



MATERIAL CITY

PE SWADS

2010

Closer to roads

MORE SCHOOLS
MALLS

Water Kettle
Bottle

EVERARD READ

CAPE TOWN | JOHANNESBURG | LONDON

CIRCA

MATERIAL CITY

AMBER-JADE GELDENHUYS, CLAIRE ROUSELL, FRANCOIS KNOETZE, GOGGA, IO MAKANDAL,
KIRA KEMPER, LANDI RAUBENHEIMER, MANDY JOHNSTON, MANDY COPPES-MARTIN, HI!JACK
(LESIBA MABITSELA, THABISO NKOANE, MANDLAKATHIXO SHONHIWA AND NEO MOKGOSI),
PHUMULANI NTULI, R1, THEKO BOSHOMANE

CURATED BY SANDILE RADEBE IN ASSOCIATION WITH
EVERARD READ/CIRCA GALLERY

Cover Image:

Sandile Radebe, *Tot Since Bloemfontein*, 2016,
Installation with spraypaint, wood, marking pens, soft wood and found objects(trash)

Credit: Siphumeze Tafari Khundayi

CURATORIAL STATEMENT

Material City was conceived as part of the twentieth anniversary for Everard Read Gallery Cape Town. My appointment by Charles Sheilds for a curatorial role is in one way a form of disruption of the expectations that art lovers might carry or associate with the gallery.

The show is thus fertile ground to exercise experimentation and generally play outside the safe perimeters of convention. I always find experimentation and playing outside the rules exciting, maybe it has to do with my naughty and inquisitive nature as a child. Maybe it has to do with the subversive nature of 90's hip hop culture that moulded me as a teenager growing up, either way the notion was irresistible. Not surprisingly I wanted to exploit this opportunity as a springboard to bring to the fore discussions about new imaginaries – surfaces and boundaries that are outside of the conventional perception we carry about city spaces.

As a curator invited to bring artists and their work on board, I looked at the artists who have a particularly keen, discerning or even peculiar relationship with materials in their practice. Materials

are a layer of meaning in reading artworks and therefore can be charged with emotion in order to persuade the viewer to sway towards a certain sensibility about the subject. In that tiny little gap between the viewer's deliberations and the tactile nature of material, I have an opportunity to impact the nature of the conversation that is happening through the use of the gallery setting. 'Materiality' then becomes an interlocutor of the artists' ideas, experiences and notion of citi-ness.

I approached artists whose works I was familiar with and whose sense of materiality spoke to me. Some artists who I invited to the show had already been producing artwork that interrogates various conceptions of city spaces and it's role to human interaction through using certain material that are associated with citi-ness. Therefore these artists' narratives had already fit the thematic as such; it was a matter of conversation to ascertain the most relevant pieces for the show. However, other artists made work specifically for the show. This process posed uncertainty fused with excitement at the same time. The pleasures of locating yourself at the periphery of convention.

Nevertheless I was interested on their take on how materiality can denote meaning and value in our conception of the city. These apparent conceptions are to be contested and challenged by the various takes on the same theme. This enriches the dialogue with many 'voices' and distinctive nuances.

The catalogue is a documentation of these ideas that have been percolating for a long time in my mind and finally expressed through various artistic voices. My role as a curator of the show is primarily to mediate these messages by how I present this material experience to the viewer and the conversation that happens between these artworks and the gallery space that the works inhabit.

The works range from video to painting, drawing, sculpture, installation and performance. All these modes engage materiality in its various forms, from organic, manufactured, discarded to repurposed, all with the end goal to imbue materiality with new meaning that fosters critical and new perspectives to city spaces. The gallery serves as a platform for this open ended discussion

to take place through hosting these interpretations, deliberations, comments and engagements.

The aim is not to find a resolution but rather to find terms which we can use to organise and make meaning of the role of human beings in the context of a city. The viewer's role is to bare witness to this conversation between the artworks in relation to each other and in relation to the formal space the the works inhabit, and also in relation to the notions of 'city'. The ultimate aim is to stimulate a visual language that engages ways "... to think and talk about this new spatial reality in a meaningful and distinctive terms..."(Haier. M and Reundor A 2001, pg. 32).

--Sandile Radebe, Johannesburg, October 2016



Sandile Radebe, *Tot Since Bloemfontein*, 2016,
Installation with spraypaint, wood, marking pens, soft wood and found objects(trash)

Credit: Siphumeze Tafari Khundayi

INDEX

AMBER-JADE GELDENHUYS	10
CLAIRE ROUSELL	14
FRANCOIS KNOETZE	18
GOGGA	22
IO MAKANDAL	26
KIRA KEMPER	30
LANDI RAUBENHEIMER	34
MANDY JOHNSTON	38
MANDY COPPES-MARTIN	42
HI!JACK (LESIBA MABITSELA, THABISO NKOANE, MANDLAKATHIXO SHONHIWA AND NEO MOKGOSI)	46
PHUMULANI NTULI	50
R1	54
THEKO BOSHOMANE	58

MATERIAL CITY

AMBER-JADE GELDENHUYS, CLAIRE ROUSELL, FRANCOIS KNOETZE, GOGGA, IO MAKANDAL,
KIRA KEMPER, LANDI RAUBENHEIMER, MANDY JOHNSTON, MANDY COPPES-MARTIN, HI!JACK
(LESIBA MABITSELA, THABISO NKOANE, MANDLAKATHIXO SHONHIWA AND NEO MOKGOSI),
PHUMULANI NTULI, R1, THEKO BOSHOMANE

EVERARD READ

CAPE TOWN | JOHANNESBURG | LONDON

CIRCA



Wall
2016
Aluminium
Dimensions variable

AMBER-JADE GELDENHUYS

Amber-Jade Geldenhuys is a practicing artist working conceptually with the subversion of power, visually translating this concern into interventions, installation, sculpture, photographs and works on paper. Geldenhuys looks to unpack the inherent sacralisation of spaces that reproduce power in practices that are not ordinarily associated with the ritualistic.

There are two aspects to the sculptural installation, the first part is the already assembled floor to ceiling wall with an entrance/exit which exists in the middle of an exhibition space. On the other side there are separate pieces which the audience is invited to build with.

