additional narratives that would contribute additional visual layers for the look and feel of The Long Table; new urban furniture situated in the upgraded play area, adjacent to the library.

The Long Table is directly inspired by The Malgas Family kitchen table and its journey through the community and contributions to communal memories in the neighbourhood

The Malgas Family was a prominent fixture in Noordgesig. Fred Malgas, the father, was a sportsman and community leader who focused on community development. Their house was built with the bedrooms at the back, and their kitchen at the front.

Fred Malgas and Elsie Malgas had 11 children, with two sets of twins among them. We met 3 out of the 11 children on 26 November 2018. Delia and Felicia still live in their parents' house and use the special kitchen table regularly. The kitchen table belonged to their grandfather and was handed down to their parents when they got married – the children are adamant that this table will remain in the family forever. The children remember how there was some unspoken memory that their parents shared about the table, one of great significance to their mother and father, and when the children suggested changing the table their parents were adamant that this would never be allowed.

Fred's daughter, Delia, remembers how their kitchen table was often passed through the front window to be used by neighbours, friends, and family during important events such as weddings,

christenings and so on. Delia recalls how the table would often get painted different colours along its adventures. The table has come to symbolise the lives of loved ones who are no longer with them, they remember loved ones with the following saying in mind:

“Starting at the table and ending at the table”

One of the most important memories to the three children is the smell of paint, which would be used every Christmas to spruce up the house. Every Christmas new paint was purchased, and the walls, front door and kitchen table would be painted the same colour, the current-day patina of the kitchen table can literally tell you the story of the colours of their home through the years.

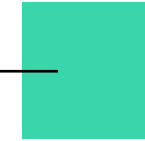
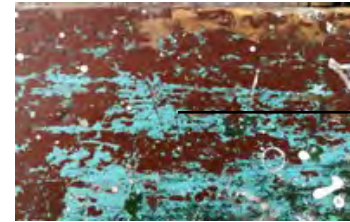
Christmas celebrations and the role of the kitchen table in the family home are synonymous with a special lace tablecloth, an abundance of food and love which was shared with friends, family, neighbours and visitors after church on Christmas day.



THE LONG TABLE: NARRATIVE AND DESIGN PROCESS

The kitchen table conjures up memories for the family that are associated with the following:

