

MINE

—The Film Will Always Be With You

Bridget Baker
Doris Bloom
Jacques Coetzer
Barend de Wet
Teboho Edkins
Neville Gabie
William Kentridge
Michael MacGarry
Mohau Modisakeng
Tabita Rezaire
Robin Rhode
Athi-patra Ruga
Berni Searle
Bogosi Sekhukhuni
Lerato Shadi
Johan Thom
Minnette Vari

MINE is a selection of films of mainly South African artists and the diaspora, as well as artists from other parts of the world living in South Africa. *MINE* was first shown at Iwalewahaus, University of Bayreuth, Germany, 2011. Since then, various iterations of *MINE* have been shown at DUCTAC Dubai, United Arab Emirates; University of Johannesburg, and University of the Free State, Bloemfontein, South Africa, 2012. In 2013 *MINE* was hosted by MC2a & Novart, Bordeaux, and by Khiasma Paris, France. The Tate Modern London staged a revised version of *MINE*, titled *The Film Will Always Be You: South African Artists On Screen*, as part of SA-UK Seasons 2014-2015 in collaboration with Tate curator Zoe Whitley.

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MINE refers not only to the idea of deep level mining, but also to the idea of personal ownership. The works featured have been chosen for their diversity, with the common denominator that the artists reference themselves in their work, either in person, as actor, model, observer, interviewer or instigator. *MINE* seeks to explore the myriad of ways in which we identify and position our 'selves'.

—Abrie Fourie

Curator's Note

Latrobe Regional Gallery is excited to present *MINE—The Film Will Always Be With You*, a group exhibition showcasing artist-made moving image works by 17 artists, the majority of which are South African. Latrobe Regional Gallery is committed to an exhibition program that includes this contemporary medium, and we are proud to present this impressive list of artists whose works explore the diversity and complexities of new media art.

MINE—The Film Will Always Be With You is showcased within the newly refurbished Latrobe Regional Gallery and spans the entire ground floor. This exhibition has had a number of iterations in other well-known sites, including Iwalewahaus, University of Bayreuth, Germany and Tate Modern, London. Based on a short list of artists and works provided by Abrie Fourie, it was my pleasure and our privilege to select 33 works from 17 artists. The ground floor of the gallery has been adapted to provide a non-linear viewing experience to excite the viewers of this exhibition and to immerse the viewer in the multiple reflections and contemplations of self.

The powerful and poetic works revolve around a common thread. They explore issues of personal ownership, culture, belonging, place and questions of identity—questions that are universal, but also are of poignant significance for this regional area. The works selected for this exhibition have been chosen for their diversity with the linking element being that the artists reference themselves in some way within their work.

As noted by Dr Mark Themann, Director of Latrobe Regional Gallery, “*MINE* seeks to present South African artists working with the filmic medium, who explore the myriad ways in which one identifies as ‘self’, the ways in which one mines a subjective, experimental, durational and narrative sense of self in a complex and multifaceted cultural context”.

Latrobe Regional Gallery is proud to present *MINE—The Film Will Always Be With You* and would like to welcome you to this intriguing, dramatic and emotional exhibition.

—Erin Mathews

WHAT DO YOU MEAN WHEN YOU SAY « IT'S MINE » ? a conversation

"If you had [looked it up in the dictionary], you would have found that usurp upon means to intrude or encroach upon. Usurp, to take over entirely, is the perfective of usurp upon; usurping completes the act of usurping upon."

—J.M. Coetzee, *Disgrace*, 1999

Dagara Dakin: The personal pronoun "mine"—that which belongs to me—refers to the notion of possession. But "to mine" also refers to the extraction of mineral resources from the ground. Taking into consideration the two meanings at interplay in the title we inescapably think of land ownership. Territory, as we know, is an integral constituent of nation building, but the same is true on an individual level. Edward T. Hall's thoughts on proxemics have led us to realize that the major part of our human exchanges are negotiated within this space that we claim for ourselves and which is like a tacit territory whose boundaries may not be crossed. The perimeter of this space varies according to the culture to which we belong or in which we have been raised. It follows logically that the outlines of this space suggest the notion of border. The personal space is part of the way we construct ourselves as individuals; it is a constitutive element of our identity.

The violence of colonialism is a form of usurpation—not only of private space but also of the physical territory wherein the colonized live. This violence infringes one's identity and is related to the "the rape of the imagination." In many accounts one can sense the sentiment of being aggrieved, abused, and misled on behalf of the colonized. Attestations to this feeling have been repeatedly noted in archives of European colonial history. Think, for example, of the contact between Christopher Columbus and the American Indians, or the sayings of Jomo Kenyatta:

"When the Missionaries arrived, the Africans had the land and the Missionaries had the Bible. They taught us how to pray with our eyes closed. When we opened them, they had the land and we had the Bible."

One could also mention the example of the Maori Question in New Zealand: "It goes back to the treaty all the time. You've got a big house, plenty of room, and you want a flatmate. But 153 years later, we've got the kennel outside, they've got the house and they're charging us rent. And they forgot, they had a lease agreement."

In a certain sense, Apartheid goes even further by justifying the usurpation with an arsenal of theories that make it illegal for the former owners to benefit from what was theirs, stripping them of their rights by the enactment of specific laws...

Katja Gentric: In order to express the complex interrelationship between possession and identity you have chosen a quote from *Disgrace*, written by John Coetzee in 1996—that is to say, in the immediate post-apartheid years. *Disgrace* can be read in many different ways. Maybe it is the story of a double rape, the one that was perpetrated and the one that was suffered? *Disgrace* tells the tale of individuals who have to yield land to one another and who have to negotiate the conditions on which they might survive on the same ground. Amongst the videos brought together by Abrie Fourie for the portfolio *Mine*, the question of land is broached by several artists: William Kentridge, for example, stages such relationships through fictive characters; Berni Searle, Neville Gabie, and Mohau Modiseng speak of personal involvement with land. The latter three artists enact the physical inhabitation of land and the tangible interaction with it by way of elemental gestures: lugging a block of melting ice through the desert; standing with their feet in seawater, sand, soil, rock, fossil or volcanic minerals; nestling, sliding, slipping, falling in these materials; capturing the stains left on the body, the alteration of the surface, the traces left by our passing and the passing of time, and the way both slip through our fingers without our being able to retain or claim them. While all three artist's enactments have a definite political implication, they also reach beyond the political.

DD: The idea of possession in itself is contentious, which is to say, it leads to conflict. That is why we have property laws. Covetousness, miserliness are human sentiments. Inversely, the forced implementation of common usage of goods has also shown its setbacks: Stalin's gulags are there to remind us of this fact. But however this may be, the gesture of joint ownership does not come naturally nor is it part of individuals' inherent reflexes. Forcing this gesture does not lead to a generous attitude. "Mine," that which belongs to me, suggests that there might be a third voice that might facilitate the challenge of ownership. I am thinking of the notion of equitable sharing, because there needs to be someone who divides into equal parts, who re-establishes an equilibrium that would not come about by itself...

KG: In the case of South Africa, where those who usurped the role of the adjudicator have been clearly and outrageously unjust, the new efforts in redistribution are extremely difficult to negotiate, while it is a question of life and death for some. In recent political developments in South Africa it becomes more and more evident to how far the question is from being solved. Since March 2015, renewed calls for decolonization have come from the younger generations; their calls for more decisive steps towards equitable reorganization are emitted with more and more urgency. What is very difficult to solve on a political level is often taken up by artists and curators.