The physical wall installation is visually permeable and made up of hundreds of triangles bolted together. The wall is a manifestation of the artists' ongoing fascination with controlled access to spaces and security precautions in South Africa.

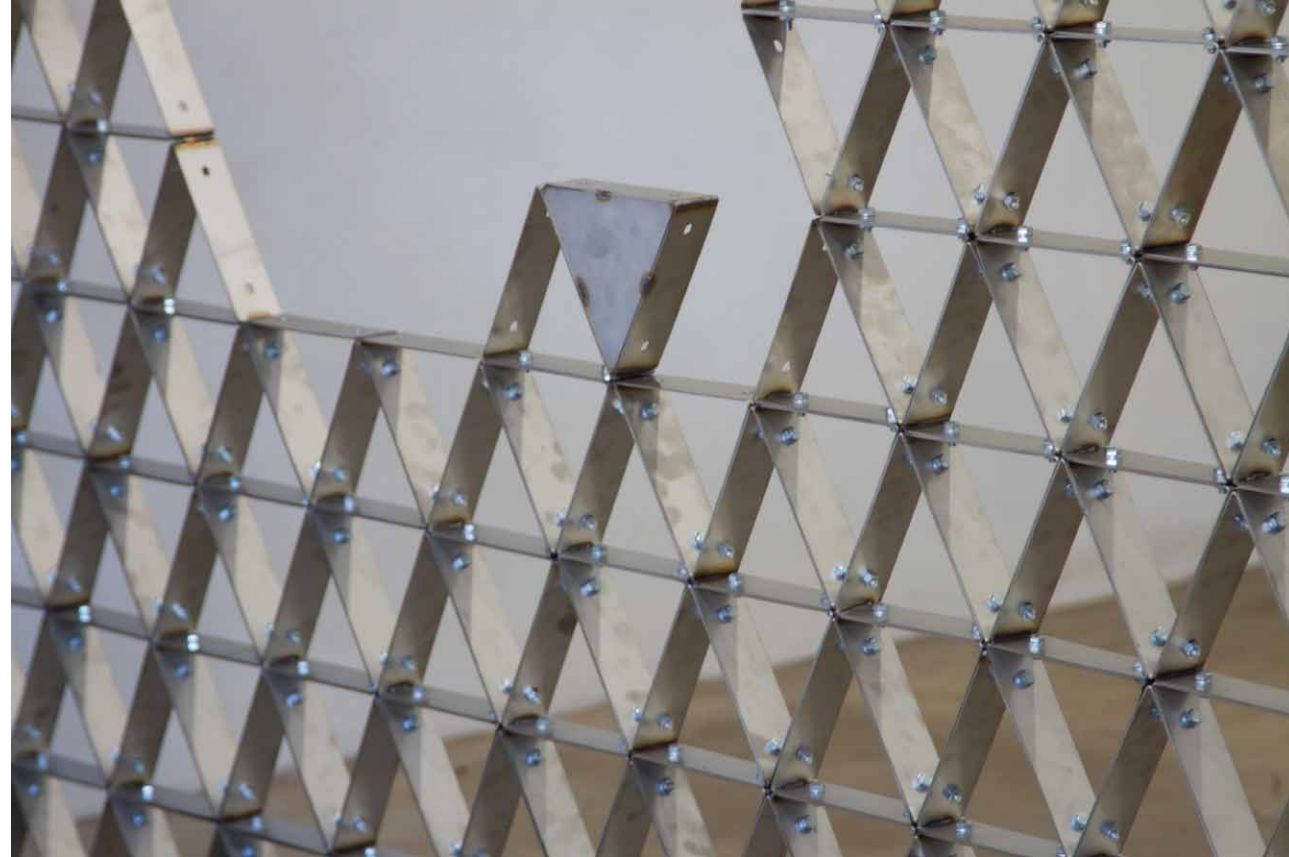
The interactive "do it yourself" (DIY) part of the sculpture is audience focused. The sculpture concept responds to the global capitalistic framework by appropriating some of its most deploring devices, namely assembly line production and mass production.

The sculptural pieces do not come with any obvious instructions (some ambiguous ones are provided), and the viewer can build their own sculptures with the shapes provided. The viewer is the most important player in this artwork because they are the creators

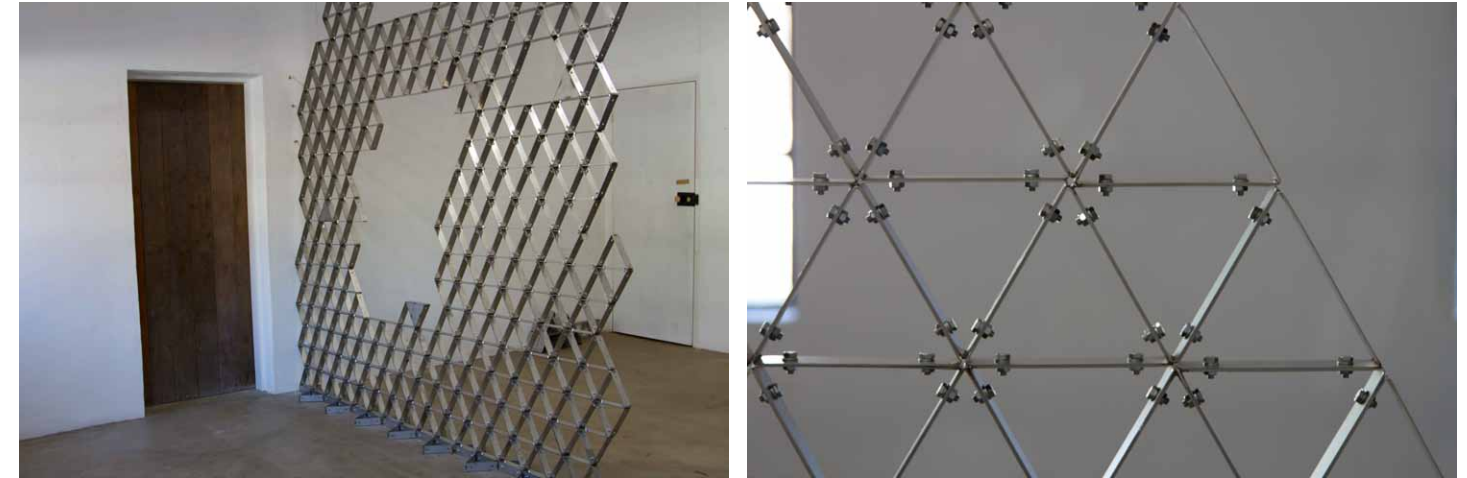
of it. The myth of artist as genius is destabilised and enables the audience to adopt the role of maker

The way the pieces have been designed is such that the viewer can construct either furniture and functional, familiar pieces, or alternatively abstract sculptural forms. It is ultimately up to the individual. There is potential to build horizontally, vertically as well as diagonally.

