

The Dead Revolutionaries Club

**in cooperation with Claudia Shneider and the Afrika Cultural Centre
presents**

Esikhaleni - Spatial Practices

14 – 16 March 2008

Afrika Cultural Centre, Henry Nxumalo Street, Jhb

My museum of contemporary African art has no walls. I want to show artists that you can show work everywhere, you can do it on your own. You don't need four walls to determine your place, to decide who you are." Benin artist Meschac Gaba

Issues of space, be it personal or public, has since the formation of South Africa, been contested. Periods of colonisation, racial segregation and forced removals have seen people move across spaces, lose spaces, gain spaces, regain spaces and questions spaces. Space has become tied to concepts of place, identity, home and culture. Since 1994, spaces have opened up both officially and ideologically for South Africans of all colour. This has resulted in a freedom of movement and expression like never before. For artists, space, both physical space to work and ideological space, has given birth to various forms of creative expression. In the 'new' South Africa, there are new media, new audiences, new ideas to engage with at that the same time that artists struggle with the continued limitation of physical creative spaces that are also still delineated across old racial lines. There continues to be a vast, and growing, number of young, up-and-coming artists and artists of colour who are engaged daily in the 'periphery', using space and place itself as a source of inspiration and questioning. By doing so, they locate the much-talked about margin as their central point of engagement and therefore resist their positioning on the fringes.

This type of resistance reflects the idea of "Spatial Practices", which was coined by French philosopher and historian, Michel de Certeau. It expands the idea that everyday movements could be viewed as acts of resistance against authority. Certeau suggests that social spaces can be created and sustained by cultural practices of any person, called "tactics", in attempt to resist structures of power.

This has been the case with the production and reception of art and culture in South African history. Once viewed as tools of either the apartheid government or the freedom movement, art has been 'freed'. The very relation between arts and culture is being constantly negotiated and experimented with in order to not only expose this relation, but to engage with personal concerns, socio-politics on a global scale and even the boundaries that govern the contemporary art field. The gallery white cube, which has come to define the official exhibition space through its structure and economics, is contested in this exhibition through the very location of the exhibition, the artists chosen and the work presented. The Afrika Cultural Centre, steeped in struggle politics even til today, has provided a space for the other, the outsider - freely. For this exhibition, a group of rising artists have been offered up this space – and little else - to make their mark on it, in whatever way they choose.

Artists (curated exhibition)

Amos Letsoalo

Secret Place (2008) installation; wet cow dung, dry cow dung, stones, animal fur

Secret Place is an installation piece that interrogates the concept of secret places within the public space. The work is influenced by public secret places in African communities without a physical fence or walls. The work is a small termite-like hill that is constructed or built from the dry cow dung and plastered by the wet cow dung. The hill is constructed in the middle of a circular "lapa" (an indigenous court yard) that has been decorated in traditional African mural patterns from a cow dung. The court has a somehow suggestive barrier line or wall around it. A piece of animal fur is dangling above the hill, traditionally worn by young boys during the period of their initiation.

"My work is mostly inspired by indigenous people and their lifestyle. I find the household of the indigenous people in Africa very interesting, the objects/still lifes that one finds in every household. You either find objects like clay pots, some old bottles (which in many case are inherited from our ancestors to store traditional medicines and herbs). I have my own perspective of what still life looks like to me as an African. I am appropriating indigenous vocabulary, in imagery, use of colour and language in my painting. I am at the same time not doing realistic images, but I am trying to create the realistic feeling. You will always find images of bottles, pots, cups, etc. I call this process 'painting and looking at the still life from an African perspective'."

Amos Letsoalo (*1969 Polokwane) graduated from Johannesburg Art Foundation in 1994, received a certificate in Museum Management in 2000, a Postgraduate Diploma in Heritage Studies in 2003 at Wits University, and in Arts Management in 2007 at Wits School of Arts After working as curator and juror for various art institutions and foundations he became curator of the Polokwane Art Museum. He participated in several group and solo shows in South Africa and abroad, among others "Future Prospects", New Town Gallery, Johannesburg (1996), Botswana National Gallery, Gaborone, Botswana (1997), The Royal Festival Hall, London, UK (1998), "Tran figurative", AVA Gallery, Cape Town (2000), "2 Man Show", The Bill Ainslie Gallery, Johannesburg (2000), The Gallery on the Square, Sandton, Johannesburg (2002), "Young Vision", Alliance Francaise, Johannesburg (2004), "Community (Re)Production", Gallery Ancienne Couronne, Biel-Bienne, Switzerland (2004), Solo Exhibition at AVA Art Gallery, Cape Town (2005), Everard Read Art Gallery, Johannesburg (2006), "The Bamboo", Carol Lee's Art Gallery (2006), Everard Read Art Gallery, Johannesburg (2007) "Double 07", Polokwane Art Museum (2007).