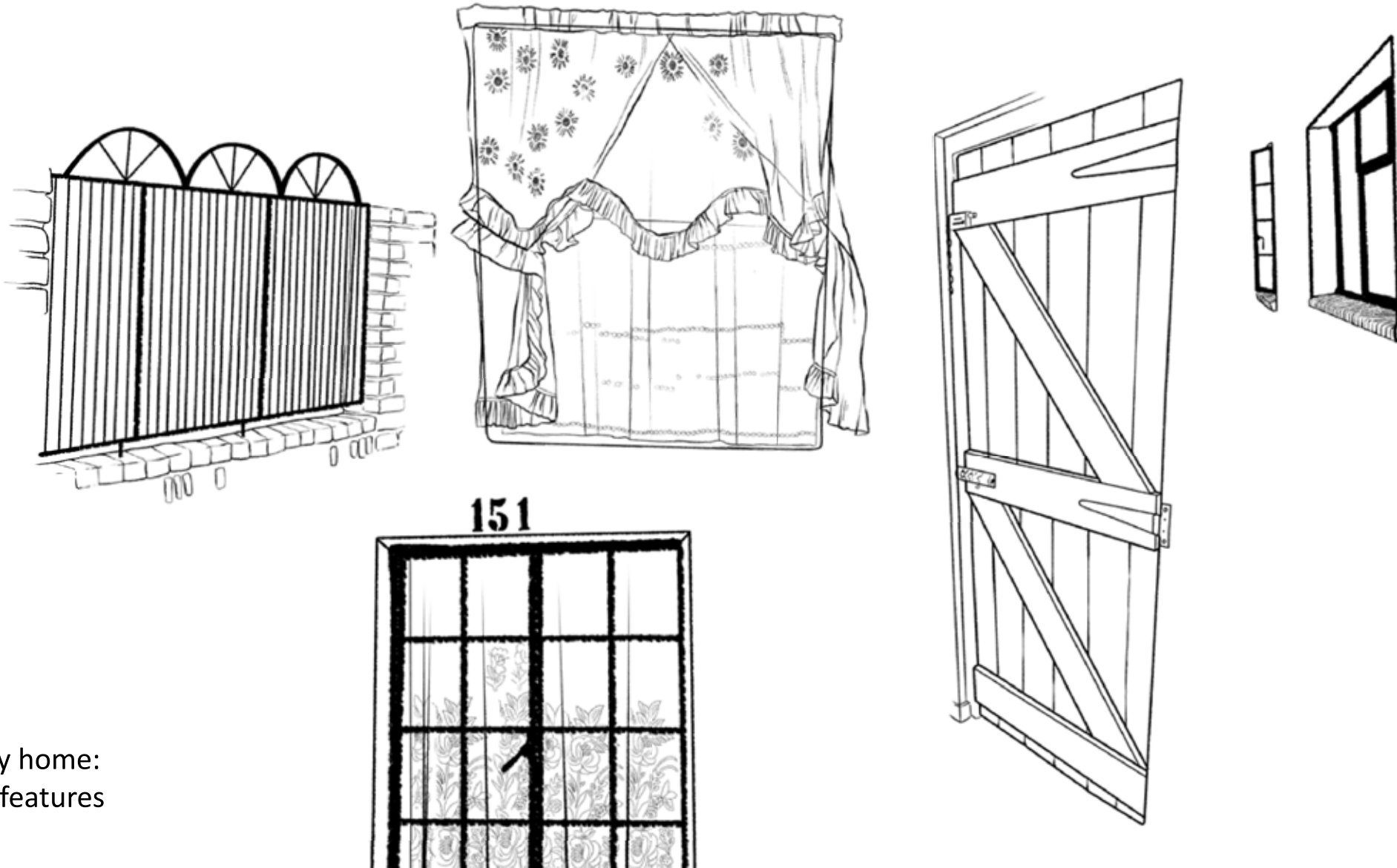
- Mother always providing for the family
- Father and Mother always welcoming people into their home and sharing food
- Providing and sharing
- They could have up to 15 people in the 3-bedroom house, sharing food from the kitchen table
- White tablecloth for special occasions
- Blue felt tablecloth was used to protect the wooden surface from bread knives and the children cutting their own bread
- Plaid tablecloth
- They could have up to 20 plates and various cutlery/service dishes on the table at a time
- At Christmas time their father would break off the leg of the turkey, now the oldest brother Eddie does this in order to continue the tradition
- The cakes always had to stand at a specific place on the table
- Some sayings/terms associated with the kitchen table:
 - Tafeldoek
 - Table of abundance
 - Table of grace, beauty, love and provisions
 - Can Ek die tafel leen?



COLOUR PALETTE



THE LONG TABLE: NARRATIVE AND DESIGN PROCESS

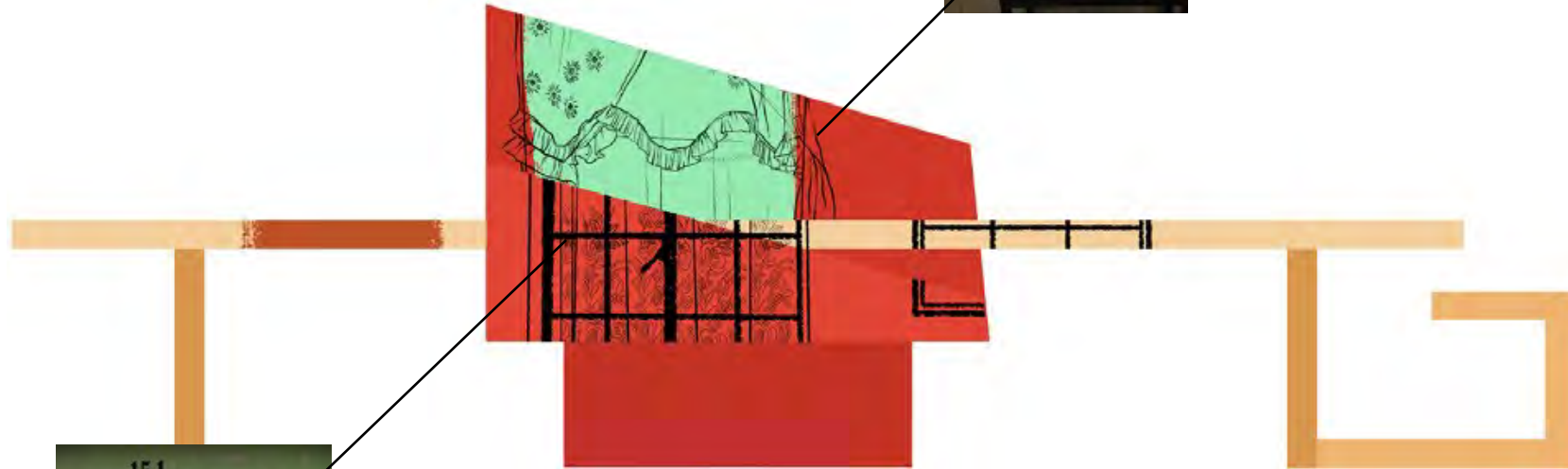
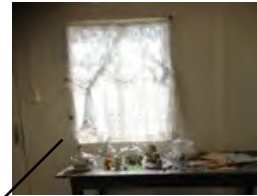