The potential familiarity and or indistinctness of the objects created produce a dialogue between art and design, allowing the one to construct the other and vice versa. The impermanence of the sculptures mirrors the socio-political impermanence of South Africa. One audience will be able to deconstruct the previous audience's creation in order to create their own, in doing so they become participants in a performance that reflects the socio-political condition. This constant change and impermanence ruminates on the notion of value, between what is seen to be informal and formal and in the same way, either temporary or fixed.



Wall
2016
Aluminium
Dimensions variable



Wall
2016
Aluminium
Dimensions variable



Undercommons Rhythm: Cairn I
Photographed by Nidaa Husain
Edition of 5
29,7 x 42 cm

CLAIRE ROUSELL

Claire Rousell is an artist and researcher working across performance and anthropology. Her work is focused on the intersections of ritual, performance and social and environmental activism. She has participated in residencies, workshops and exhibitions at SU-EN Butoh in Sweden; Tanz Fabrik, Berlin; Findhorn Centre, Scotland and with the SenseLab (Montreal) amongst others. Claire has lectured in art, design, photography and theatre in England and South Africa and is currently based at the University of Johannesburg.

Cairn def.

Noun. A human-made stack of rocks. Cairns are often used as waymarkers but since ancient times they have also been built for a variety of other reasons, such as burial monuments, ritual sites and astronomical markers. Cairns are found in many areas from Alaska to Sweden to Scotland and South Africa.

Stones hold memory. They were here long before life on earth. They remind us of a larger, more expansive sense of time, a geological sense of time in which human time seems almost insignificant, allowing for an opportunity to reflect on our own temporality and fragility. They remember the time before colonialism. Silent witnesses to the lies told about the empty land ripe for claiming. They were here before the city and form the material of the city.



Undercommons Rhythm: Cairn III
Photographed by Nidaa Husain
Edition of 5
29,7 x 42 cm



Undercommons Rhythm: Cairn II
Photographed by Nidaa Husain
Edition of 5
29,7 x 42 cm



FRANCOIS KNOETZE

Born in Cape Town (1989), Francois Knoetze is a performance artist, sculptor and filmmaker. He holds a BA Fine Arts degree from Rhodes University and an MFA in Fine Arts degree from Michaelis School of Fine Art, UCT. Knoetze's work incorporates video, performance and sculpture, as he retraces the life cycles of discarded objects and explores junctures between material and social histories.

Mongo n. slang. object thrown away and then recovered

Cape Mongo is an anti-fable to the consumer to the mythologies of Cape Town's consumer culture. The work follows the stories of six characters as they journey through the city of Cape Town. Each Mongo character is made from the city's discarded waste. In six short films, the creatures revisit the spaces of their imagined pasts – the locations associated with their material existence and the constitution of their social relations – as if walking against the consumer-driven currents of city. From postmodern shopping malls to the bustling streets of the Bo Kaap to leafy suburbia and desolate shipping-container yards, these characters' journeys conjure up imagery that touches on some of the historical trajectories that have lead up to the endemic inequality and social alienation which characterises present day Cape Town.

Cape Mongo - Cell
 2015
 Archival pigment print on true fibre paper
 Ed 1 of 10
 41 x 60,5 cm



Cape Mongo - Glass
 2013
 Archival pigment print on true fibre paper
 Ed 1 of 10
 41 x 60,5 cm



Cape Mongo - VHS
 2013
 Archival pigment print on true fibre paper
 Ed 1 of 10
 41 x 60,5 cm



GOGGA DE DEVASTATOR

Gogga is a Cape Town born graffiti artist based in Johannesburg since 1994. Gogga is known as the godfather of South African graffiti. Having started spraypainting in 1983. Gogga has painted commercially for various organisations including: a Khaya FM mural (1997), SABC 1(1996), The Rand Easter Show hosting 'graffiti clinics'(1996-2001), Bill Clinton Foundation 'City Year' (2002) guerrilla marketing sticker campaign for 'Club Reality' in 1999-2003, Cell C 'Cell C for City' (2002), Back to the City' Murals (2006-2016) among others.

Hi my name is Mogamat Natheer Hoosein also known as Gogga De Devastator. I'm one of the first known graffiti artists in South Africa. I started doing graffiti art in 1983. I got inspired to do graffiti though the explosion of hip hop culture into the mainstream media and have been doing it ever since.

My father was an artist but due to religious constraints, he was not allowed to practice his art. I was fortunate enough to be blessed with this artistic ability, thanks dad! My mission is to promote the positive side effects of graffiti art within the hip hop culture: to do that I have to work within the confines of this materialistic world.

In this world we use what we have got to get what we want. And what do we want? Answers to simple questions: who, what, when, where and why? The how is not so important because people are so creative. They are always asking how he or she did it? Things are usually done out of necessity to better your situation. Coming up with clever or creative ways to entertain your senses or to stress certain points. Using the materials that I have at my disposal I create awareness though colour.