Beverley Price

Where I live all gold is at the heart of the matter (2008) installation; oranges, gold paint, gum boots, gold, spices, Johannesburg soil.

For some years as a goldsmith in South Africa I have tried to separate the seductive quality of gold as a material to wear and work with, from its propaganda, market economics and social conditioning. This included making somewhat transgressive works and commenting on the suffering brought about by market demands for precious minerals and unsafe and underpaid mining as well as the accompanying demographic fragmentation especially practised during apartheid. This in order to create gold Jewellery. ("Booty – after the mining charter"; "Mapungubwe re-Mined...whose gold?"; non-gold Jewellery). The location of the exhibition – an unused old market shed – bears the genealogy and spirit of a place occupied by the traders and common people. It is an appropriate backdrop for a look at the overlap of the populous and exclusive valences of Gold in Johannesburg. This installation is more

affectionate than my past works, admitting the human foible of seduction, represented by the cloves and the allspice. As mandatory and humanly primitive as the olfactory sense is, so it is that gold has an aura – a power to attract and seduce miners, goldsmiths and consumers. To many it brings gratification - money, status, and it is compliant and vitalizing as a material to work with. The vernacular of 'gold' in South Africa includes the brand name of 'All Gold' which is a food label. Despite many corporate mergers, the name has been retained and for good reason: it assimilates what is desired and admired about gold as a symbol of absolute quality and purity. Conceptually the brand provides me as a jewellery artist with a South African bridge between the populous and the exclusive. I have mapped the space with a base-surface of 'All Gold' images.

Bags of oranges packed in their traditional raffia bags painted gold, constitute a big necklace and offer my context of origin, goldsmithing, to the viewer. My intention was to juxtapose and level the quotidian and precious - people and materials – which are present in Johannesburg's visual and conceptual culture. Whether conscious or not, the intentions of we who live here conflate around gold: we are at once denizens, worshippers and victims of this city of gold. At the centre is a mound whose top layer is allspice. Above that is a well used map-section of Johannesburg overlaid with fine gold leaf. The mound has the redolence of a sacrificial area. In Hebrew the word 'sacrifice', *korban*, is derived from the word 'near', *karov*, suggesting seduction with vigilance, to bear in mind if you live in Johannesburg.

Beverly Price is a jewellery artist whose works interrogates the history, politics and semiotics of jewellery in South Africa. Her passion is the vindication of Mapungubwe as the true origin of South Africa's gold industry. She will exhibit in the Czech Republic, Paris, Cape Town (Clementina v. d. Walt) and Norway this year. Her popular work is now sold at the Nobel Peace Center, Oslo. Born in 1956, studied Speech Therapy and Linguistics, emigrated for 13 years, studied and worked as jeweller in London from 1990-93, returned to South Africa after Mandela's release, completed Advanced Diploma (with distinction) at Wits, exhibits extensively with other jewellers and Wits fine artists.

Claudia Shneider

Tall horse (2007) sculpture; steel chain, plastic bottles, water

Claudia Shneider created the installative sculpture "Tall horse" for "Esikhaleni". Partly filled plastic bottles are attached to a metal chain, dangling from the roof structure of the Afrika Cultural Center. The top of the chain is moved away from the lower end, this way it seems as if the larger water bottles at the bottom are following the rest. The diagonal movement gives rise to a gracious appearance rather than just a chain of water bottles: is it a giraffe maybe?

The artist uses disposable bottles which she managed to get from people who work in the recycling centre nearby, separating waste from all over Johannesburg. This way the environment of the location is made visible. At the same time a statement is made about the ephemeral quality of beauty and the dialectics of transforming everyday objects through imagination.