Malgas Family home:
architectural features

NOORDGESIG LONG TABLE CONCEPT

DESIGN COMPOSITION DEVELOPMENT

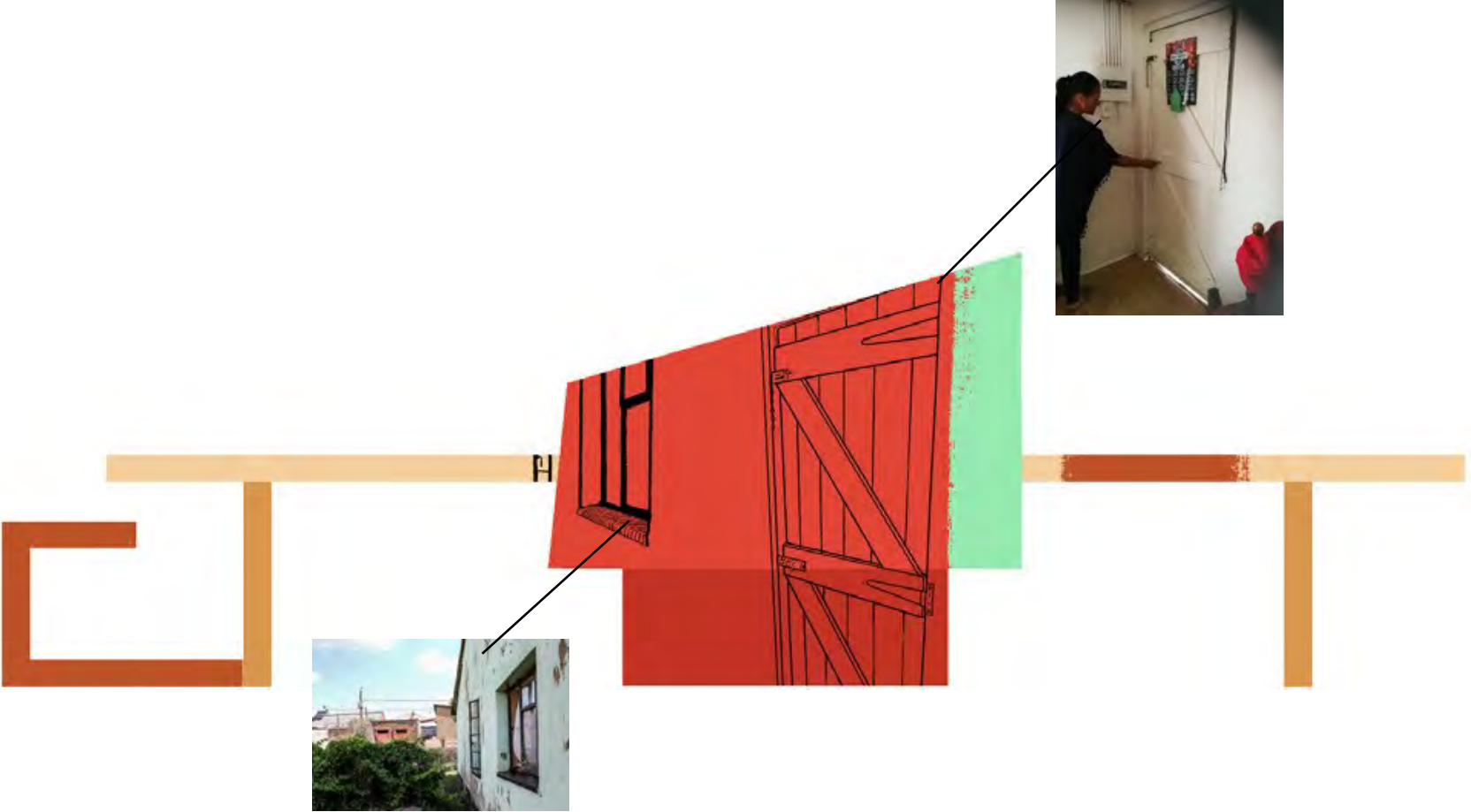
Long Table: Side Views



NOORDGESIG
LONG TABLE CONCEPT

DESIGN COMPOSITION DEVELOPMENT

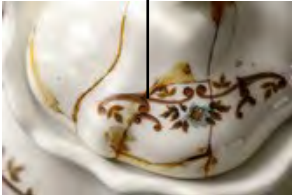
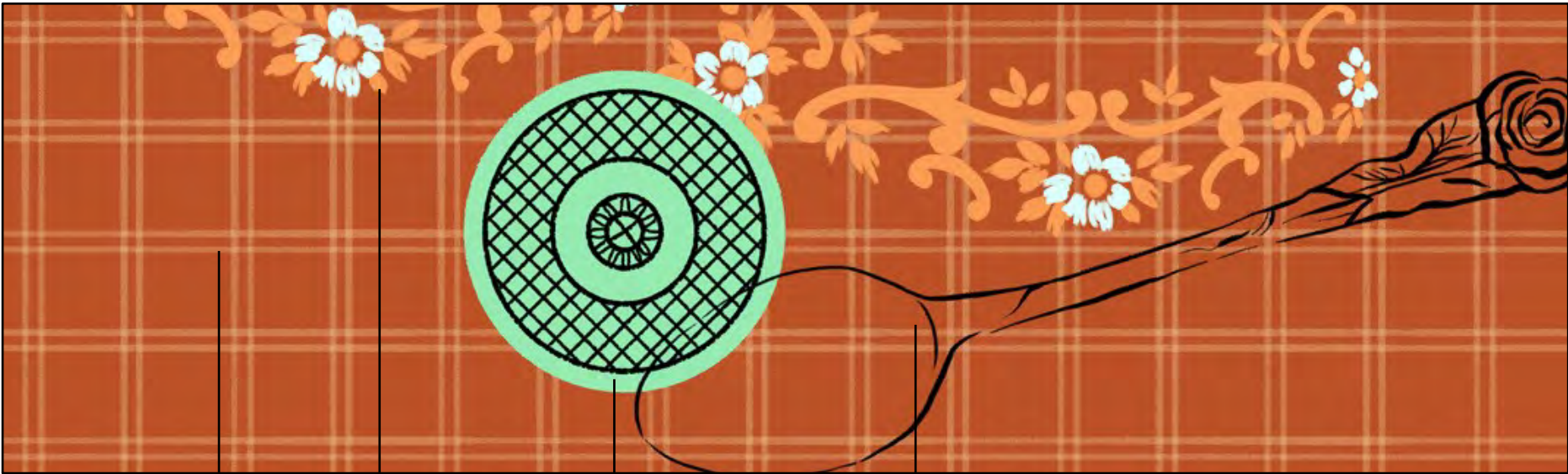
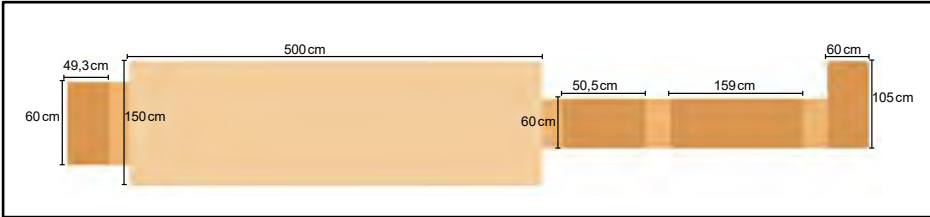
Long Table: Side Views



LONG TABLE CONCEPT

DESIGN COMPOSITION DEVELOPMENT

Long Table: Top View



Flying House: Creative Entrepreneurship Training



Creative Entrepreneurship Training

(text extracted from Flying House proposal)

Interested participants from the artistic community were invited to participate in a Flying House workshop, below describes some of what this 3-day intensive training involved and the outcomes from the sessions.

Training is required for emerging artists affiliated to the #ArtMyJozi place-making through art initiative – a project of the JDA. The three project sites associated with this initiative –Orange Grove, Rotunda and Noordgesig, have reached a point where the content-generation and prototyping process gives way to fabrication of infrastructure. The Trinity Session have identified a need to engage the artist-participants in a skills transfer process to enable sustainability of their own artistic entrepreneurship going forward.

Flying House is an organisation dedicated to securing better opportunities for emerging independent creative and social entrepreneurs.

Flying House has developed the Creative Stock Exchange, a platform for artists who do not have access to networking opportunities or have previously lacked the ability to professionalise their artistic practice. The Creative Stock Exchange involves:

“Boot-camp for the social entrepreneur” – a compressed programme embedded in design thinking, that gives space and guidance for ideation, and guided processes to:

“Dream it, Build it, Test it, Fly it.”