Left to Right, Top to Bottom

*Backdrop for Flea Market in Abuja (Commission)
2005
Spray-paint on canvas
3 x 3 m*

*AmaZulu Palace (Commission)
2003
Spray-paint on canvas
4 x 3 m
The Kloof, KwaZulu Natal*

*Freestyle sketch
2015
Pen and pencil on paper
29,7 x 21 cm*



Nike Air Force Launch
2003
Spray-paint on wall
2 x 6 m
Johannesburg



Mural for Illegal Art
2004
Spray-paint on wall
2 x 4.5 m
Johannesburg



IO MAKANDAL

Io Makandal (b. Johannesburg 1987) completed her BA Fine Art at Michaelis, UCT in Cape Town (2010). Makandal has exhibited extensively in group exhibitions in Cape Town and Johannesburg; She is currently in residence at the NARS Foundation in Brooklyn, New York. She lives and works in Johannesburg.

Through using so called "matter out of place" combined with mass produced materials, Makandal fragments and constructs a complex of relations between forms, colour and material to symbolise a kind of mind-space attempting to navigate the city through emotive memory.

Buffer Between
2016
Tape, paper, wood, plastic netting, cable ties, aluminium, plastics, synthetic string, yarn, debris, plant matter, nails
Dimensions variable

Buffer Between
 2016
 Tape, paper, wood, plastic netting, cable ties, aluminium,
 plastics, synthetic string, yarn, debris, plant matter, nails
 Dimensions variable





KIRA KEMPER

Kira Kemper was born in Johannesburg in 1988. She received her BA in Fine Arts from WITS Art School in 2010 and her Masters degree in Fine Arts, with distinction, from Michaelis Art School in Cape Town in 2013. Since then, Kemper has exhibited in Cape Town, Johannesburg, Berlin and Dakar. Currently, Kemper is a fellow at the WITS City Institute as a creative PhD candidate exploring Johannesburg, environmental psychology and critical architecture and urbanism using her creative practice as a research device.

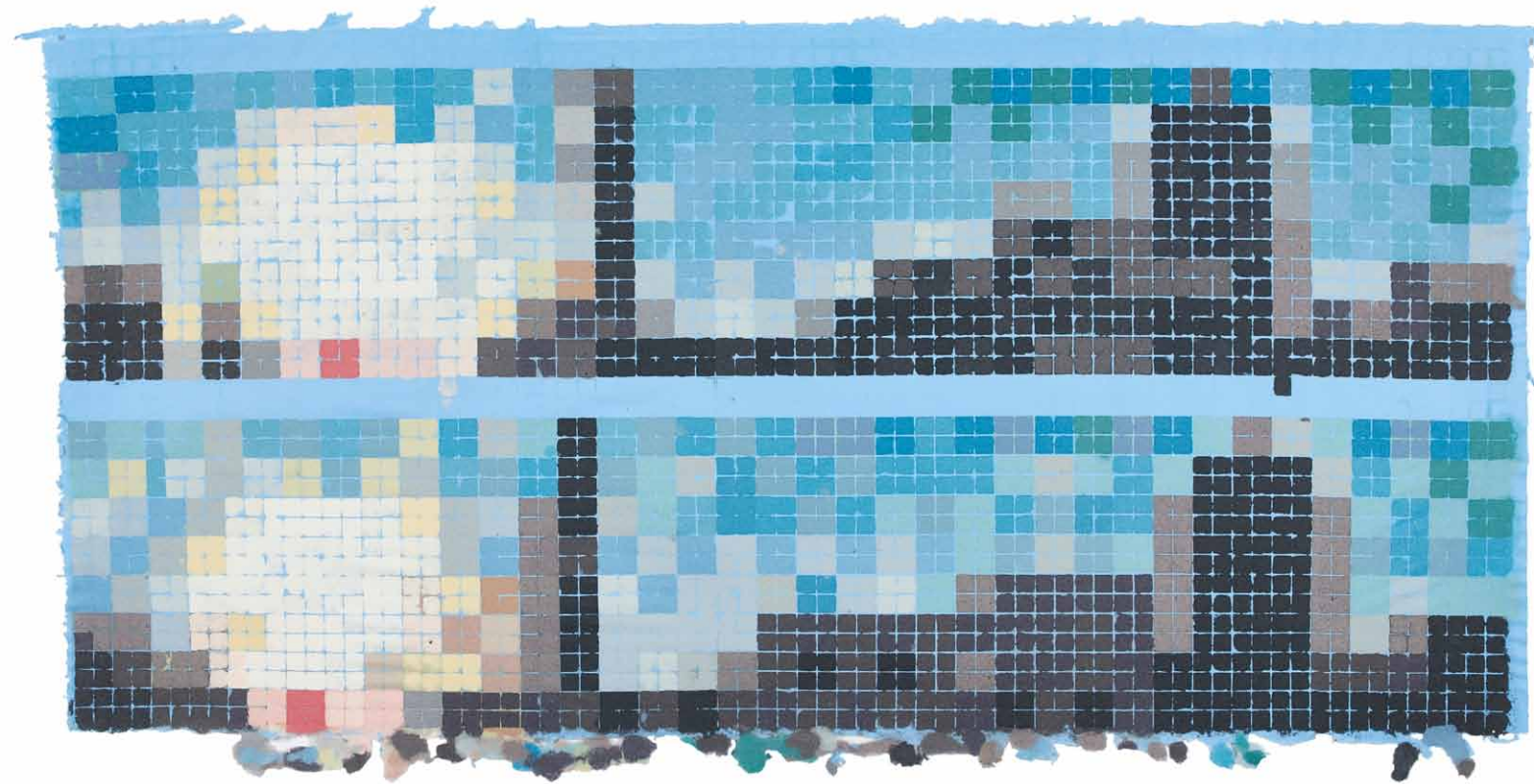
Wall Studies, forms part of a larger body of work that contributes to Kemper's current PhD project with the WITS City Institute of Critical Architecture and Urbanism. This multi-disciplinary approach to research has allowed for Kemper to explore her fascination with both the built environment of the city of Johannesburg as well as the social infrastructures that thrive there using her creative practice as a research method and an inadvertent aesthetic writing device.

This work involves the relationship between an anonymous group of illegal informal traders who operate along De Villiers Street, located on the south side of Park Station, and their daily struggle with the Metro Police. While exploring Environmental Psychology's idea of Sociofugal spaces- spaces of 'hard architecture' that repel rather than attract humans- Kemper has responded by isolating specific areas in Johannesburg that she would deem Sociofugal, such as this section of De Villiers Street, and has then attempted to imbue these hard architectures with literal soft appendages that attempt to help humans in their daily struggles. Using materials and methods of making relating to women's work, Kemper engages stereotypical feminine languages to subvert the power dynamics inherent in these built, designed spaces.