Claudia Shneider (born in 1961 in Johannesburg, South Africa) lives and works in Berlin and Johannesburg. She graduated in 1981 with a B.A. in Fine Arts at the University of Stellenbosch, and concluded postgraduate studies at the Academy of Fine Arts in Munich in 1989 under Prof. Hermann Jünger. She taught Fine Arts in 1997 and 2001 at the Dept. of Fine Arts, University of Stellenbosch, S.A. and was invited guest lecturer at the Universität der Künste, Berlin and at China Academy of Arts, Hangzhou in 2007. She exhibited in various group and solo shows in South Africa and abroad, recent shows among others "S.U.M.," Bag Factory (2004); "Pinky-Blacky-Browny-White," Galerie Rupert Walser (2004); "Money Funnel," Kunstverein Recklinghausen (2004); "Bite," Standard Bank Gallery,

(2005); "Talking in my tongue," Joao Ferreira Gallery, Cape Town (2005); "Nußernte," Steindruck München, Munich (2006); "show off," Galerie Rupert Walsler, Munich (2007); "Kraft-Werk-Kunst", Müllerstr.7, Munich (2007).

Dinkies Sithole

BLOM -PLEK: Forgotten Memories (2008) installation; four used car seats, welding sheets, plastic sheets, posters, magazines, books, newspapers, dvd-projection with sound

Birth mark of my younger years

Ghetto Rhythm

Ghetto Blues

Ghetto Blaster, Mastermind.

The concept of this installation is inspired by the poem "the other day". Based on memories of the past it makes use of the vocabulary of the engagement in the environments of township recreation. A cultural consciousness which enables the young to realize themselves by hanging around in precious, apologetic shelters.

Born in Soweto, Dinkies Sithole is a painter, sculptor and tap-dancer. He studied at the Pelman Art Centre in Soweto and learned his dance as a member of the Whizzkid Dance Group in Soweto in the late 80's. As a contemporary multimedia artist, his work speaks of human spirituality and social experience. It aims to uncover those hidden sentiments and nuances, which define the past, present and future without collapsing into nostalgia and sentimentality.

Selected solo exhibitions: *Mediating with the Shamans*, Franchise Gallery, Johannesburg (2005), *Dinkies Sithole*, Hanover Street Gallery, Liverpool (2001), *Leaving Room for the eye to Discover II*, Johannesburg Art Foundation (2000), *Leaving Room for the eye to Discover* (1998), *Imidlalo*, Rembrandt van Rijn Gallery, Newtown, Johannesburg (1997).

Selected group exhibitions: *New Paintings*, Durban Art Gallery, Unisa, Johannesburg Art Gallery (2005 - 2006), *Vermont Studio Art Centre Gallery*, Johnson, USA (2002), *Identities*, CrossPath Culture, New York, USA (2001), *Cross Overs*, CrossPath Culture Studios, Johannesburg (2001), *Black Visions*, Mofolo Art Centre, Soweto (1995), *Primitive Sculpture Exhibition*, Newtown Galleries, Johannesburg (1992).

Johan Thom

Traffic (2008) performance, 90 min.

"Traffic" (Noun), The aggregation of things (pedestrians or vehicles or messages) coming and going in a particular locality. Buying and selling; especially illicit trade. Social or verbal interchange (usually followed by 'with'). (Verb), Trade or deal a commodity. Deal illegally. Other References: Necklacing, Forced Eviction (the Red Ants), Illegal Immigration, Squatters, Johannesburg traffic etc.

9 Performers all wearing red workers uniforms (without shoes) are lying on the floor. Each has a regular motor vehicle tyre loosely around heads and necks. For the course of 90 minutes these figures roll in various directions on the floor, struggling to keep the tyre in place. When one of the figures touches another they simply change direction – moving away from each other until they reach an obstacle again. In this way it sets up a gentle interplay between all of the figures _ like a ballet _ contrasting with the incredible violence of the central motif. The piece is performed in a sharply delineated area so that the performers cannot roll out of the space. Entering the space the spectators

suddenly find themselves standing in the middle of the action – having to move away to avoid being bumped by the performers.