The Flying House process blends imagination with practicality. Participants are given opportunity to design their minimum viable product, and to understand basic terms and concepts relating to the business model canvas. They are introduced to pitching and presentation skills and a minimum toolkit of basic know-how such as budgeting and invoicing.



Photos of the participants on “Pitch Day” 2019



While physical infrastructure changes are taking place in the #ArtMyJozi neighbourhoods, residents and project participants may not yet be awake to the possibility and opportunity that such changes could bring, in the form of increased urban tourism. It is imperative to recognize the focus on developing the knowledge and skills of creating revenue in the arts and understanding the model of exchange and trade using skills and resources rather than relying on external funding alone.

Example of curriculum carried out:

Day 1: “Dream it”

Participants are exposed to inspiring ideas, pitches and examples of success stories that started from humble beginnings. Participants are taken through a guided ideation process, identifying the resources and skills they already have, and identifying opportunities in their environment. Identifying opportunities. Stakeholder map.

Day 2: Business Toolkit / Perfect Pitch – Why, What, How, Who,?

- What is the problem – what is my solution?
- Who is my customer?
- What makes my product or service unique?
- How will I get it done?
- Possible revenue streams and financial projections
- The team
- Basic professional skills such as invoicing, budgeting, contracts, options for company registration etc.

Day 3: Communicate

- Marketing channels, getting the message out there
- The Pitch Deck
- Customer service
- Confidence and presentation skills

Day 4: Pitch day

- Participants present their ideas and plans
- Feedback and support



Photos of the participants on “Pitch Day” 2019



6. COMMUNAL FEEDBACK

What the community had to say about the artworks programme:
Extracts from the visitors books and verbal interviews recorded at
community exhibitions in 2018

Comments/Suggestions:

I would like to give a special comment on the "teamwork" & endurance it reminded me that "a community raises a child" so if we can work positively like this together the future is perfect plan.

"...I realized that I was doing things that I should not have been doing and making big mistakes...I learned...in this process is that I have a bad attitude and I could do better for myself"

"...I have gained self-confidence and have found myself helping others. I realize that they are capable of being accountable for their artworks. I have also learned how to be a better person by not judging others but to engage myself in #ArtMyJozi".

"(The program) allows our youth an opportunity to be accountable for their actions in a non-threatening way with a productive positive outcome being the end results."

"...I realize that I have come a long way from where I was then. I have become a bigger person and have learned to think about my actions before I do them...If I talk about creative arts...I can keep myself from doing something I may regret later. I used to believe that I did not have much control over how I react to events, but now I realize that it's up to me how I react and I cannot blame my anger for all my problems".

"Since the implementation of #ArtMyJozi on our Community, most youth are committed and finding it interesting to expose their talents and gifts.

"...Youth and community like being "heard"...many of our youth...don't even know certain actions are wrong. This opens the door to teach our local youth acceptable and appropriate behaviors, behaviors that will be expected of them in mainstream society and that can bring food on their tables."

Comments/Suggestions:

The Exhibition is very new to my Community I really think that it Learn's my more about Art works please bring more of these events to Noordgesig cause "Art My Jozi" its a great opportunity for all Artists.

Comments/Suggestions:

I have never seen such a beautiful job artworks of the Community of Noordgesig the excellent,

Comments/Suggestions:

I really liked this exhibition since it revive the spirit of creativeness with in me. I tells my own ideas and the potential that artist are having within the community

Favourite Artworks:

Quite a number of of them however Short Films & Poetry was top for me.

Would you like to share anything else with us:

I like to express my gratitude and hope that this initiative will not end up here but will expand and enhance the potential within artist, so they flourish in these sector.

7. Social Media and Marketing Strategy



The work carried out in Noordgesig was supported by social media platforms, which served as both a documentary process and a creative device in the development of creative content.

The development of the #ArtMyJozi social media campaign on Facebook, Twitter and Instagram was complimented by an on-the-ground poster campaign. All of which provoked audience attendance and engagement, in conjunction special workshops and activations in the community.



Social Media Screenshots

Art My Jozi
Published by Pauline Elizabeth Borton [?] · June 28 · 🌐

The long table in Noordgesig is reaching completion. Check out earlier posts to find out why this special urban furniture family is important to the community. #ArtMyJozi #ArtMyNoordgesig #TheTrinitySession @jda_joburg #urbanart #urbanfurniture #placemaking



Art My Jozi
Published by Pauline Elizabeth Borton [?] · March 23 · 🌐

Purple swaths of color have started to adorn the Church on Major Street in Noordgesig. This is mural number 3 within the Mama Glover Series. We look forward to sharing more progress next week!