Wall Studies
 24 August 2016, 2pm-4pm
 (Performance), Park Station, Johannesburg
 Costume/ prop/ wall hanging fabric, foam, thread/video 2 min duration
 Full size of costume - 2,72 x 1,6 m



Wall Studies
 24 August 2016, 2pm-4pm
 (Performance), Park Station, Johannesburg
 Costume/ prop/ wall hanging fabric, foam, thread/video 2 min duration
 Full size of costume - 2,72 x 1,6 m



Skyline
2015

100% Cotton rag paper pulp painting
60 x 120 cm

LANDI RAUBENHEIMER

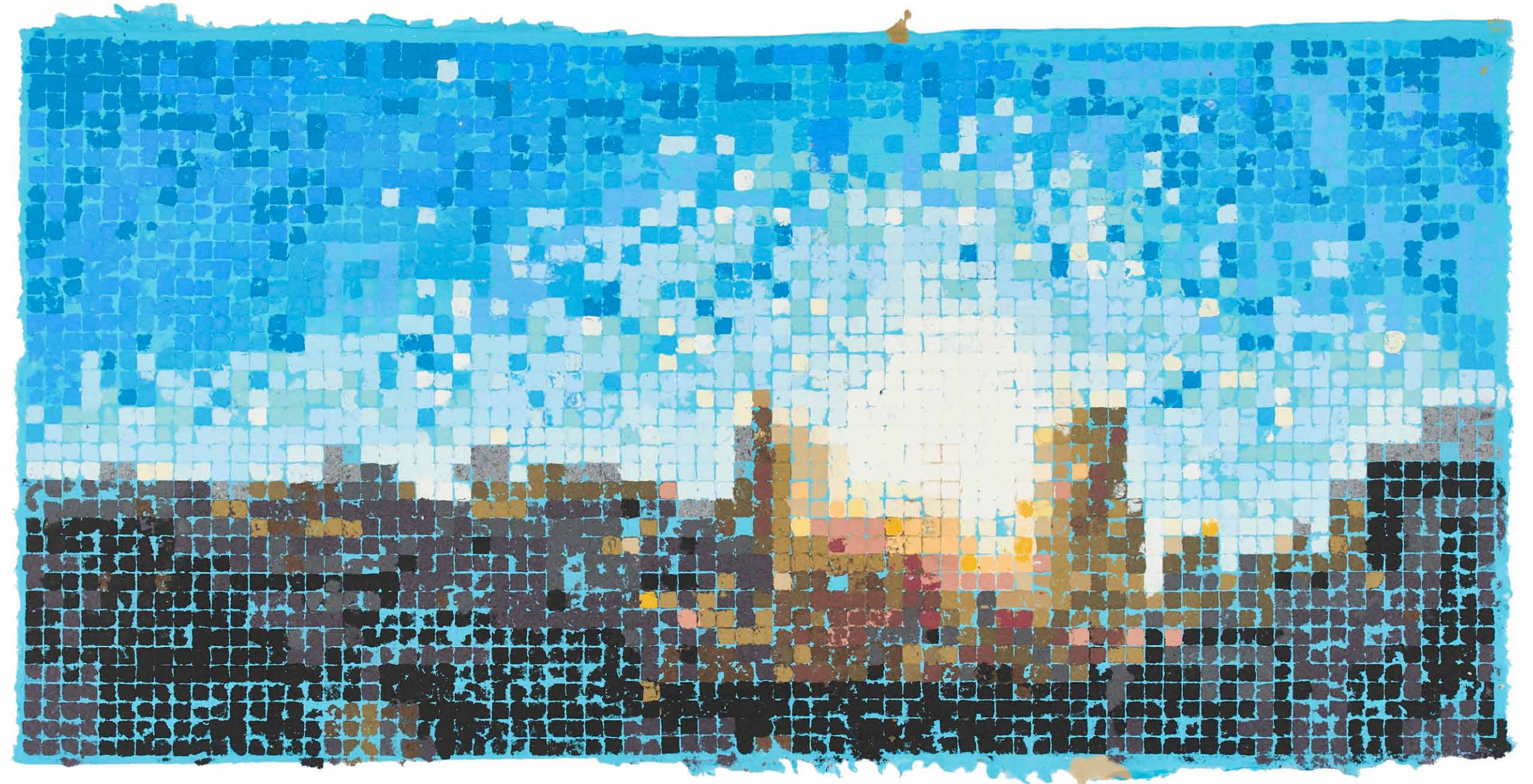
Landi Raubenheimer is an artist and academic living and working in Johannesburg. Currently she is also a PhD candidate at the University of Groningen in the Netherlands. She has exhibited widely as an artist, and in 2015 had a solo exhibition at the Oliewenhuis Art Museum in Bloemfontein. Her work is represented in various corporate and private collections, such as those of Rand Merchant Bank, Sasol, Artist Proof Studios, the University of Johannesburg and the University of the Free State.

The City I and II and Towards the N3 freeway (panorama) are artworks that engage with the notion of the city and networks on various levels. Firstly the works are based on images of the city that have been translated into a grid format. This systematic manner of abstracting photographic images is overtly evocative of the digital and how one may think of the environment as something that is not only material but is also constituted in the digital networks that accompany it. Cities increasingly have various virtual counterparts, and images in the digital realm constitute one part of them.