Johan Thom (1976 born in Johannesburg, South Africa) graduated in 1999 BA Fine Arts University of Pretoria, in 2003 Masters Degree Tshwane University of Technology, currently works as artist at the Fordsburg Artists Studios, Johannesburg. He uses video, sound and performance to explore the close link between the human being, their socio-political and economic environment and spirituality. The works are often confrontational and darkly humorous, challenging our sense of space, order and stability. He takes everyday objects, images and experiences as a starting point, twisting and turning their familiarity into a disconcerting ambiguity – thousands of pencils and camouflage material become an ‘African’ full-body mask; coke a cola bottles become Molotov cocktails that are piled on a seated ‘monk’ until their combined weight overwhelms him. In his artworks, the certainties of our knowledge, whether gained through sense perception, study or lived experience, are transformed into mixed messages that produce new and unexpected insights into the human condition. Recent Solo Exhibitions: “The Theory of Flight”, Bag Factory Gallery, Johannesburg (2007); “Minotaur Series 12”, in collaboration with Christophe Fellay, Forum d’Art Contemporaine (2004), Johannesburg Art Gallery (2006); “The Diary of New York”, Graskop Gallery, Mpumalanga, South Africa (2006); “bind/ontbind”, Outlet, Pretoria, South Africa (2004). Selected Group Exhibitions: South Africa Art on Paper, Gallery Barry Keldoulis, Sydney, Australia (2007); The First Architecture, Landscape and Art Biennale of the Canary Islands (2006); Hotspots: Johannesburg and Mexico, The Rotterdam Film Festival (2006); The Venice Biennale (part of “Real Presence: Floating Sites”), Venice, Italy (2005); a parallel event and workshop, The 10th International Computer Arts Festival, Maribor, Slovenia (2004); The Venice Biennale (part of “Recycling the Future: vivieravenezia2”) (2004).

Kemang wa Lehlere

Message Pending (2008) oil on canvas

My work explores notions of identity in a global community and digital age. *Message Pending* is a self-portrait on a 5x5 meter canvas. The image is made up of a collection of a number of SMS I received during the past couple of years. It is an exploration of who I am, seen through my inter-action with other people. Technology has a huge role on strong hold on our lives and it would seem almost impossible to function without it. The self-portrait is an embodiment of technology in a globalized society.

Kemang wa Lehlere (born in 1984) lives and works in Cape Town. After matriculating in 2002 and attending a course in Scriptwriting and Introduction to film and television at CVET, Wa Lehlere studied performing and fine arts at CAP - now AMAC. After the completion of his second year at AMAC, Wa Lehlere took part in several printing and painting workshops, including an exchange workshop between Swedish and South African students titled Women's Spaces in 2005. The works produced were exhibited in the ANNEXE gallery at SANG. More recently he took part in the Spier Contemporary Performance workshop at (UCT) Michaelis School of Fine Arts, Facilitated by Jay Pather. Wa Lehlere has worked in Film and Television including Theatre from an early age. In 2003 he worked as a set artist for Diaries of my Womanhood at the Baxter Theatre. Wa Lehlere has also worked as a scriptwriter, presenter, soundman and trainee director for a number of television productions. Shortly after that, Wa Lehlere shot a documentary film about an exchange project between Cape Town (South Africa) and Aachen (Germany) in Manenberg, Cape Town. In the first part of 2006, Wa Lehlere completed an art residency at the Castle of Good Hope. Later he worked as a camera assistant on the SABC2-television series Hossanah (Fathers Day). In the same year, Wa

Lehulere exhibited in the group exhibition Amajita in Conversation at the AVA, Cape Town, and developed various documentary film concepts in partnership with Destine Nation Productions. Towards the end of the year, Wa Lehulere co-founded the artist collective Gugulective. From October until December 2006, he studied the European art scene during a stay in Germany and several neighbouring countries, and participated in a conference titled "Slavery in Contemporary Art" in the city of Trier, Germany. In the first half 2007, Wa Lehulere worked as a presenter, scriptwriter, sound man and trainee director for numerous SABC television productions in South Africa and Zimbabwe. More recently, Wa Lehulere co-curated two group exhibitions of Gugulective: Untitled at Blank Projects in Cape Town and Titled at Kwa Mlamli's in Guguletu, both in November 2007. Wa Lehulere is exhibiting the performance piece unyawo aluna mpumlo at Spier Contemporary 07 in December, where he won one of seven Spier Contemporary 07 Award.