#ArtMyJozi
#ArtMyNoordgesig
#TheJohannesburgDevelopmentAgency
#TheTrinitySession



Art My Jozi
Published by Pauline Elizabeth Borton [?] · March 17 · 🌐

The second Mama Glover Mural is reaching completion in Noordgesig!! The #ArtMyNoordgesig artists have collaborated to bring this mural to life against one of the shops in the neighbourhood. Implemented by an incredible team: Thabo, Thulani, Ernest, Lavinia and Noleen (with the assistance of other local team members).

The Artwork Story:
Ricky's Shop Mural: Mama Glover Mural 2
This mural is a continuation of the Mama Glover Murals in Noordgesig. Forming part of the visual story paying homage to what she inspired in her community. So even though the mural itself is quite different from the shop next door – when a visitor stands in front of both shops, they will look at this like a complete story or book, with different chapters.

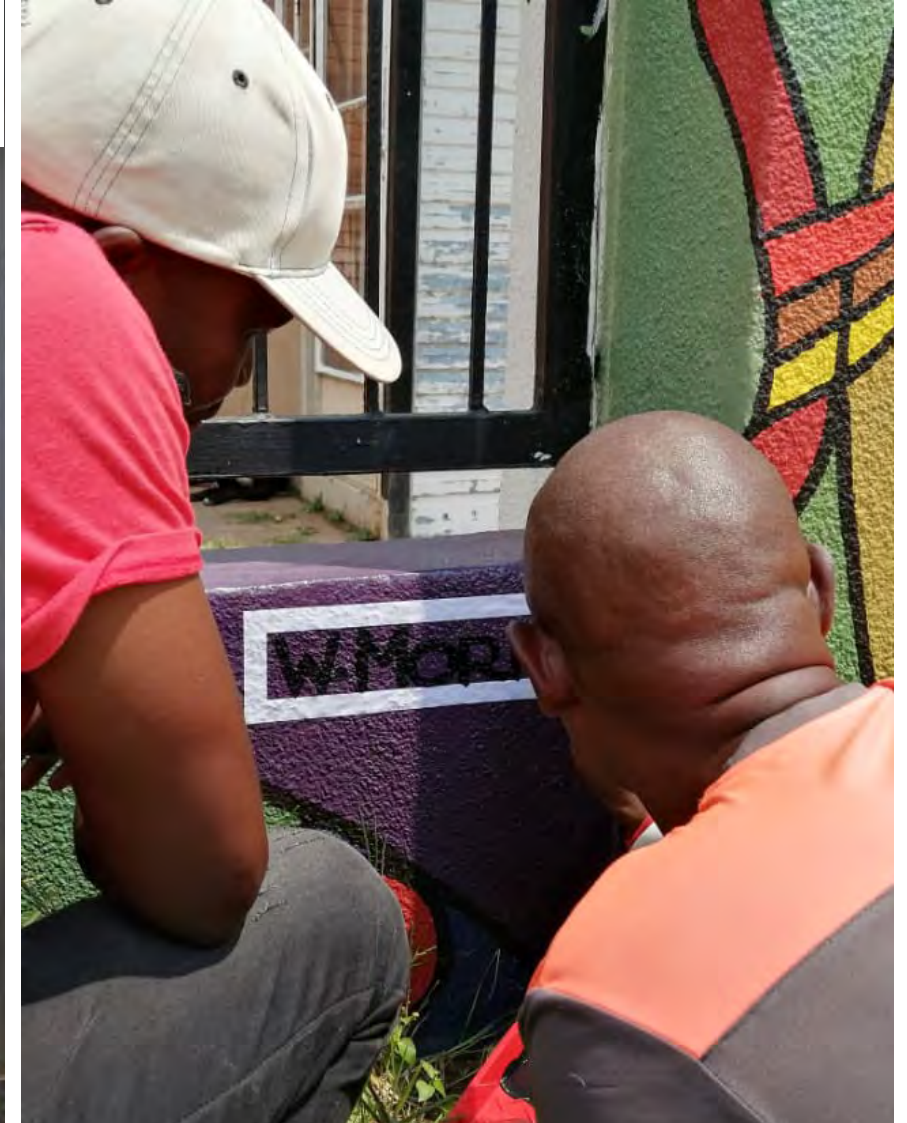
This mural is intended to represent a “heaven” or “dreamlike” environment – where the artist Lavinia has included symbolic forms and text that describe the legacy of Mama Glover – although these are presented in symbolic iconography there are a multitude of meanings embedded in these. The tree is intended to be like a “family tree” of all the networks and contributions Mama Glover was involved in.

