

## **BETTINA MALCOMESS**

### **BIOGRAPHY**

Bettina Malcomess is a writer and an artist based in Johannesburg where they teach interdisciplinary studio practice at Wits School of Arts. Occasionally working under the name Anne Historical, their artistic practice inhabits multivocality and density, embodied research and material investigation. Malcomess' writing and research looks for new archival vocabularies, ways to rethink the densities of historical material in a present marked by urgent ecological and political questions. Since 2016 Malcomess has been producing work with analogue film, light and sound that inhabits the entanglement of memory, technology and history: a series of unfinished articulations in counterpoint voices that attempt to queer the signal. Malcomess runs a platform for collaboration and experimentation called joining room.

[annehistorical.hotglue.me](http://annehistorical.hotglue.me)

### **AUSBILDUNG / EDUCATION**

2023/4

Kings College London, London, United Kingdom

PhD in Film Studies. Thesis title: Moving Image and the Colonial Order of Information.

2004/5

University of Cape Town, Cape Town, South Africa

Masters in Literary and Cultural Theory: Political Philosophy, Psychoanalysis,  
African Studies Dissertation title: The Aesthetics of Radical Critique

1999

University of the Witwatersrand, Johannesburg

Bachelor of Arts with Honours in Literature

1998

University of the Witwatersrand, Johannesburg, South Africa

Bachelor of Science (physics, maths) with extra Majors: Comparative Literature

### **LEHRE / TEACHING POSITIONS**

2011 – present Wits School of Arts (WSOA), Division of Visual Arts (DIVA), Lecturer

2011 – 2015 School of Architecture and Planning (WITS), Sessional Lecturer

2005 – 2011 Michaelis School of Fine Art, University of Cape Town (UCT), Sessional Lecturer

2006 – 2011 School of Architecture, Planning and Geomatics, (UCT), Sessional Lecturer

### **AUSSTELLUNGEN UND PERFORMANCES (AUSWAHL) / EXHIBITION AND PERFORMANCES (SELECTION)**

2024

„Sentimental Agents“, Wits Art Museum, Johannesburg, South Africa  
Lagos Biennale, Lagos / Nigeria

2022

„Two Tempests“, Social Impact Arts Prize 2022, Ruppert Museum, Stellenbosch/ South Africa  
[„Sentimental Agents“, Galerie Nagel Draxler, Berlin/ Germany \(solo\)](#)

2020–2022

„Proximal Distal: Sonic Passages“, ‘Breathing Space’ funded by  
Prohelvetia, Johannesburg/Berlin/Maputo/Amsterdam/Basel

2019

„Spier Light Art Festival“, Cape Town, South Africa

2018

„Taking Things Apart“, ausland, Berlin, Germany  
„Writing for the Eye, Writing for the Ear“, Johannesburg, South Africa

2017

„Apahasia- treatment situations“, Padiglione de Arte Contemporanea, Milan, Italy

2016

„Dak’art Biennale: Re-Enchantment“, Dakar, Senegal

2015

„The Memories of Others“, Bétansalon, Paris, France  
„The Memories of Others“, Johannesburg Pavilion, Venice Biennale, Venice, Italy

2013

„My Joburg“, La Maison Rouge, Paris, France  
„My Joburg“, The Staatliche Kunstsammlungen (SKD), Dresden, Germany  
„Urban Scenographies: By Night“, Saint Denis, Reunion Island

2010

„Afropolis“, Museum of World Cultures, Cologne, Germany  
„Localities“ for the festival „My World Images“, Museum of Contemporary Art, Roskilde,  
Denmark  
„The Millennium Bar (Two Thousand and Ten)“, Cape Town, South Africa

2009

„We the People“, Temporäre Kunsthalle, Berlin, Germany  
Klein Karoo Nasionale Kunstefees, Oudtshoorn, South Africa  
Urban Scenographies festival, Johannesburg, South Africa  
Winner of Spier Contemporary ArtAward, Spier Wine Estate, Cape Town, South Africa

## BIBLIOGRAPHY

### BÜCHER / BOOKS

[„Erica Carter, Bettina Malcomess and Eileen Rositzka: Mapping the Sensible“](#), De Gruyter, Berlin/Bosten 2023

[„Internal Necessity: a reader tracing the inner logics of the contemporary art field“](#), Sternberg Press, 2010.