Mine speaks to the sense of belonging on the most intimate level—that of the artist, his physical presence, his breathing. Minette Vári seeks to understand

what her own body might signify in the avalanche of reports in the early post-Apartheid years. Several of the videos explore the quest for identity through staged situations, intentionally foregrounding “make-believe” and mime. Robin Rhode, the master of gesture and taking on a persona, undermines cultural symbols while intentionally leaving unclear whether he intends to make them his own or invent new meanings for them. Barend de Wet explores and multiplies to ridicule the question of self-representation and disguise. Athi-patra Ruga metamorphoses stereotypes to fit himself. Bogosi Sekhukhuni extends intergenerational relationships to the most personal. His personal story is caught up in the complex twists and turns two generations take while the one (his father) evolved under apartheid and the other (himself) has to come to terms with being the first generation under a new political setup. Sekhukhuni speaks of the challenges this situation brings with it but he likewise perceives a form of residual energy that motivates his generation. Bogosi Sekhukhuni carries the lived experience of the absent father into the realm of the tools of the online generation. Tebogo Edkins leads the viewer to the breaking point where he realizes that things were not at all as he thought, addressing the fundamental institutions of a society: how do we face incurable illness, totalitarian politics, organized gangsterism? Simultaneously, Edkins’ films give these societal problems a “face,” which is to say introduce the viewer to individuals whose daily lives are dominated by them.

DD: Making a connection between the idea of a mine—the principle of digging into the earth in order to extract fossil minerals and precious metals—and the concept of identity adds up to the allusion of a quest. Digging, in the context of identity, signifies that which we call, in psychoanalytical or philosophical jargon, introspection.

KG: One very strong image in the video with the title *Mine* by William Kentridge speaks of this “delving into.” The layers of earth under the surface are searched and inspected in many ways. Some of them contain the precious ore, which has been the reason for the rivalry over possession of this land. The successive layers of earth and rock are penetrated by the mineshaft, like a pore, probe or wound perforating the skin. The back-and-forth of the mine workers who commute between the depths of the mine and the surface of the earth are translated into a granite mass that surges forth like an unstoppable tidal wave, an irrepressible memory. The early post-apartheid years have striven to grow scar tissue over the profound wound left by the historical past, but the fragile, new, healing skin is broken open as the underlying wells up in the form of dark recollections and violent outbursts. Beyond political discourse these are very intimate questions, profoundly perturbing South African citizens. These questions, I’d venture to say, can only be touched upon when they are felt most deeply and personally, and not with the well-meaning detachment of an observer. Who might usurp the right of others to speak of their suffering or the grievances expressed by their protest?

The artists of the younger generation face these questions with much courage. Lerato Shadi brings it down to and crystallizes it in elementary gestures. In one instance, the lived materializes in the action of breathing: During a performance that lasts six hours, she captures her out-breath, exhaling into balloons that, in time, fill the surrounding space. By the choice of the place of action she inscribes her gestures into a complex network of continually fluctuating cultural coordinates. This fluctuation, even capsizing, does neither jeopardise nor undermine the precision of the artistic act. In the second film, Sahdi seemingly speaks through child’s play and children’s songs: having your piece of cake, destroying it, reshaping it, singing along in an interwoven, jumbled-up polylogue. This game as it becomes a bodily experience re-enacts the colonial venture all in one gesture—one deliberate gesture, precisely calculated, performed before the background of the day’s foreign index.

DD: The choice of the title of the exhibition and its double meaning creates a feeling of confusion and instability. The word “mine” does not quite define either of the two concepts to which it refers. It thus encompasses the two at once. How is this possible? It ceases to reassure us. In most situations, we expect that words will reassure us, that they will help us to better find our way in this maze that we call reality, but this idea is partially false. To quote the title of an installation by the French artist Ben: “Il faut se méfier des mots [One should mistrust words.]” We know their potential to lead us astray, and double meanings are the most eloquent example. And we are not even speaking of false friends...

KJ: John Coetzee asks time and time again in which language the story of the ending of Apartheid might be told. The extract you chose shows one aspect of his ideas on oscillating language: the degrees of intensity contained in the meaning of one word. Johan Thom, for example, looks at the double-edged nature of our relationship with the words we have at our disposition and the material history that we have inherited. Jacques Coetzee, by performing a proverb, sets out to translate it beyond words. Lerato Shadi and Mohau Modisakeng by consciously playing on their choice of language and absence of translation create unmediated situations by which the process of ending Apartheid might begin. In Shadi’s work, like the geological plates of continents, languages seem to grate over each other, collide with each other, or slide under each other, but still resist translation—or are they on the verge of bringing about a wordless translation? In their own personal ways, all of the artists in *Mine* ask how the past can lead us to the future.

DD: In short, *Mine* carries each artist’s idea of the two concepts to which it invariably refers. Warning: slippery surface, we have to treat these questions of self with the utmost care and tread prudently. Danger: Minefield...

—Dagara Dakin & Katja Gentric

Bridget Baker
Steglitz House

Bridget Baker lives and works in London (b.1971, East London, South Africa). Her work intersects documentary and memory-construction, forming a series of complex visual fragments realised through filmmaking, installation and performed re-stagings. Her practise and visual language, whilst based on in-depth research into questions about her own past as well as collective memory within colonial and postcolonial narratives, remains characteristically speculative, nomadic and estranging. Occupying the realm of the imaginary, the characters and objects in her films, installations and photographs are spliced into roles as interstices, enacting alterity in historical memory.

Baker has produced work for various solo presentations including: The National Arts Festival (Grahamstown, South Africa), Centro des Artes Contemporanea (Burgos, Spain), The Wapping Project (London, United Kingdom), MAMbo (Bologna, Italy), Diet Gallery (Miami, United States of America), and Casa Cavazzini (Udine, Italy). Her works have been part of numerous South African and international group exhibitions including; the 12th Havana Biennale 2015 (Cuba), Dak'Art 10th Dakar Biennale 2012 (Senegal), US (South African National Gallery and Johannesburg Art Gallery), .ZA Giovane arte dal Sudafrica (Palazzo del Papesse, Sienna, Italy), Contemporary Art Photography from South Africa (Neue Berliner Kunstverein, Berlin, Germany and South African National Gallery), and Liberated Voices: Contemporary Art from South Africa (Museum for African Art, New York, United States of America). Baker's films have also been included in Recontres Internationales, (Gaîté Lyrique, Paris, France), the 57th International Short Film Competition (Oberhausen, Germany), the Glasgow Short Film Festival (Glasgow, United Kingdom), the Found Footage Film Festival (Bologna, Italy), U/Tropia at Wiener Festwochen, Plastikarsaal, Kunstlerhaus (Vienna, Austria), and the Derby Film Festival, (Derby, United Kingdom).



Steglitz House • 2009 - 2010 • original material HD • 16mm transfer and dvd transfer • 8 minutes 52 seconds • scenario, props manufacture and direction: Bridget Baker • cinematography: Moritz Kaethner
focus puller: Gregor Grieshaber • editing: Ronet van der Walt (Fathomm) • sound design: Braam du Toit
producer: Swenja Babucke • executive production: Official BB Projects • location in Germany Arikalex Museum, Steglitz, Berlin

Steglitz House was filmed inside a miniature construction of a 1930s West Berlin home in the Arikalex Museum in Steglitz, Berlin. Working with macro-lenses and using slow tracking shots, this filmic psycho-drama slowly explores the rooms of a recently abandoned, furnished home. *Steglitz House* maps Baker's personal mythologies and attempts to locate an ambiguous and forgotten past within adopted and relational histories.

Doris Bloom
Southern Breeze (A play of shadows)

Doris Bloom was born and raised in South Africa. She relocated to Denmark after completing her studies at JCA, Johannesburg College of Art. In 1982, she received a Masters from the Royal Danish Academy of Fine Arts in Copenhagen with her focus on painting, graphics, and interactive art in public space. Residencies in Rome brought her in contact with a young generation of Italian artists and collaborations with critic/curator Achille Bonito Oliva in several exhibitions. In 1995 she collaborated with William Kentridge for the Johannesburg Biennale. Investigating frontiers of identity and place Bloom staged and curated "Sted/Place" with fellow South African and Danish artists at Kastrupgårdsamlingen in 2003, Johannesburg Art Gallery and Oliewenhuis Art Museum, Bloemfontein in 2004. Since the early 1990s she has continued to pursue collaborative directions in performances and video-based works that incorporate the body. Rooted in both individual and collective identities, her work has been performed and documented cross-culturally in Denmark, Ireland, Italy, Germany, South Africa, Egypt, Israel and Belgium, where since 2012, she has collaborated with Lazara Rosell Albear. Among many other grants of honour and prizes, she is a recipient of the Danish Lifetime Achievement Award.