Photo Credit: Zivanai Matangi

#ArtMyJozi
#ArtMyNoordgesig
#TheJohannesburgDevelopmentAgency
#TheTrinitySession



8. Artwork Titles



Once all of the artworks had been finalised and sealed, we held a meeting with the artists to decide on titles for each piece. Artists could vote for their favourite title, or make their own suggestions.

This selection was then presented to the Public Art Steering Committee for a final evaluation.

Once the titles were decided upon, we invited the artists back to site to title the artworks, and sign their names against each piece they were involved in.



9. #ArtMyNoordgesig Creatives

1. BULTE Mural	
Artist:	
McFadden Bharley	
2. Immortal Township	
Artists:	
Mzimkulu Gojo	
Lehlohonolo Mkhasibe	
3. Forest View Mural	
Artist:	
Peter Stanley Witness	
4. Mama Glover Mural (Baptist Church)	
Artists:	Assistants:
Thabo Les Molapo	Lavinia Williams-Otto
Mzimkulu Gojo	Christopher Banks
Lehlohonolo Mkhasibe	Ernest Charles Latola
Frank Kubheka	Jonayne Daniels
5. The Wedding Dance	
Artists:	Wall Rehabilitation and Surface Preparation:
Thabo Les Molapo	Ernest Charles Latola
Lehlohonolo Mkhasibe	Gilbert Louw
	Andre Greaver
	Edmore Muzondiwa

6. Bike Mural

Artists:	Wall Rehabilitation and Surface Preparation:
Lehlohonolo Mkhasibe	Christopher Banks
Mzimkulu Gojo	Ernest Charles Latola
	Gilbert Louw
	Andre Greaver
	Gordon Louw

7. Peddling Forward (Bike Sculpture)

Artwork by:	
Ramon (Riyaan), Keagan (Kader), and Muhammad from R&H Cycles	

8. Corridor Link Mural/ The Pathway to Success

Phase 1 & 2 Implementing Team:	Wall Rehabilitation and Surface Preparation:
McFadden Bharley	Christopher Banks
Marcus Theunis	Ernest Charles Latola
Noleen May	Gilbert Louw
Joynayne Daniels	Andre Greaver
Ernest Charles Latola	Blessed Sibanda
	Charles Maruma
Artists:	
Ernest Charles Latola	Peter Stanley Witness
Joynayne Daniels	Thulani Zondo
Mzimkulu Gojo	Lavinia Williams-Otto
Noleen May	Antonio Davis
McFadden Bharley	Gordon Louw

9. Corridor Marker

Artist:	Wall Rehabilitation and Surface Preparation:
Wendall Moore	Charles Maruma
	Ernest Charles Latola

10. A Steep Town

Artist:	Wall Rehabilitation and Surface Preparation:
Mzimkulu Gojo	Gilbert Louw
	Kevin Peters
	Edmore Muzondiwa

11. Le Batties Shop

Artists:	Wall Rehabilitation and Surface Preparation:
Thulani Zondo	Ernest Charles Latola
Lehlohonolo Mkhasibe	Christopher Banks
Lavinia Williams-Otto	Lesley Jordaan
Peter Stanley Witness	Wendell Moore
Thabo Les Molapo	Gilbert Louw
Ernest Latola	Gordon Louw
Mzimkulu Gojo	Blessed Sibanda
	Charles Maruma

12. Ricky's Shop

Artists:	Wall Rehabilitation and Surface Preparation:
Thulani Zondo	Ernest Charles Latola
Lehlohonolo Mkhlasibe	Christopher Banks
Lavinia Williams-Otto	Lesley Jordaan
Peter Stanley Witness	Wendell Moore
Thabo Les Molapo	Gilbert Louw
Ernest Latola	Gordon Louw
Mzimkulu Gojo	Blessed Sibanda
	Charles Maruma

13. The Community Hall

Artists:	Wall Rehabilitation and Surface Preparation:
Mzimkulu Gojo	Andre Greaver
Peter Stanley Witness	Jonayne Daniels
Thulani Zondo	Noleen May
	Ernest Charles Latola
	Christopher Banks