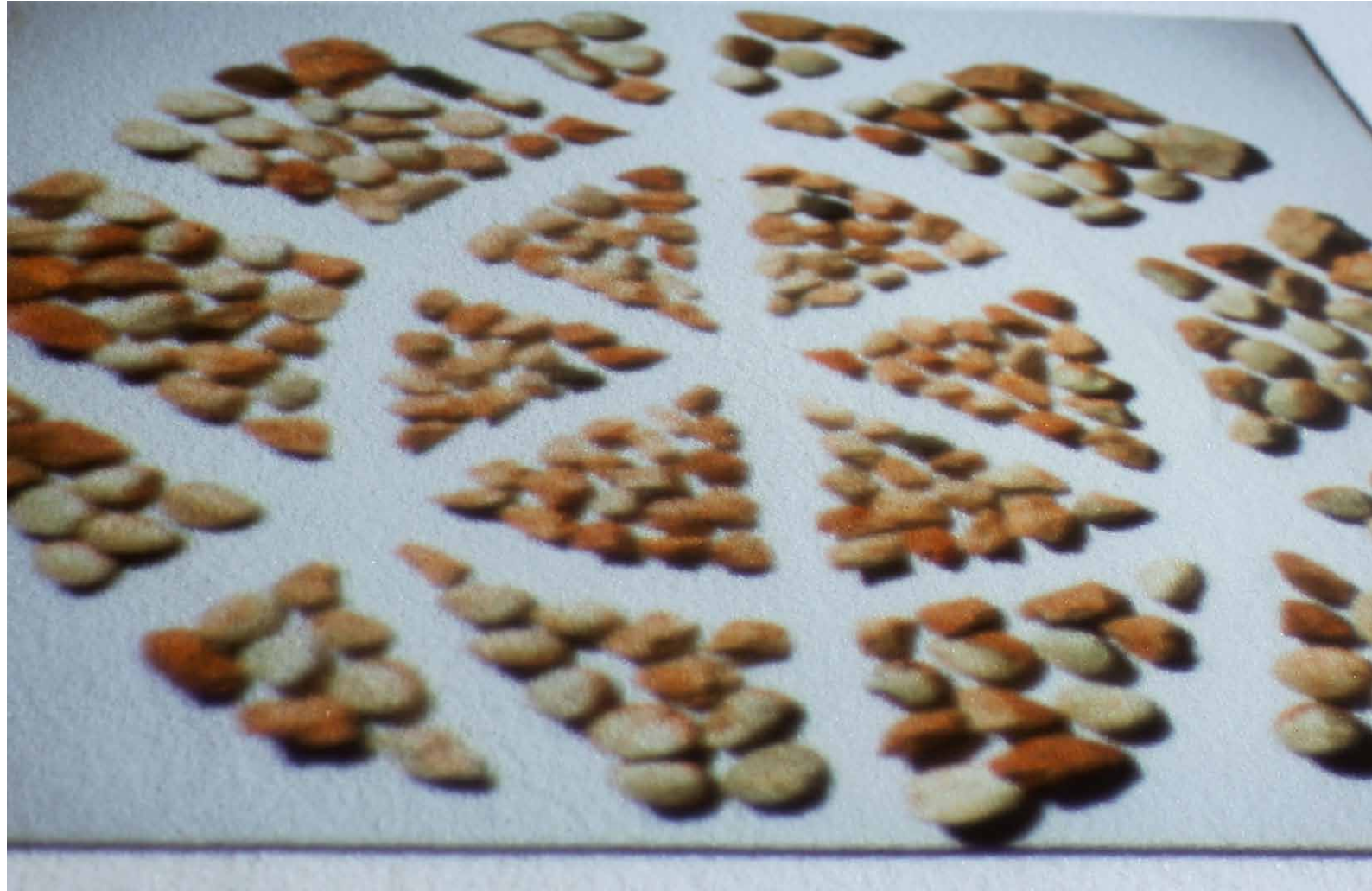
The grid is also evocative of city planning and structures that govern how cities come into being. Structure governs urban architecture and often determines which kinds of networks exist between the people that live in these cities. Traffic is a good example of this, and the grid is an established format that determines where and when traffic flows. Johannesburg is very striking to me in how important such organizing principles are to its industrial functioning. This is often contrasted with the large number of green spaces and trees that populate its suburban areas, and the organic quality of many of its informal settlements and less regulated areas around the industrial areas.

Furthermore, and perhaps unexpectedly, these artworks recall handwork and the craft of cross-stitch. Abstracting images into squares has been used in cross-stitch patterns and in making tapestries, which are ways of working that have often related to communities, guilds, and groups of people working together to create something, whether in the European traditions or in African beading traditions. That manner of relating to the world as a place of communal and relational connections is thus also part of the work and a different way of thinking about an industrial city such as Johannesburg.

All of these artworks were made at the Phumani Paper Mill in Johannesburg, and are very tactile in nature, they are objects rather than just images, and in this manner they are ironically also digital since images on screens don't exist as separate representations, the images are the works. Paper itself is a conglomeration of fibres and as such is a networked material that is almost a textile, a fabric which weaves together and connects across a distance.



Towards the N3 Freeway (panorama)
2015
100% Cotton rag paper pulp painting
60 x 120 cm



Stones | 2016 | Photograph of an installation of rocks projected onto salt, Rocks bought from homeless man (Linden, Johannesburg, 2016) | Size variable

MANDY JOHNSTON

Mandy Johnston received a Masters in Fine Art from the University of the Witwatersrand. Her work is greatly informed by the South African context and influenced by conversations with a network of Artists called Assemblage. Her work is conceptual and deals with values attributed to physical substances and objects or the absence thereof. It is largely mixed media with an emphasis on sculptural form.

I was once kicked out of a tutorial for being a “know it all student”. I was unsure what I had done at the time as I had asked the question in ignorance/innocence. The question I had asked referred to an artwork by Johannes Segogela in which an angel points a camera toward a scene of other figures. We were told that the figures were not set up as the artist had originally presented but instead they were set up to refer to the issues being discussed in the curation of the show. I can’t remember what the show was called but I can remember the question I asked was why? I remember thinking with so many artists and so much to talk about why change what this artists was saying in order to fit another’s intent...Yes, now I see why my question was not met with joy. The question is about curatorial responsibility.

I am currently asking that same question of the public broadcaster. Instinctually and ignorantly I am uneasy, I want to know why such selective content? Why include 90% South African content and to only censor protest imagery if the mandate of the network is to be, “a vehicle for the transmission of social ideas, values, problems,

crises and events... the touchstone of a nation, functioning as one of the most acute registers of social life: issues, values, principles, and current affairs close to the hearts and minds of ordinary people... <http://art.sabc.co.za/about/>

It seems then that it is more than just my opinion that the media is supposed to be the watchdogs of our society, connect, defend and inspire. They are supposed to protect and disseminate information openly so as to grow a healthy society. Information that is censored, played and rerun, is incestuous. It will only produce dysfunction, mutation and deformity, a totem pole family tree in an already very fragile social system. It is like a dog chasing tale.