Southern Breeze (A play of shadows) • 2010 • digital video with stereo soundtrack • 3 minutes 15 seconds
performance: Doris Bloom • concept: Doris Bloom & Palle Vedel • technical director: Palle Vedel
photography: Ole Christiansen • editor: Oskar Fanta • lighting: Daniel Vestergaard • assistant: Mathilde Vinding • production: The Man with the Camera • courtesy of the artist, Copenhagen

Southern Breeze (A play of shadows), an in situ performance originally designed for a specific place—a spacious forecourt in the middle of which lofts a huge old poplar—puts Doris Bloom's artistic opus into perspective in an eclectic context. This video documents a shadow theatre performance, the subject of which is powerlessness in the face of the perpetration of violence, referencing Plato's central cave metaphor.

Jacques Coetzer
Playing guitar for goats

Jacques Coetzer (b. 1968, Kimberley, South Africa) lives in Cape Town, South Africa. Social engagement is a key part of his practice and his site-specific projects often invite public participation. He loosely defines his situational practice, which has evolved from traditional object making to a more action-based approach, as “alt pop”. His projects frequently play out in public space, employing artistic gesture, musical performance and geographical expedition. Thematically, Coetzer often explores personal and collective identity. His approach is holistic and takes into account a wide and ever-developing spectrum of human qualities as well as our shared relationship with nature and the environment. Coetzer has exhibited in various cities globally, including Aberdeen, Berlin, Cape Town, Dubai, Johannesburg, London, Paris and Rotterdam.



Playing guitar for goats • 2010 • documentation of public performance, Moshi, Tanzania • 2 minutes 9 seconds • courtesy of the artist, Cape Town

The Swahili have a saying: “Sawa sawa na kumpigia mbuzi gitaa” (it’s like playing guitar for goats). It describes a situation in which one vigorously, but unsuccessfully, tries to convince another of a point of view. Whilst literally acting out the proverb, I felt a bit sheepish—a strange condition in front of goats—and realised that missionary zeal can border on stupidity. —Jacques Coetzer

Jacques Coetzer
Temporary Rebellion



Temporary Rebellion • 2008 • documentation of public performance on N1 highway, Pretoria • 8 minutes 37 second • courtesy of the artist, Cape Town

At a time when I felt like at least half of every day of my life was spent negotiating traffic, fighting my way to get from point A to point B and then for parking once I arrived, to only be confronted by a car-guard to protect my stationwagon while I was conducting my business in order to afford the means to sustain myself in this all-consuming cycle called urban reality. To address my negative attitude, I decided to take action and asked a friend, Brian Schwarz, to help me tap straight into the main artery of the monster—the freeway feeding into the city. We set up his drum kit in a carefully considered position, but prepared ourselves to be interrupted in our public demonstration by the police or some form of authority. Fueled by the back-drop of traffic noise, Brian banged out all his energy, playing his drums for 90 minutes non-stop. Eventually we called it a day and packed up, feeling satisfied. Apart from a few motorists who had reported their out-of-the-way sighting to local radio stations, our temporary rebellion went unnoticed in the tireless flow of an ordinary day in boom town.

Barend de Wet *Projected Identities*

A mythical figure in the South African art world, Barend de Wet was born in Boksburg, Gauteng in 1958 and completed his education at the Michaelis School of Fine Art at the University of Cape Town in 1990. De Wet's oeuvre encompasses traditional media, craft skills and fanatical hobbyism creating sculptures, 'knitted paintings', performances and productive collaborations. De Wet passed away early in 2017.

From being a model for Issey Miyake, to being a beekeeper, world record holder in yo-yoing, serial tattooist and innate exhibitionist, De Wet exemplified his motto that "art is life and life is art". De Wet officially resigned from the art world in 1996 with the announcement of the birth of his son. During 1998 he established the "Museum of Temporary Art" at his hotel, The Grand, in Observatory, Cape Town. Here he continued his obdurate battle against the intellectualisms of art, favouring honest gestures imbued with visual puns and Duchampian mischief. Many significant South African and international artists completed 'residencies' at the 'museum'.



Projected Identities • 2013 • single-channel digital video • 3 minutes 37 seconds • Participants include: Diana Cilliers, Simpiwe Madolo, Ronel Wagener, Ruy Filipe, David West, Arno Kruger • Photographer: Juan Voges • courtesy of the artist and SMAC Art Gallery, Cape Town/ Stellenbosch

In a world of looking and being looked at, Barend de Wet examines the role of costuming in constructing versions of oneself. In *Projected Identities*, de Wet plays the 'dresser's dummy' and invites his friends and acquaintances to clothe him. The artist allows the dresser free-reign to present different versions of the artist. These depictions study the relationship between dress and the perception of the self and how others perceives the self—the complex relationship between the self and the other; the way that dress frames the body and serves to both distinguish and connect. De Wet has consistently explored the materiality of clothing and textiles as both restriction and an expression, a means of expressing a 'true self' and a persona.

Teboho Edkins
Kinshasa 2.0

Teboho Edkins was born in the United States in 1980, growing up in Lesotho, South Africa and Germany. He studied Fine Art at the University of Cape Town, followed by a post-graduate residency at le Fresnoy, Studio National des Arts Contemporains (France), followed by studies in film directing at the dffb film academy (Germany). After a number of video art projects, he shot his first film *Ask me, I'm Positive* (2004) as part of his father Don Edkins's *Steps for the Future* film series. With *Looking Good, True Love* and *Thato*, he created further documentaries on HIV/AIDS. In 2007, he created a series of mixed-genre gangster films which explore deep-rooted division in the South African society. He was awarded with the Open Doors Prize (Locarno Film festival, 2014) for his film *Coming of Age* which premiered at the Berlinale Film Festival (2015) and recently won the Best Film Award at the 63rd Trento Film Festival. He also received the Principal Prize for *Gangster Backstage* at the International Short Film Festival Oberhausen (2014). His last 10 films have been shown in over 300 film festivals, but also on television, in museums and have recently been acquired by private art collections such as the Sammlung Goetz in Munich. He currently lives between Berlin and Cape Town.



Kinshasa 2.0 • 2008 • 11 minutes 7 seconds • shot in the Democratic Republic of Congo • production: Day Zero Film, South Africa • co-production: dffb, Germany • documentary • courtesy of the artist, Berlin

An Internet campaign helps in the release of a presidential candidate jailed for talking openly about the lack of democracy. Moving between a militarised Kinshasa and Second Life (a 3D virtual reality program), the subversive power of the Internet for democracy is explored while painting a disquieting portrait of an African Capital.

Neville Gabie
Experiments in Black & White XIII

Born Johannesburg, South Africa, Gabie completed a Master's of Arts in Sculpture at the Royal College of Art, London in 1988. He has since established an international reputation working in several media including sculpture, film and photography.

Key to his practice is a sustained engagement with 'place' and 'community' in a range of contexts from the remoteness of an Antarctic Research station [Halley] to a two-year residency on the London Olympic Park during construction. Other residencies include: Tate Liverpool; Vitamin Creativespace, Guangzhou, China; International Art Space, Kellerberrin, Australia; BeHave, Luxembourg; and Modern Art Projects, South Africa where he has returned over several years and has an ongoing relationship.

His work can be found in numerous collections including the Tate Gallery, Arts Council, England, the Olympic Museum, Switzerland and collections in South Africa.



Experiments in Black & White XIII • 2014 • video • 5 minutes 22 seconds • courtesy of the artist, Strout and Danielle Arnaud Gallery, London

Experiments in Black and White is an ongoing body of work developed by Neville Gabie which considers a relationship to place and material. In a series of filmed performances, the focus is on the use of four materials: crude oil, chalk, ice and air. Initially developed during a year long residency working with Climate Research scientists at the Cabot Institute, Bristol University (2012/13) these short films present the tactile experience of volatile material influx. Filmed in Richmond, Northern Cape Province, South Africa, *Experiments in Black and White XIII* documents a day long performance in which the artist Neville Gabie stood on a block of ice while it melted into the arid Karoo.