14. Swimming Pool Mural

Artists:	
Lehlohonolo Mkhlasibe	
Thabo Les Molapo	
Mzimkulu Gojo	

15. Swimming Pool Gate

Artists:	
Andre Greaver	
Albertus Van Der Westhuizen	
Tariro Moyo	
Ernest Latola	

16. BULTE Library Furniture

Technical Drawings Supplied by:	
McFadden Bharley	

Additional participants in the creative workshops

Rebecca Moloji	Edward Moloji
Timothy Sepfumo	Lehlonolo Moloji
Augustinus Tau	Fatima Mause
Kevin Peters	Jonas Masenya
Siphesihle Mahari	Oliver Jordaan
Promise Xitiviso	Mercutio Arends
Lwazi Sikiti	Tyren Collins
Keagan Thomas	Abraham Masekwameno
Sylvia Nanzeberg	Mduduzi Ndlovi
Margaret Ramokoka	Sinothando Mbasane
Karabo Ramokoka	Fidoza Holyoake
Tyrique Tashrigue	Joseph Zingi
Ushallon Luchano	Isaac Mahola
Bryan Daniels	Tshepo Sekele
Stantin Welcome	Julian Miller

10. #ArtMyNoordgesig Oral Histories lists

Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Basil Douglas	07-Dec-18	Pastor Marcus Thenuis (Noordgesig facilitator)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lvania Williams Jones (Noordgesig facilitator)	
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Bro Paul	No Interview		
Daphane Wilskruit	No Interview		
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Margret Brown (Margie)	03-Dec-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
Son of the late Raymond Castor: Desmond		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lvania Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Cathy Seaford	03-Dec-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
Pastor Van Zeeberg		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lvania Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Glover Family	06-Dec-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
	30-Nov-18	Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lvania Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
January Family	28-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lvania Williams Jones (Noordgesig facilitator)	

Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Gregory Hannie (Hannie Family)	29-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Nthuli Family	06-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Thusi Vukani (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Vegetable Patch Ladies (School growing scheme) (IMAGES ONLY - SECOND INTERVIEW TO FOLLOW)	06-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
William Smith	30-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Patrick McGluwa, Kenneth Clarke, Trevor Bloem	30-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Malgas Family	27-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
	03-Dec-18	Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
	10-Dec-18	Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	

Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Captain Donovan - Boys Brigade	27-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	

Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Van Wky Family	30-Nov-18	Pauline Borton (Trinity Session Project Manger, Interviewer, Briefs, Logistics)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pastor Marcus Thenuis (Noordgesig facilitator)	

Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Caroline Diedricks, Loretta Baaitjies, Mitha Ardens, Colleen Gill	07-Dec-18	Pastor Marcus Thenuis (Noordgesig facilitator)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	

Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Peter Stanley Witness	07-Dec-18	Pastor Marcus Thenuis (Noordgesig facilitator)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	

Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Daniel Miles, Winston Mackett, Henry Solomans	07-Dec-18	Pastor Marcus Thenuis (Noordgesig facilitator)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Derek Devereux	07-Dec-18	Pastor Marcus Thenuis (Noordgesig facilitator)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Georges Louw	05-Dec-18	Pastor Marcus Thenuis (Noordgesig facilitator)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Lavinia Williams Otto	21-Jan-18	Zivanai Matangai (AMJ Crew Lead Photographer)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	Senzo Bongwana (AMJ Film Editor)
			Tammy Paleasa (Post interview compilation)
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Le Battis Shop Keeper Interview (needs transcript) Images and short film	21-Jan-18	Zivanai Matangai (AMJ Crew Lead Photographer)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	Senzo Bongwana (AMJ Film Editor)
			Tammy Paleasa (Post interview compilation)
Name of Individual/group	Date	Interviewing Team	Post Interview Documentation
Kenneth Fredericks, Henry Solomans, George Roake	10-Dec-18	Pastor Marcus Thenuis (Noordgesig facilitator)	Pauline Borton (Post Interview final documents/handover/narrative extraction)
		Zivanai Matangai (AMJ Crew Lead Photographer)	Senzo Bongwana (AMJ Film Editor)
		Sparks Napoli (AMJ Crew Film)	Tammy Paleasa (Post interview compilation)
		Lavana Williams Jones (Noordgesig facilitator)	
		Pauline Borton (Overseeing Project Manager/Briefs- The Trinity Session)	

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@SparksNapoli

Video Footage Archive:

@SenzoBongwana

Information about #ArtMyJozi can be found on social media platforms: Facebook, Twitter, and Instagram (#ArtMyJozi or @ArtMyJozi) or www.artmyjozi.co.za/

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#ArtMyNoordgesig Artists Group
Glover Family

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