[„Routes and Rites to the City: Migration, Emplacement and Religious Diversity in Johannesburg“](#), Palgrave, 2017.

[„Not No Place: Johannesburg, Fragments of Spaces and Times Fanele“](#), Jacana, 2013.

### AUSGEWÄHLTE KAPITEL / SELECTED CHAPTERS

[„The Structure of Feelings: Gestures, Operations, Abstractions“](#)

in: „Das Bauhaus verfehlen / Missing the Bauhaus“, edited by Alexander Opper, Katharina Fink, Nadine Siegert, iwalewa books, 2022.

[„The Illegible Field: the journey of a soldier, a signal and a camera in the South African War“](#) in: „Mapping the Sensible: Distribution, Inscription, Cinematic Thinking. Cinemopoetics series“, de Gruyter, 2021.

[„Movements of War: Film as Colonial Chronotope“](#)

in: „Reframing Africa: Restructuring the Self“. edited by Pervaiz Khan and Cynthia Kros, Wits University Press, 2021.

[„don't get it twisted: queer performativity and the emptying out of gesture“](#)

in: „Acts of Transgression: Contemporary Live Art in South Africa“, edited by Jay Pather and Catherine Boule, Wits University Press, 2019.

[„Appear and They...“](#)

in: „Theatricum Botanicum“, edited by: Shela Sheikh and Uriel Orlow Sternberg Press, 2018.

### JOURNALS

[\[ ... \] Ellipses. Online journal of Creative Research. Member of editorial board](#)

Co-editor of edition 2 with Pervaiz Khan. Wits School of Arts, University of Witwatersrand, Johannesburg.

[Adjective - Aesthetics Politics Economics](#)

Editor and contributing author for several print and online issues (2017 - 2018)

‘Comfortable contradictions- South Africa, Africa & the Market Place’. African Identities. Vol. 9, No. 2, May 2011, 217-222. Routledge, London, 2011.

,The Fragile Persistence of Memory'. NKA Journal of African Art, first quarter 2009.

## **AUFSÄTZE IN KATALOGEN UND KÜNSTLERBÜCHERN (AUSWAHL) / SELECTED ESSAYS IN CATALOGUES AND ARTIST BOOKS**

In Good Light. ACT 1: Aerolithe Illusion, Bureau De Cinéma Africain. Bridget Baker, Bianca Baldi, Johannesburg, London, 2013.

'Glossary of Johannesburg'. Catalogue: My Joburg. La Maison Rouge. Paris, 2013.

'Brother-in-law: Myth, Memory, Narrative and the Invention of Place'. 2010 Reasons to Live in a Small Town. Visual Arts Network of South Africa, Johannesburg, 2012.

'Vertigo Effects'. Artist book: Kerim Seiler. Zurich, Switzerland, 2012.

'To Keep My Place'. Catalogue: Serge Nitegeka. Stevenson Gallery, Johannesburg, 2012.

'Passage'. Afropolis – Cairo, Lagos, Nairobi, Kinshasa, Johannesburg, Edited by K. Pinther, L. Forster, C Hanussek. Walter König, Cologne; Jacana, Johannesburg, 2012.

'Some Utopia'. Dorothee Kreutzfeldt – plasticienne. Les éditions de l'oeil. France, 2010.

'the egressions of a sensible woman, in three parts'. Catalogue Raisonné/ Monograph for Bridget Baker. Casa de Beurgos, Spain, 2009.

'Enfolded: Nandipha Mntambo.' Exhibition catalogue: Fragile: Number 2. Julia Stoschek Collection, Düsseldorf, Germany, 2008.

'...this is the work of idle hands'. One Million, Forty Four Years and Sixty Three Days, Stellenbosch Modern and Contemporary (SMAC), edited by Katherine Smith. CT, 2007.