William Kentridge
Johannesburg, 2nd Greatest City After Paris

William Kentridge (b. Johannesburg, South Africa) has developed an artistic practice born out of a cross-fertilisation between mediums and genres. His work responds to the legacies of colonialism and apartheid within the context of South Africa's socio-political landscape. His aesthetics are drawn from the medium of film's own history, from stop-motion animation to early special effects. Kentridge's drawing, specifically the dynamism of an erased and redrawn mark, is an integral part of his expanded animation and filmmaking practice, where the meanings of his films are developed during the process of their making. Kentridge's practice also incorporates his theatre training. His production of *The Magic Flute* (2005), an opera in which drawing and music were interwoven to construct a story rich with symbolism. In his production of *Lulu*, shifting fragmented and reconstituted ink drawings projected across the stage exaggerate the angularity of the set and the disorientation of Lulu's world. Recent shows include solo presentations at Marian Goodman Gallery (New York/London), Galleria Lia Rumma (Milan, Italy), Ullens Center (Beijing, China), Metropolitan Museum of Art (New York, USA), and Whitechapel Gallery (London), as well as group exhibitions and biennials all over the world such as the 13th Documenta in Kassel, Germany (2012), Istanbul Biennale 2015, and the 56th Venice Biennale in 2015. In February 2017, the artist will present recent work, including a series of large-scale installations, at the Louisiana Museum, Copenhagen and in the summer at the Museum der Moderne in Salzburg, alongside a new production of the opera *Wozzeck* for the Salzburg Festival.



Johannesburg, 2nd Greatest City After Paris • 1989 • animated film • 16mm, video and DVD transfer
8 minutes 2 seconds • drawing, photography and direction: William Kentridge • editing: Angus Gibson
sound: Warwick Sony with music by Duke Ellington; choral music • produced by the Free Filmmakers Co-operative, Johannesburg • courtesy of the artist, Johannesburg

The film chronicles the battle between Soho Eckstein (property developer extraordinaire) and Felix Teitlebaum (whose anxiety flooded half the house) for the hearts and mines of Johannesburg. The characters and some of the interactions came directly from two dreams. What there is of a narrative was evolved backwards and forwards from the first key images - the procession through the wasteland, the fish in the hand.

William Kentridge
Monument



Monument • 1990 • animated film • 16mm, video and DVD transfer • 3 minutes 11 seconds • drawing, photography and direction: William Kentridge • editing: Angus Gibson • sound: Catherine Meyburgh music by Edward Jordan • produced by the Free Filmmakers Co-operative, Johannesburg • courtesy of the artist, Johannesburg

The second in the Soho Eckstein saga. Soho appears as 'civic benefactor', donating a monument to the city. Huge crowds arrive to watch the unveiling. The film has strong affinities to the play fragment "Catastrophe" by Samuel Beckett.

William Kentridge
Mine



Mine • 1991 • animated film • 16mm, video and DVD transfer • 5 minutes 50 seconds • drawing, photography and direction: William Kentridge • editing: Angus Gibson • music: Dvorak's Cello Concerto in B Minor, Opus 104 • produced by the Free Filmmakers Co-operative, Johannesburg • courtesy of the artist, Johannesburg

Soho Eckstein as mine owner. With his bed as rock face, Soho excavates his empire - playing off the hard facts of deep level mining against the safe concern of ecological conservation.

William Kentridge
Sobriety, Obesity and Growing Old



Sobriety, Obesity and Growing Old • 1991 • animated film • 16mm, video and DVD transfer • 8 minutes 22 seconds • drawing, photography and direction: William Kentridge • editing: Angus Gibson • music: Dvorak's String Quartet in F, Opus 96; choral music of South Africa; M'appari aria from Friedrich von Flotow's Martha, sung by Enrico Caruso • courtesy of the artist, Johannesburg

Showdown in the Soho Eckstein, Mrs Eckstein and Felix Teitlebaum trio. Soho's empire collapses, buildings implode, the crowds march over the horizon. In the face of a storm-racked polity, Soho longs for a calm domestic haven.

William Kentridge
Felix in Exile



Felix in Exile • 1994 • animated film • 35mm, video and DVD transfer • 8 minutes 43 seconds • drawing, photography and direction: William Kentridge • editing: Angus Gibson • sound: Wilbert Schübel • music: Philip Miller, String Trio for Felix in Exile (musicians Peta-Ann Holdcroft, Marjan Vonk-Stirling, Jan Pustejovsky); Go Tlapsha Didiba by Motsumi Makhene (sung by Sibongile Khumalo) • courtesy of the artist, Johannesburg

Soho and Mrs Eckstein are reunited. Felix is alone, in a small cubicle of private exile. From his suitcase and through the air come intimations of home. In his home country a woman surveys the veld, finding its history in rocks and gullies; Felix needs to get back to her. But making contact is almost impossible.

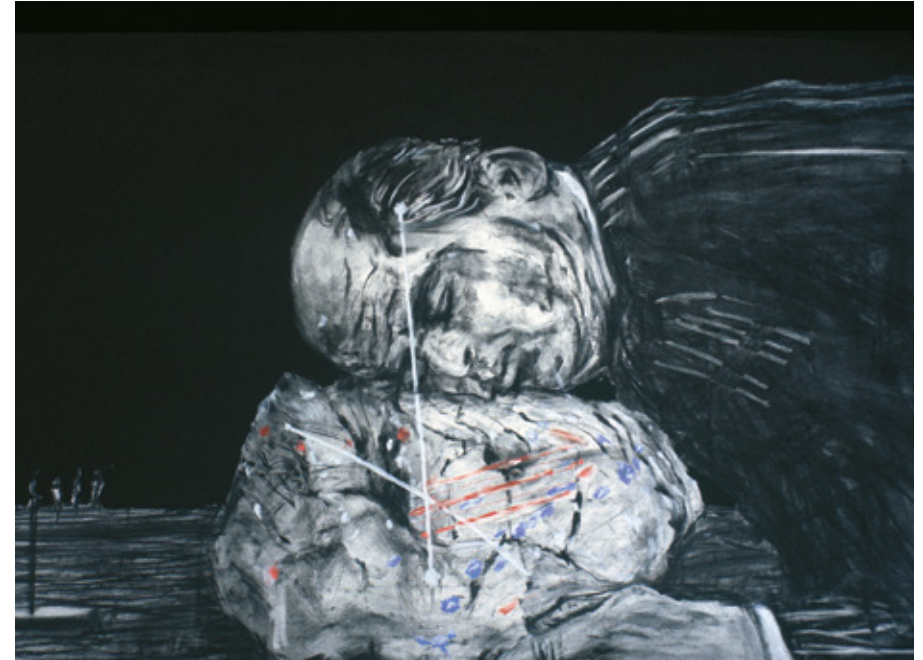
William Kentridge
History of the Main Complaint



History of the Main Complaint • 1996 • animated film • 35mm, video and DVD transfer • 5 minutes 50 seconds • drawing, photography and direction: William Kentridge • editing: Angus Gibson • sound: Wilbert Schübel • music: Madrigal by Monteverdi • courtesy of the artist, Johannesburg

Questions of guilt and responsibility weigh down on Soho Eckstein. He lies in a coma in a hospital bed, surrounded by surgeons trying to rouse him. We watch his thoughts as they come to us through X-rays, CAT-scans, sonars. How paralyzing is the weight of his memories, how to find the event to rouse him?