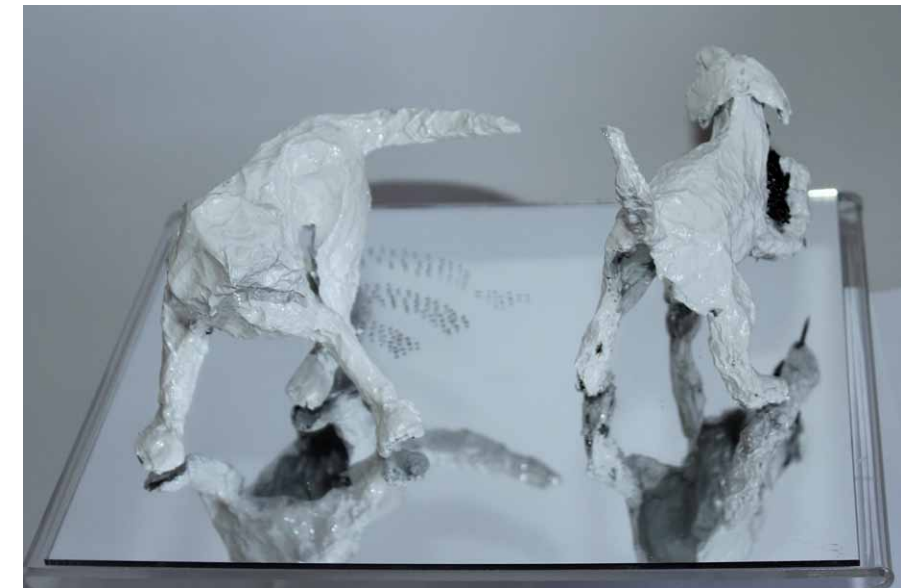
Information is currency in today's world and within our cities, it is power. And as such the public broadcaster has responsibility not to further impoverish the minds of already uneducated majority and by extension empowering an already powerful minority who have access to whatever information they could wish for.



Chasing Tales Sculptures II
2016
Tin foil, paint, mirror on wall mount base
20 x 23 x 16 cm



Chasing Tales Sculptures I
2016
Tin foil, paint, mirror on wall mount base
20 x 23 x 16 cm





MANDY COPPES-MARTIN

Mandy Coppes-Martin holds a Masters Degree in Fine Art (cum laude) and has forged an extensive career as a contemporary South African artist. She has also been included in a number of international group exhibitions in the Netherlands, Belgium, UK, USA and the Philippines (amongst others). Coppes-Martin's work has also been regularly shown at national fairs, including the FNB Joburg Art Fair, the Turbine Art Fair and the Cape Art Fair. The artist works are in various private and corporate collections.

In the natural world, life evolves and new layers are developed - new layers that cover the old layers. In the city, objects are discarded and worn away slowly into scattered fragments of things that once existed as a whole. Mandy has taken found objects made from natural materials such as a piece of rope, an old wooden plant pot and a slice of a tree trunk and recreated them into something complete again. These objects represent something that has been thrown away or discarded for the sole reason that they are no longer useful. They are reincarnated through the use of different materials intertwined with the old materials, taking on a new life; giving testament to a passage of time. They are then placed in perspex boxes to be seen as specimens.

The thin airy nature of the paper thread used in some of the works represents the thin fragile line that exists with our connection to

the natural world and the things that we take for granted. The transparency of the work and the shadows that fall from the object emphasise the relationship that exists between the work, its environment and the viewer.

Tree rings leave behind a record of the past. The age and the history of the world shown to us in the cross section of a tree provide us with an almost nostalgic lament to life itself and therefore our own narrative. Reworking broken objects could be seen as an ironic attempt to heal the cycle.

"I have de-fleshed each specimen and physically re-made it by hand, to force myself to fix the broken and complete the cycle".

From Long Ago" - My Garden – 2002
2016
Wooden hand carved vase and paper thread.
Mounting: Steel frame with casted concrete slab
30cm x 30cm x 15cm

The Remains of a Leaf - Malvern - Johannesburg - August 2016
2016
Found palm tree leaf recreated in paper and paper thread. Mounting: waxed, natural wooden frame and plexi glass front 90 x 40 x 3 cm



Slice Nugget Square Pavement Central Johannesburg 28th June 2016,
2016,
Found tree ring from unknown origin and paper thread, mounted on steel frame with casted concrete slab 60 x 40 x 15 cm





HI!JACK

(LESIBA MABITSELA, THABISO NKOANE, MANDLAKATHIXO SHONHIWA AND NEO MOKGOSI)

Hi!JACK is a highly collaborative interdisciplinary creative union of individuals whom have mastered the mediums of fabric, performance, spoken word, moving pictures and still images. The work on exhibition is chosen in regards to the exhibitions theme, "Material City" - through which we explore meanings associated with the word "Material" in the city we live in - Cape Town.

We explore both its physical attributes in particular; its people, often faceless, marginalised, gentrified and alienated societies against the philosophical contrasting constructs of materiality or material things associated with the "upper" class, superiority, access, real estate and as Karl Marx (a German philosopher famous for his theories on society, economics and politics) states as the fetishizing of commodities.

Within the exploration of "Material" the concept of "home" is played upon through the use of blankets usually associated with the homeless in Cape Town. The PEP storm blanket becomes an unsuspecting mediator between low and high society - as protective outer wear suite for an alienated poor in the "HiJack" video installation and as fashionable application in the "I AM ..." series.

We ask: has the rainbow nation ideology (Meant to bind a fractured society post-apartheid) been hijacked? Used and promoted, particularly in the Western Cape, as a veil? - Strategically blinding and silencing the poor. Is this colourful cloth laid down only to serve the few?