Lonwabo Kilani

Bantu Label Beer (2007) mixed media installation

The work *Bantu Label Beer* makes use of modified logos of the Carling Black Label beer. These labels are glued on beer bottles, mimicking the original beer brand. The changes of the name and other details of the label addresses political and racial issues in South Africa.

My work interrogates aspects of orientation and disorientation with the participants in the show. There is no audience, but participants as it is a direct engagement and the process of engagement determines the final concept. It is a space and opportunity for both races and both communities to participate with assertion and or denial. This is a space for dialogue and self-analysis in comparison with symbols that have psychologically and physically played part in our social construction, both in the past and contemporary surroundings.

In my work I play with the notion of the two symbols that dominate to particular communities. Black Label beer as a more popular brand in the township which is more affordable and has a more synonymous symbolism to the apartheid branded Bantu beer which was solely manufactured for the black South African population. Castle Lager is more a commodity and more popular with the two South African white dominated sports (Rugby and Cricket), representing the structural symbolism of the castle and its meaning throughout the world as a conveyant of power. The use of these two popular brands is a translation of where Cape Town is and the relationship between Africa and the whole world. The work reconstructs the Black Label beer to the previously derogatory Bantu beer and deconstruct the Castle to a Baas Lager as an interrogation of transformation in a post-apartheid South Africa symbolism and representation, making space for commentary at the back of each bottle for participants to engage.

Lonwabo Kilani (born 1980, currently living in Khayelitsha) studied at CAP and participated in a several voluntary works, among others for Pollsmoor, U.C.T., T.R.C., C.A.P, Robben Island, and in various group exhibitions and mural projects.

Nicoleen Naidoo

Sati (2006) ink on cloth and paper

Sati is the practice through which widows are voluntarily or forcibly burned alive on their husband's funeral pyres. It was banned in 1829, but had to be banned again in 1956 after resurgence. There was another revival of the practice in 1981 with another prevention ordinance passed in 1987. The idea justifying sati is that women have worth only in relation to men. This is an illustration of the lack of

women's status as individuals in India. The treatment of women in this way relates to the general 'molding' of Indian women by the society in India, as many of these women are not forced to commit sati, for them it is a voluntary act of 'honor' or love for their husbands.

In my work I use these prints of actual sari material as a metaphor for an Indian women's identity. The folding and draping of the material is a representation of the way women, particularly in India, are 'folded' and 'draped' into something that society wants them to be. Although the oppression of women is a subject that relates to many different races and is not only particular to Indian culture, the subject matter that I have chosen relates to my individual history and identity. This work uses silhouettes to create a feeling of the lost identity of the women who have been through these experiences. The material I have printed on relates to the fragility of these women and the fading traces and memories which they leave behind.

Nicolene Naidoo (born in 1984, Kwazulu Natal, South Africa) achieved in 2006 a B.A. in Fine Arts and in 2007 a M.A. in Digital Arts at Wits University, since 2008 she is working in 3D animation for Anamazing Workshop. Group Exhibitions: "Out of Print", Aardklop printmaking exhibition, curated by Diane Victor (2007), "Semblant", Alliance Franciase Johannesburg.

Senzo Nhlapo

Untitled (2008) performative installation; cloth on wooden frames, light, sound

My work is about crossroads between art, design and architecture, sound, poetry and images as the parallel discourse regarding artistic visualization of aesthetic and the representation of cross-culture or multicultural diversities. The works focus on the enlargement that creates new multicultural in South Africa, where the people of different cultures, lifestyles, traditions, habits, cuisine and music live together. With my work I aim to a way of bringing together people from diverse cultures to appreciate, respect and value the positive and negative advantages of cultural and ethnic diversity in empowering and enriching our communities. To be proud to be part of the multicultural nature of African identity and sharing my culture as an individual.