William Kentridge
WEIGHING... and WANTING



WEIGHING... and WANTING • 1998 • animated film • 35mm, video and DVD transfer • 6 minutes 20 seconds • drawing, photography and direction: William Kentridge • editing: Angus Gibson and Catherine Meyburgh • sound: Wilbert Schübel • music: Philip Miller (musicians Peta-Ann Holdcroft, Marjan Vonk-Stirling, Ivo Ivanov) • courtesy of the artist, Johannesburg

The seventh in the Soho Eckstein series. A man (Soho) on his own looks at a rock. He is torn between the conflicting demands of the public world of business and the private world of love and intimacy. In the rock he sees his relationship with a woman under stress, shattering, then reconstituting itself.

William Kentridge
Stereoscope



Stereoscope • 1999 • animated film • 35mm, video and DVD transfer • 8 minutes 22 seconds • drawing, photography and direction: William Kentridge • editing: Catherine Meyburgh • music: Philip Miller (musicians Peta-Ann Holdcroft, Marjan Vonk-Stirling, Ishmael Kambule, Minas Berberyan) • sound: Wilbert Schübel courtesy of the artist, Johannesburg

The stereoscope is a device used to make images appear three-dimensional by presenting each eye with a slightly different point of view of the same scene; in attempting to reconcile the difference, the eye is tricked into seeing volume. In *Stereoscope*, the artist employs a reverse maneuver. A split screen dismembers three-dimensional reality into complementary but unsynchronized realities—a split suggestive of Soho's divided self. Scenes of civic chaos point to individual disquiet and internal conflict, rather than attempting an objective portrait of external events.

William Kentridge
Tide Table



Tide Table • 2003 • animated film • 35mm, video and DVD transfer • 8 minutes 50 seconds • drawing, photography and direction: William Kentridge • editing: Catherine Meyburgh • music: Likambo Ya Ngana by Franco et le TP O.K. Jazz; singers from the Market Theatre Laboratory • sound: Wilbert Schübel courtesy of the artist, Johannesburg

In which we find an older Soho Eckstein on Muizenberg beach, sliding into memories of his childhood self, and troubled by images from Pharaoh's dream of fat and thin cows.

William Kentridge
Other Faces

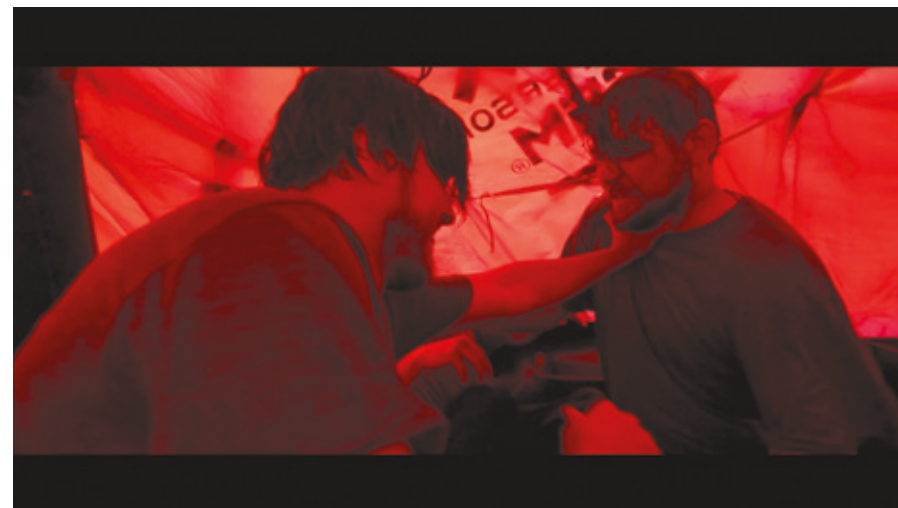


Other Faces • 2011 • 35mm film transferred to video • 9 minutes 45 seconds • drawing, photography and direction: William Kentridge • editing: Catherine Meyburgh • music and sound design: Philip Miller voice: Ann Masina and Bham Ntabeni • sound: Wilbert Schübel and Gavan Eckhart • courtesy of the artist, Johannesburg

Pin-striped Soho Eckstein, the most persistent feature of the series, moves through a shift of collisions of circumstance and recollection. In this film the city, Johannesburg—inconstant, desperate, desiring, impenetrable—appears not so much as context as it does subject, in images of streets, facades, landscapes and people. Familiar and recent features of the city appear, with one image not just suggesting another image but also indicating a connection to displaced emotions and displaced histories. There are references to the street corner civil wars of daily life, to the xenophobic violence of the last few years.

Michael MacGarry
LHR-JNB

Michael MacGarry is a visual artist and filmmaker based in Johannesburg, South Africa. He holds a Masters Degree in Fine Art from the University of the Witwatersrand. MacGarry is a fellow of the Gordon Institute of Performing and Creative Arts (GIPCA) at the University of Cape Town and recipient of the StandardBank Young Artist Award 2010 (Visual Art). He has exhibited internationally for ten years, including shows at TATE Modern, Guggenheim Bilbao, 19th VideoBrasil, 62nd Short Film Festival Oberhausen, International Film Festival Rotterdam and Les Rencontres Internationales. MacGarry's practice is focused on researching narratives and histories of socio-economics, politics and objects within the context of Africa, principally in spaces where contemporary life is in a state of invention and flux.



LHR-JNB • 2002 - 2010 • video • 12 minutes 34 seconds • colour • stereo • edition 5 (+2 AP) written, produced & directed by Michael MacGarry • director of photography: Robert Wilson • editor: Jaco van Schalkwyk • musical score: Richard Brokensha • narrator: Jaco van Schalkwyk • cast: Jan-Henri Booyens, Michael MacGarry, Jaco van Schalkwyk, Marcel Waldeck • courtesy of the artist, Johannesburg

Like most, this project has several basic starting points—namely, a television advert for beer and a developed sense of self-loathing. For most of 2001 and 2002 I lived in Europe, one year in Dublin, the other in London. I worked as a designer and participated in the ongoing brain-drain adversely affecting South Africa's development. In London I saw a television advert that showed several Britons adrift at sea in a small inflatable dingy who were obviously the survivors of some wreck or accident. The narrative of the advert concerned not the horrors of survival but rather their thirst for the particular brand of beer being promoted. The dialogue was not the desperate, stereotypical lifeboat statement of 'Water! Water!', but rather 'Brand of beer! Brand of beer!' It was a lame advert, as most are, but it looked really good, as most do. The polished formalism initiated my thinking on a possible fictional narrative for a video that could articulate, as well as mimic, the voluntary South African alienation and London—induced drowning of identity I was experiencing at the time. —Michael MacGarry

Mohau Modisakeng
To Move Mountains

Mohau Modisakeng uses his body to explore the influence of South Africa's violent history on how we understand our cultural, political and social roles as human beings. Represented through film, large-scale photographic prints, installations and performance, Modisakeng's work responds to the history of the black body within the (South) African context, which is inseparably intertwined with the violence of the Apartheid era and the early 1990s. His images are not direct representations of violence, but rather powerful yet poetic invocations where the body is transformed into a poignant marker of collective memory.

Modisakeng was born in Soweto in 1986 and lives and works between Johannesburg and Cape Town. He completed his undergraduate degree at the Michaelis School of Fine Art, Cape Town in 2009 and worked towards his Masters degree at the same institution. His work has been exhibited at the Museum of Fine Art, Boston (2014); 21C Museum, Louisville, Kentucky (2014); IZIKO South African National Gallery, Cape Town (2014); Saatchi Gallery, London (2012); and the Dak'Art Biennale, Dakar (2012). Public Collections include the Johannesburg Art Gallery, IZIKO South African National Gallery, Saatchi Gallery, the From Cobra to Contemporary Collection, EKARD Collection, Dommering collection, and Zeitz MOCAA.

Modisakeng received the Standard Bank Young Artist Award for Visual Art in 2016. As part of a two-person exhibition, Modisakeng also represented South African at the at the 57th Venice Biennale this year (2017).

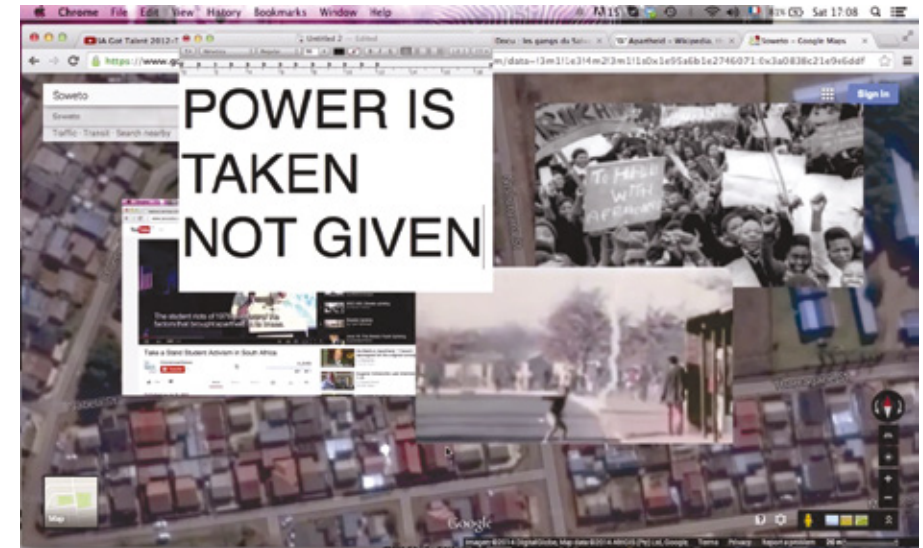


To Move Mountains • 2015-2016 • HD Video • 10 minutes 3 seconds • courtesy of the artist, Tyburn, London, Ron Mandos, Amsterdam and WHATIFTHEWORLD, Cape Town

To Move Mountains is a single-channel projection structured in four chapters, which looks at South Africa as a microcosm of the black/African experience. The film reflects on the historical precedents that have influenced the lived experience of the artist as a black South African. In attempting to unpack this, the film explores the history of European or capitalist modernity which is rooted in South Africa through the discovery of the passage to the West Indies by way of the Cape of Good Hope. It symbolically alludes to economic exploitation, poverty, landlessness, displacement, forced labor, and the benefits and consequences to European and colonized peoples, respectively.

Tabita Rezaire
TRU DAT LCD SCREEN

Tabita Rezaire (b.1989, Paris) is a French, of Guyanese and Danish descent, video artist, health-tech-politics practitioner and KemetiC/ Kundalini Yoga teacher based in Johannesburg. She holds a Bachelors in Economics from the Paris Dauphine University (Paris) and a Masters in Artist Moving Image from Central Saint Martins College (London). Rezaire's practices unearth the possibilities of decolonial healing through the politics of technology. Navigating architectures of power - online and offline - her work tackles the pervasive matrix of coloniality and its affects on identity, technology, sexuality, health and spirituality. Through screen interfaces, her digital healing activism offers substitute readings to dominant narratives decentering occidental authority, while her energy streams remind us to resist, (re)connect, and remember. Rezaire is a founding member of the artist group NTU, half of the duo Malaxa, and mother of the energy house SENEB.



TRU DAT LCD SCREEN • 2014 • 8 minutes 41 seconds • commissioned by TEDex Johannesburg 2014 as part of a multidisciplinary ensemble curated by Chi Diaries • courtesy of the artist and Goodman Gallery Johannesburg

TRU DAT LCD SCREEN is a response to a problematic brief asking for a romanticized history of South Africa. The delusion of the linear narrative of fear, hope and freedom, hiding behind this 'good story to tell' and the rainbow nation denies the complexities of emancipation. *TRU DAT LCD SCREEN* is an online visual exploration of South Africa conceived as a touristic journey sponsored by Google through a kwerekwere (foreigner's gaze).

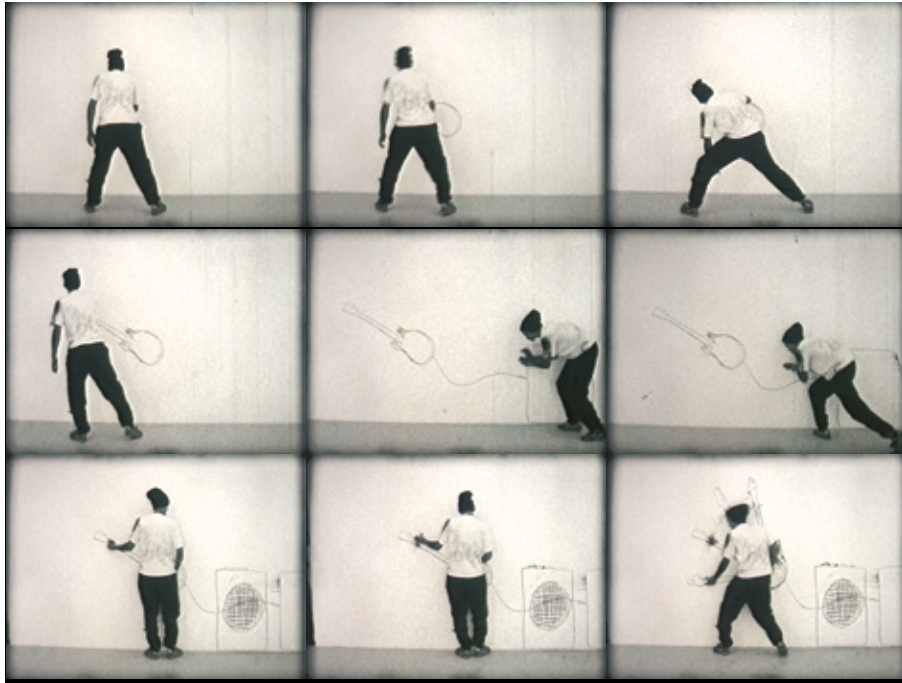
Robin Rhode
Stripper

Robin Rhode was born 1976 in Cape Town, South Africa. Coming of age in a newly post-apartheid South Africa, Rhode was exposed to new forms of creative expression motivated by the spirit of the individual rather than dictated by a political or social agenda. The Berlin-based multidisciplinary artist engages in a variety of visual languages such as photography, performance, drawing and sculpture to create arrestingly beautiful narratives that are brought to life using quotidian materials such as soap, charcoal, chalk and paint. He has had major solo and group exhibitions at a number of important museums around the world such as Haus der Kunst, Munich, Germany; Los Angeles County Museum of Art, Los Angeles, United States; Museum of Modern Art, New York, United States, National Gallery of Victoria, Melbourne, Australia.



Stripper • 2004 • animation • 2 minutes 22 seconds • courtesy of the artist, Berlin

Robin Rhode
Untitled (Air Guitar)



Untitled (Air Guitar) • 2005 • super 8 film transferred to video • black and white • 7 minutes 15 seconds
 courtesy of the artist, Berlin

Without being explicitly subversive my art is loaded with narrative-rhetorical, political, and anarchic impulses. My work is an attempt to communicate a strong artistic statement with non conventional and delicate gestures using transient materials such as chalk, charcoal, and household paint to suggest movement in motionless objects. —Robin Rhode

Robin Rhode
Piano Chair



Piano Chair • 2011 • digital animation • 3 minutes 50 seconds • courtesy of the artist, Berlin

With its Fluxus-esque piano bashing (a pianist takes a machete, axe and petrol to the image of a piano, so that it bleeds paint, with both wall and picture literally having their surface gouged before bursting into flames), Rhode's filtering of early 20th century Western abstract art through the myriad of signs, codes, conflicts and desires at play in post-apartheid Johannesburg presents us with a space where form and its meaning is unstable, can be rethought and invented. His gestures briefly inaugurate a new world that leaves its chalky trace on the city streets, where one plus one equals three. Between these actions and their strange destabilizing results, the structures that govern our daily life are left behind. —Skye Sherwin, 2011

Athi-patra Ruga
The Purge

Exploring the border-zones between fashion, performance and contemporary art, Athi-Patra Ruga makes work that exposes and subverts the body in relation to structure, ideology and politics. Bursting with eclectic multicultural references, carnal sensuality and a dislocated undercurrent of humor, his performances, videos, costumes and photographic images create a world where cultural identity is no longer determined by geographical origins, ancestry or biological disposition, but is increasingly becoming a hybrid construct. Ruga's utopian counter-proposal to the sad dogma of the division between mind and body blends sensuality and intelligence, pop culture, craft and fine art. Athi-Patra Ruga was born in Umtata, South Africa in 1984 and lives and works in both Johannesburg and Cape Town.