Senzo Nhlapo (born in Soweto) studied Fine Arts at the Funda Art Centre, Johannesburg, achieved a three years B.A. Diploma in Switzerland at the Ecole Cantonale Du Valais, and attended several postgraduate courses, among others at the Artists Proof Studio, South Africa; at the Academy of Art in Berlin, Germany; and at the Ecole Supreme Des Beaux Art, France. He won several awards and prizes, among others the Award for Drama and acting, VW at Civic Theatre (1996); 1st prize at Windybrown, HIV/AIDS campaign (1997); First prize for Home Coming Revolution (2001). He collaborated in various theatre, performance and photography workshops in South Africa and abroad as well at several mural projects, among others at Emisebeni Primary School; Batsogile Primary School; South View High School; Les Halles Exhibition space SIERRE, Switzerland; and Community walls in Soweto, Lawley, Ennerdale, Lanasia South. He participated in various group and solo exhibitions in South Africa and abroad, among others Mosaic and Tile Design Gallery Hemerod (Germany) (1998); Funda Art Gallery (2000); Solo show at Emdeni High School Cultural Project (2001); Peter and Paul Art Academy, United Kingdom (2001); For Green Project, JAG, Johannesburg (2002); resident artist solo exhibition, Funda, Johannesburg (2002); ABSA Gallery Art Competition, Johannesburg (2003); Tribute to Nhlanhla Xaba, RAU Art Gallery (2003); Artist Proof Studio Gallery, Johannesburg (2003); Rand Water project, Goodman Gallery, Johannesburg (2004); ABSA Gallery for ten years of democracy (2004); Les Halles Gallery, Switzerland (2004); L'ecole Cantonale du Valais, Switzerland (2004); solo exhibition, Les Cours Du Miracle, Switzreland (2004); group exhibition, L'ecole du Bourse Art, France (2005); Cinquième Art Café Gallery, Vevey, Switzerland (2006); solo exhibition

Geneve for Izimbewu Project, Geneve, Switzerland (2007); group exhibition, Gallery Café, Vevey, Switzerland.

Sharlene Khan

Two Fish and Five Loaves (2001), mixed media installation

Fabric of Society III (2007), oil on canvas

For the last eight years my work has been focused on street life and trade in various South African cities and the unique characteristics they bring to each city centre. Street trade has become prolific in South Africa, due to various socio-economic and historical factors. The plight of these people are often overlooked or ignored. Despite these attitudes, street trade continues to be a large unofficial trade in South Africa. In spite of their harsh economic circumstances, street vendors bring a sense of vibrancy, colour, smell, noise and humour to South African streets. My engagement with street vending has sought to subvert stereotypical images of people who work on the streets be they South Africans or immigrants from various parts of Africa and the world.

Sharlene Khan (Born 1977 in Durban, South Africa), achieved the B.A. in Fine Art in 1998 and in 2002 the M.A. in Fine Art at the University of Durban-Westville, and in 2006 the M.A. in Fine Art at the University of Witwatersrand, Johannesburg. She taught Fine Art in 2001 as lecturer in Integrated Arts III Programme, UDW Education Faculty, in 2004 she coordinated and co-curated the group exhibition “The ID of South African Artists”, Scheveningen, The Netherlands. In 2004 Co-curator “10 Years. 100 Artists”, Cape Town. Since 2006 she works as Events Coordinator at the Graduate School for Humanities and Social Sciences, Wits University.