Recent group exhibitions include: African Odysseys BRASS Art Center Brussels; Public Intimacy, YBCA in collaboration with SFMOMA San Francisco; Imaginary Fact, South African Pavilion Venice Biennale 2013; Next Futures Gulbekian Foundation Lisbon; Under a Tinsel 3rd Moscow International Biennale For Young Art, Moscow. His works form part of private public and museum collections, namely: Museion - Museum of Modern and Contemporary Art, Bolzano Italy; CAAC - Pigozzi Collection; The Wedge Collection; Iziko South African National Gallery; and Zeitz MOCCA, Cape Town South Africa.



The Purge • 2013 • single-channel video installation • originally commissioned by PUMA for FILMS4PEACE
2 minutes 11 seconds • courtesy of the artist and whatiftheworld, Cape Town

This video isn't just about peace in itself, it is more about the process of getting there. I wanted to create, rather solicit, a slow time-inspired unraveling of the identities—something that fascinates me—that weigh heavily on us and perhaps our daily performances as people. That is what the most recent avatar in my latest body of work does... in a loop. "The Future White Woman of Azania" is a character made up of liquid paint filled-balloons and resembles a science diagram. I wanted the action to revolve around two acts: that of engaging in the catharsis of walking and that of weeping—a purging that here is represented by the popping. Enter "The Flower of Azania", who in stark contrast has the appearance of a gestating flower, accumulating scale and animation. Both these scenes are brought together by the gong that encourages an engagement with these two different movements that are both a good Purge. —Athi-Patra Ruga

Berni Searle
Lull (Black Smoke Rising trilogy)

Berni Searle is a South African artist working with photography, video, and film to produce lens-based installations that stage narratives connected to history, memory, and place. Often, but not exclusively, using herself in her work, she has produced performative works that explore issues of self-representation, the relationship between personal and collective identity, and narratives connected to history, memory and place. Her use of metaphor and poetic ambiguity transcend the specificity of context, drawing on universal human emotions associated with displacement, vulnerability and loss.

She has won a number of awards and nominations including the Minister of Culture Prize at DAK'ART 2000, Senegal; the Standard Bank Young Artist Award for Visual Art (South Africa, 2003); and she was an Artes Mundi short-listed artist (Cardiff, Wales, 2004). She was the recipient of the Rockefeller Bellagio Creative Arts Fellow Award for 2014.

Previous international exhibitions include a.o. the 49th Venice Biennale (2001) and the 51st Venice Biennale (2005); *Personal Affects, Power and Poetics in Contemporary South African Art*, at the Cathedral of St. John the Divine (New York, 2004); and *New Photography* at the Museum of Modern Art (New York, 2007).

More recently she participated in *Figures and Fictions* at the Victoria and Albert Museum (London, 2011); *Pictures by Women: A History of Modern Photography* at the Museum of Modern Art (New York, 2011); *Earth Matters* at the National Museum of African Art, Smithsonian Institution (Washington DC, USA., 2014); and *Distance and Desire: Encounters with the African Archive* at the Walther Collection (Ulm, Germany, 2014-2015).

Searle is currently Associate Professor at the Michaelis School of Fine Art at the University of Cape Town.



Lull (Black Smoke Rising trilogy) • 2009 • single-channel HD video • stereo sound • 7 minutes 33 seconds
courtesy of the artist, Cape Town

Searle's trilogy speaks of mounting frustrations in South Africa as, more than a decade after the advent of democracy, the government has yet to deliver basic services to millions of poor people. In *Lull*, the tranquility of a lush landscape is disrupted by a tyre set alight, a potent symbol of political protest. *Gateway* alludes to a failed housing project, while in *Moonlight*, Table Mountain dissolves into black smoke as a burning tyre is dragged along the ground.

Berni Searle

Gateway (Black Smoke Rising trilogy)



Gateway (Black Smoke Rising trilogy) • 2010 • single-channel HD video • stereo sound • 4 minutes • courtesy of artist, Cape Town

Berni Searle

Moonlight (Black Smoke Rising trilogy)



Moonlight (Black Smoke Rising trilogy) • 2010 • single-channel HD video • stereo sound • 6 minutes
courtesy of the artist, Cape Town

Bogosi Sekhukhuni
Consciousness engine 2: absentblackfatherbot

Sekhukhuni, born in Johannesburg in 1991, describes himself as a 'lightworker and creative director'. He studied at the University of Johannesburg, South Africa. Sekhukhuni is a founding member of the 'tech-health artist group' NTU and has worked with the CUSS Group collective. His most recent project is a 'visual culture bank and research gang' called Open Time Coven, which investigates 'emergent technologies and repressed African spiritual philosophies'.

In 2015 Sekhukhuni showed work as part of the 89+ Prospectif Cinéma programme at the Centre Pompidou, Paris; The Film Will Always Be You: South African Artists on Screen at Tate Modern, London; Co-Workers – Network as Artist at the Musée d'Art Moderne de la Ville de Paris; and Filter Bubble at the LUMA Foundation's Westbau in Zürich, curated by Hans Ulrich Obrist and Simon Castets. Before that he participated in a number of group shows in South Africa, including In the night I remember (2013) and A Sculptural Premise (2014), both at Stevenson. His first solo show was Unfrozen: Rainbowcore at Whatiftheworld in Cape Town in 2014. With CUSS Group, Sekhukhuni was included in Private Spaces: Art After the Internet at the Museum of Modern Art, Warsaw, in 2014.

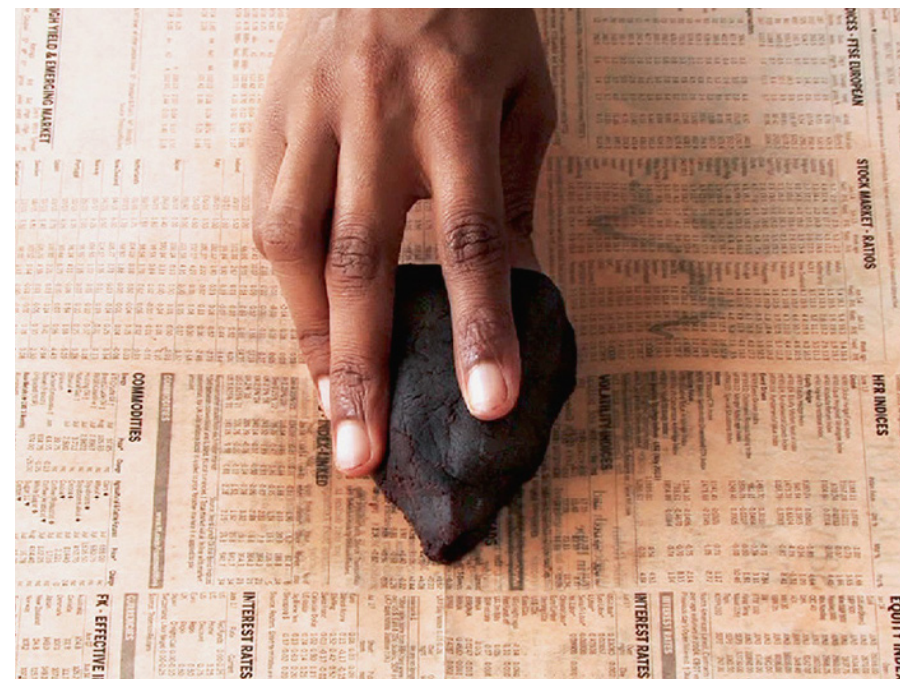


Consciousness engine 2: absentblackfatherbot • 2014 • two-channel video installation • 4 minutes 20 seconds • courtesy of the artist and Stevenson, Cape Town

Bogosi Sekhukhuni's two-channel video work *Consciousness engine 2: absentblackfatherbot* was produced as part of the 89plus residency at the Google cultural institute in Paris. The work is made up of two avatars or computer-generated images. The avatars are based on images of artist and his father, and are programmed to perform a series of conversations that happened between Sekhukhuni and his father on Facebook. Having never met his father, the artist sought him out over Facebook at the age of 18, which resulted in a series of short conversations that spanned a 6-year period. In this way, the video acts as simulation of this virtual relationship. Sekhukhuni is interested in the way the Internet provides a virtual experience and exists as a way of stimulating a self-awareness that is brought about by an external presence.