Solo Exhibitions: “Durban At Work”, Kwa-Muhle Museum, Durban (2001); Open Studio, Townhouse Gallery, Cairo (2003); “Two for One Rand”, Goethe-Institute, Johannesburg (2003); “Walking The Line”, University of Witwatersrand Downstairs Theatre, Johannesburg (2004); “Previously Disadvantaged”, Gallery MOMO, Johannesburg (2006); “(B)lack”, KwaZulu-Natal Society of Arts (KZNSA), Durban (2007); “Walking the Line”, BAT Centre, Durban(2007); “Urban Concerns”, Bildmuseet, Umea, Norway (2008); “(B)lack”, AVA Gallery, Cape Town (2008). Group Exhibitions (among others): “State of Being”, Fordsburg Artists Studios, Johannesburg (2002); “Mail Art”, Minds-I Gallery, Pretoria (2002); Thupelo International Workshop Exhibition, South African National Gallery, Cape Town (2003); “Community (Re)Production”, Gallery Ancienne Couronne, Biel-Bienne, Switzerland (2004); “10 Years, 100 Artists”, Bell-Roberts Gallery, Cape Town (2004); “Feb Group Show International”, Bayer ABS Limited Gallery, Gujarat, India (2005); “Take Me To the River”, Pretoria Art Museum (2005); “Les Arts De La Coexistence?”, Migration Culturelles, Bordeaux; St. Eugene Crypt, Biarritz (2005); Les Arts Deniers; Alliance Francaise (2006), Paris, France; MTN New Contemporaries. Johannesburg Art Gallery, Johannesburg (2006); “The Hourglass Project: Personal Vocabulary”, House Museum and Resource Centre of African American Art, Atlanta, Georgia, USA (2007); “Gunshot Show”, Biba’s The Art Gallery Room, Smithfield (2007). Publications: “The African Label”, Bidoun Magazine (2004); “Rethinking Identity” with D. Koloane, The ID of South African Artists, Van Den Ende, The Netherlands (2004); “The ID of South African Artists” (Editor), Van Den Ende, The Netherlands (2004); “Jug and Water”, Catalogue: Money Funnel. Claudia Shneider. Kunstverein Recklinghausen, Rupert Walser Gallery, Germany (2004); “Aluta Continua: Doing it for Daddy”, Art South Africa (2006); “Gatekeeping Africa”, Artlink Vol 27, No. 2 (June), Australia (2007);

Participating Galleries

blank projects (Cape Town)

blank projects, situated at 198 Buitengracht Street, Cape Town, is run Jonathan Garnham and Liza Grobler. Other than in most of the art spaces in South Africa, artists exhibited here do so free of charge, thus encouraging work that is not commercially orientated, installation- based and experimental.

Jonathan Garnham is an artist and curator. His work ranges from large- scale stone sculptures, to site-specific installations, drawings and photography. He studied in Germany, living in Berlin for ten years, where he was involved in various creative initiatives and was a founding member of the artists and architects group, <kunst+technik>. As a part of the east-Berlin post-wall subculture, they had a significant cultural impact through initiating public interventions and creating a platform for various projects and exhibitions through their legendary bar and project space in Berlin Mitte. Since relocating to Cape Town, he has run the Art and Design Dept at the College of Cape Town and coordinated the CAPE07 biennale. He is now focusing on his own work and running blank projects.

Liza Grobler is an artist and teacher. She focus increasingly on interdisciplinary work – collaborating with dance and theatre groups, incorporating sound components in art works and also developing projects for public spaces. Grobler co-founded blank projects with Jonathan Garnham in 2005 in an attempt to heighten the cultural density of the Visual Arts in Cape Town. Last year she co-developed (with Jeanetta Blignaut) WASTE AT WORK – a waste minimisation business/art collaborative project. She is also an art critic for a daily newspaper. To date, she has had six solo shows and partook in numerous group shows, both nationally and internationally. She has attended residencies and workshops in America, Norway, Finland and Switzerland.

For *Esikhaleni* **Jonathan Garnham** created a site-specific work, *untitled (we all have our ups and downs)* (2008), which consisted of two childrens' swings. One swing was hung inside the space and could be used by the visitors so that they could interact directly with the space, while the swing outside was attached to the flyway above the Africa Cultural Center, hanging 15 metres below it, too high from the ground to be accessible.

The second work commissioned by blank projects is a road movie by **Jeremy Purén and Daniël Naudé**, *The Movie* (2008). It was recorded on their trip from Cape Town to Johannesburg, where they targeted various objects with watermelons. The car radio played *Das Spiegel* from Chemical Brothers all the way. The video is presented on the car which they drove to Johannesburg and which was parked in the exhibition space on the day of the opening

Outlet Project Room (Pretoria)

The brainchild of Abrie Fourie, Outlet is a project room that was launched in March 2003, and is currently managed by Shane de Lange. The first show in this 3 X 3 meter space consisted of snapshots taken of people entering the room over the first two or so months. Some were deliberate visitors, others were passing students and staff members belonging to the institution where Outlet is situated; the Tshwane University of Technology. Outlet is a much needed experimental space, in a city that is not known for much experimentation, allowing artists, learners, and educators alike to take advantage of the institutional letterhead; particularly by attracting established and international artists to the gallery. Artists need to clinch funding in order to travel and an invitation from a University-based gallery is more valuable to them. The second show at Outlet demonstrated the principle in action, featuring the Irish artist Eddie Raffety with Kay Hassan.