Lerato Shadi
Matsogo

Lerato Shadi lives and works in Berlin. She received her BFA in Art at the University of Johannesburg in 2006 and is currently pursuing her MFA at Kunsthochschule Berlin Weissensee. In 2009 Shadi was included in *The Generational: Younger Than Jesus artistsdirectory* published by the New Museum, New York. In 2010 she was awarded a Pro Helvetia residency in Bern, Switzerland. From 2010 to 2012 Shadi was a member of the Bag Factory artist studios in Fordsburg, Johannesburg. Her work was featured at the Dak'art Biennale and in the III Moscow International Biennale in 2012. Shadi is a fellow of Sommerakademie 2013 (Zentrum Paul Klee) and in the same year completed a residency program by invitation of Iniva (London) at Hospitalfield. She was awarded with the mart stam studio grant, Berlin in 2014. Shadi is the winner of the Alumni Dignitas Award of the University of Johannesburg in 2016, she also participated in the 'JoburgArtFair TEDx talk' in the same year and presented her solo show *Noka Ya Bokamoso* at the South African National Arts Festival in Grahamstown. Shadi is a delegate of the 'NSK State Pavilion' at the 57th Venice Biennale, she participated in *The Parliament of Bodies*, the Public Programs of documenta 14 and was awarded with the AFRICA'SOUT! residency program (New York) in 2017. Shadi is winner of the German Villa Romana Prize (Florence) for 2018 and in the same year she will present her first institutional solo show in Germany.



Matsogo • 2013 • video • 5 minutes • courtesy of the artist, Berlin

The video *Matsogo* shows a pair of hands crumbling a piece of cake and reshaping it into the same triangle shape that references the beginning slice. Through the process of moving from deconstruction to reconstruction, the essence and consumability of the piece of cake is undermined and lost, as it is recreated into an object that resembles and has the same elements as the cake, but has lost its function. The soundtrack combines two songs from two different popular Setswana folktales. The songs are mixed together, thereby confusing and convoluting the narratives of the folktales in such a way that there are three to five characters in an ongoing polylogue that revolves around belief and disbelief, trust and betrayal.

Lerato Shadi

Hema (or 6 hours of out of breath captured in 792 balloons)



Hema (or six hours of out of breath captured in 792 balloons) • 2007 • single-channel video • stereo sound
5 minutes 26 seconds • courtesy of the artist Berlin

Hema (or Six hours of out-breath captured in 792 balloons) is based on footage of a performance by Shadi in which she captured her out-breath in balloons over a period of six hours. The performance was staged at an advertising agency in Cape Town, drawing attention to the nature of the modern working environment where our primary needs of proper breathing and physical posture are too easily forgotten.

Johan Thom
Flow

Johan Thom was born in Johannesburg in 1976. His works have been included in exhibitions at the Venice Biennale (2003); the Canary Islands Biennale (2006); the Palazzo delle Papesse (2008); the Johannesburg Art Gallery (2004, 2005); and at the Iwalewa Haus (2010) in Germany. He is an active presence in the art research community and has participated in conferences and workshops at Documenta (13) (2012); the University of Cambridge (2009); GradCam in Dublin (2010); the Finnish Academy of Fine Art (2010); the Slade School of Fine Art (2010, 2011, 2012); 'Real Presence' at the Venice Biennale (2005); the University of Bayreuth (2010) and elsewhere. Solo exhibitions include the Goodman Gallery (2015); Nirox Arts on Main (2012); Iwalewaha (The Africa Research Center of the University of Bayreuth), Germany (2010); Kwazulu Natal Association of Art, Durban, South Africa (2008); Forum d'Art Contemporaine (2004); and Johannesburg Art Gallery (2006).

Johan Thom is a senior lecturer in Fine Art at the University of Pretoria and holds a PhD in Fine Art from the Slade School of Fine Art UCL (2014).

Thom has been the recipient of numerous award and fellowships including a Commonwealth Scholarship, The Ampersand Foundation Fellowship and The Eduardo Villa Sculpture Trust and residencies at Nirox Foundation Trust, Britto Arts Trust Residency in Bangladesh, and CRIC/Pro Helvetia Residency in Switzerland, amongst others.



Flow • 2011 • two-channel video installation • infinite loop on DVD • colour • sound • courtesy of the artist and Fried Contemporary, Pretoria

For the work *Flow* I decided to roughly cut the Shiva Linga in two in order to make a somewhat humorous conceptual statement regarding the relationship between the masculine and the feminine. The two separate sections of the sculpture (the 'linga' and the 'yoni') are hung from my body using fishing line. This creates a sculptural form through which the activity on the streets of the city of Gaya is re-framed. The sharp incisions that the fishing line produces on the body recall the act of cutting the Shiva in two: The line around the male neck resembles that of decapitation whereas that on the arm creates an almost yoni-like shape. Finally honey and milk is then poured onto the head and arm respectively.

Minnette Vari
Alien

Minnette Vári was born in Pretoria and obtained a Masters of Fine Art from the University of Pretoria in 1997. She is a visual arts lecturer at the University of Johannesburg.

She works in diverse media, including digital video, installation, painting and printmaking, often incorporating performance elements into reworked media and historical documentary footage. Her work has been thematically linked to exhibitions and conferences exploring themes of identity, mythology, transition, politics, trauma and history.

Vári has lectured extensively and given workshops at various institutions, including the University of Cape Town (UCT); Smith College, Massachusetts; Denver University, Colorado; Civitella Ranieri, Umbria; and SaSa Art Projects, Phnom Penh, Cambodia.

Since the early 1990's, she has participated in such group exhibitions as Banquet, ZKM, Karlsruhe (2001); Personal Affects: Power And Poetics In Contemporary South African Art, Museum for African Art, New York (2004); the Venice Biennale (2001 and 2007); the 10th Biennale of Havana (2009); and The Divine Comedy: Heaven, Hell, Purgatory Revisited by Contemporary African Artists, MMK, Frankfurt (2014).

Vári's solo exhibitions include a monographic exhibition at the Art Museum Lucerne, Switzerland; Vigil at Elga Wimmer Gallery, New York; Songs of Excavation at the Goodman Gallery, Johannesburg; and most recently, Of Darkness and Of Light, a career survey exhibition at the Standard Bank Gallery in Johannesburg. She lives and works in Johannesburg.



Alien • 1998 • video animation • video: 52 seconds • sound: 2 minutes 14 seconds looped indefinitely
courtesy of the artist and Goodman Gallery, Johannesburg

How can one not be tempted to divine one's own destiny from the televisual tarot of global media? There were times when, told in the language of international news, the histories of my country would unfold in unrecognisable ways, and my place within these stories would become disjointed and unbearable. I wanted to speak of the discomfort of a thousand ill-fitting interpretations. Using television images relating to the transformative events between 1994 and 1998, I attempted to locate my own implicit presence in the narrative of these critical times. My project was about reclaiming these moments, re-inscribing them with the movements of my own body, the sound of my own heartbeat—a memory recounted in flesh and bones. Although my body is not a-political nor neutral and my access to it is not uncomplicated, I wanted to bring the extremes of fear, euphoria, desire, rage and loss into a language beyond democratic rhetoric.

—Minnette Vári