Outlet presents at *Esikhaleni* a video installation by **Johan Thom** and **Lawrence Lemoana** *Thom vs. Lemoana* (2008), projecting the pre-recorded performance. The artists are collaborating together in a title fight similar to the Warhol vs. Basquiat bout. The fight is an Ingozi Disco organized event hosted by Outlet gallery.

Spaza Art Gallery (Johannesburg)

Spaza Art Gallery is a non-profit organisation with the vision of providing a showcase for artists of all types and from all over South Africa. It was started just over three years ago in Troyeville, Johannesburg, a multi-cultured neighbourhood in the inner city. The suburb is residence to a number of South Africa's top artists and musicians, and adds flavour to the city's cultural diversity. During the nineties the Gallery curator/originator Andrew Lindsay, had a host of painting projects throughout South Africa. A large number were for the Mineworkers Development Agency. On his travels he consciously involved local artists in painting the murals and realised that as he was based in Johannesburg he could try and market their work on their behalf. He also encouraged them to visit him - to gain an understanding of the urban market and engage with the urban artists. The need to reach a broader public led to the Gallery being opened in March 2001. The opening exhibition featured the works of artists from various of South Africa's provinces. The Spaza Art Gallery also hosts a Sunday lunch where simple (cost-price) meals are available to all-comers. The meals are usually prepared by creative volunteers, sometimes even by celebrities such as DJ Sanza (YfM Radio). This way Spaza Art Gallery developed into a community-based facility, a venue which makes possible a wide range of activities including exhibitions, poetry readings, music, workshops, theatre and comedy.

@Spaza Art Gallery showcased **Winston Nkuthuko Luthuli's** work 'Its something I have to do' at *Esikhaleni*. The series consists of life sized figures, some are soccer players, painted in different colors. Others are unpainted wooden sculptures, which were also presented outside of the space. The life-sized sculptures appeared in the large space of the Afrika Cultural Centre as distinctive figures, when perceived from a distance they seemed as if alive. Due to the weight of the wooden art works the pieces added the specific dimension which is inherent to sculptural work to this exhibition. By this specific feature of materiality the figures played out an antagonistic feature to the two dimensional and media works and engaged the visitors in a visual and spatial dialogue with the space.

Winston Nkuthuko Luthuli (born 1968 in Ntubatuba in Kwazulu/Natal a village not far from Richards Bay) started making sculptures in the early eighties after having dropped out of school. He moved to Durban and started selling his artistic creations on the Beachfront. He soon found the African Art Centre a perfect venue to sell his work. The Centre offered courses in a school they run in Kangela. Here he met and worked with other young artists and this experience gave him more confidence and expanded his skill and vision. Over the next while he managed to exhibit his works at the University of Zululand, Overport Shopping Centre and the South Coast Casino. In 1989 as his works were already in Galleries in Gauteng he decided to move up to Johannesburg. He soon found a flat in Jeppe Street that was to be home for the next decade. During this time he exhibited at the Mandela Square in Sandton, the Market Theatre Gallery. He started making cement sculpture in 2003. His first creations were crude and mainly animals. As he found more suitable studio space that would lend itself to cement sculpture, his creations got more elaborate and more figurative. This was the site in the back of the taxi parking lot, he presently occupies next to the Market Theatre Complex in Newtown.

In 2007 the Spaza Art Gallery was commissioned to find artworks for the Ellis Park precinct. Winston was 'discovered' during this search and two cement sculptures that he had made were purchased and

proudly placed in Siemert street. Winston is himself a keen soccer player. When asked by a curious relative as to why he makes sculptures (thinking to themselves no doubt why he does not get a proper job) his reply was 'Its something I have to do '

Worldart Gallery (Cape Town/Jhb)

Worldart was founded in 2004 by Charl Bezuidenhout in Cape Town. In 2007 he started a second venue in Commissioner Street, downtown Johannesburg. The gallery's focus is paintings, mostly bold and quirky, pop style works. Worldart specialises in the managing and marketing of artists and their art, while simultaneously providing a service that seeks to add value to the needs of those who appreciate and acquire art. At *Esikhaleni* works by artists represented by Worldart were shown, among others Gavin Rain and Richard Scott.

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