Alien Inhabitant
 2015
 Mask: Industrial Neoprene/Recycled Surfers bodysuit, perspex, reflector film
 Suit: PEP storm blanket, PVC,felt,batting.
 180 x 45 x 50 cm

Model: Philia
 Jewellery: MissAnke Jewels
 Make Up: Melanite style

Alien Inhabitant
 2015
 Mask: Industrial Neoprene/Recycled Surfers bodysuit, perspex, reflector film
 Suit: PEP storm blanket, PVC, felt, batting.
 180 x 45 x 50 cm

Model: Philia
 Jewellery: MissAnke Jewels
 Make Up: Melanite style





Lefu lahau lampidisa/ Death is Emancipator
2016
Video 10min 12secs

PHUMULANI NTULI

Phumulni Ntuli was born in 1986, in Soweto and graduated with a national diploma and BTech in Visual Arts from the University of Johannesburg. He has participated in numerous group exhibitions including: Thupelo exhibition 2012; Aardkloop Clover in 2011; Absa L Atelier top hundred exhibition 2011; Johannesburg Fringe exhibition 2011; University of Johannesburg Graduate shows in 2011 and 2010.

Lefu lahau Lampedisa is a South Sotho¹ phrase particularly used in the township to describe a person or a situation where a person or people benefit from others or as a guarantee for economic emancipation upon death. I am interested in how this phrase is translated with special, socio economy materiality, although phrase sounds uncanny and callous, it is often shared as an anecdote amongst family members, not only mourning the passing, but also celebrating life. Central to the notion of celebration, it also relates to how people are emancipated within closed family circles, mass graves, war and so forth.

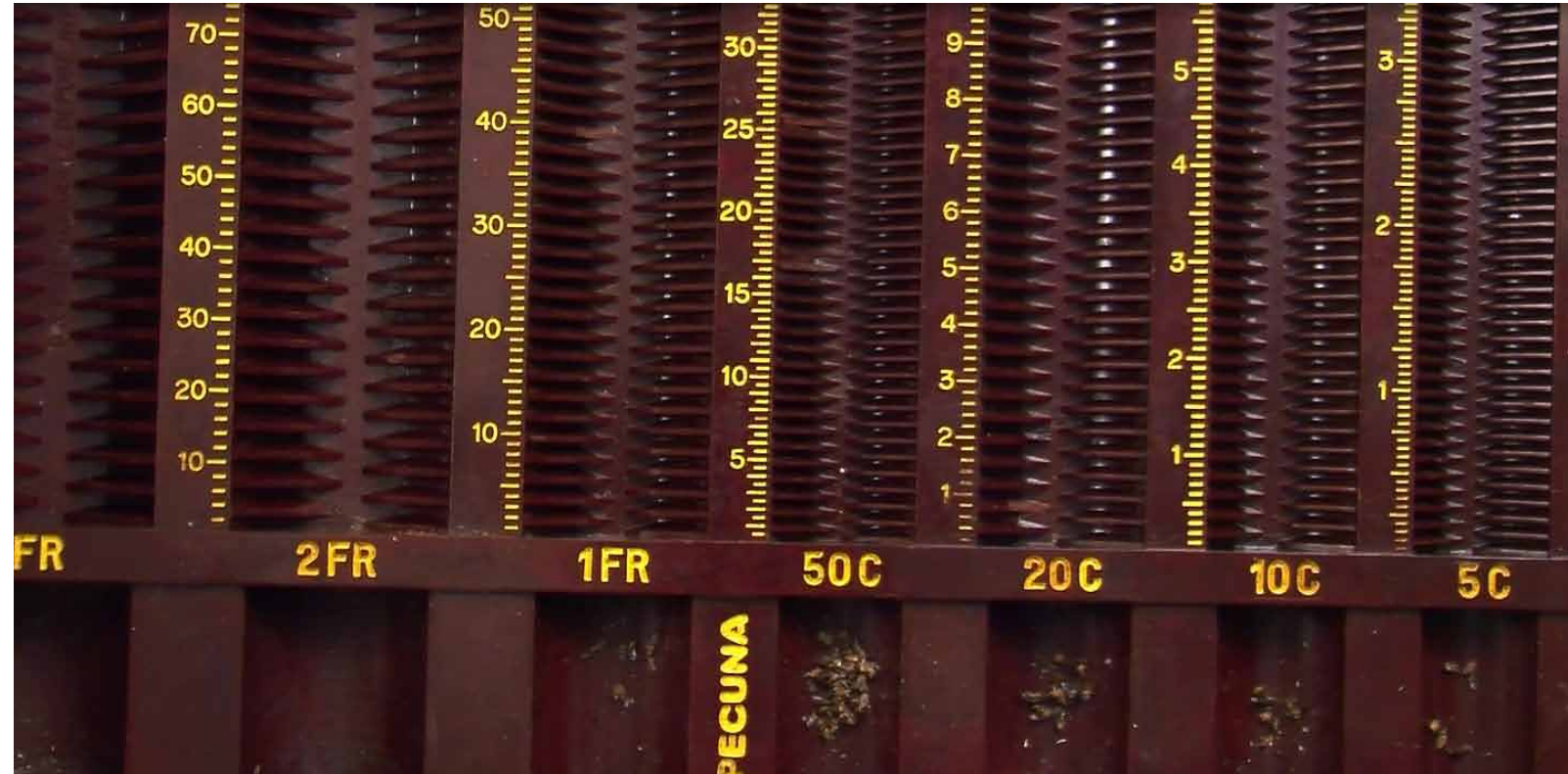
The work explores the notion of death as a quotidian action or non action and its inevitable characteristic to render the body immobile and its translation on how through this immobility a people life become an unending narrative, even long after a person passed on, their stories still resonates posthumously. Furthermore, it is concerned with fact that death carries political and economic overtones intrinsic within different cultures.

¹ South Sotho is a dialect in the South Africa spoken by a generation of the descendants of King Moshweshwe who ruled in the region of Lesotho, currently a monarchy

The work teases on the disconnectedness between the notion of life and death, that is between mobility and immobility, materiality and immateriality. This double meaning, is immensely inherent in Mbembe's idea of Necropolitics², his formulation is that the notion of death within the sovereign power is a promise to affirm illegitimacy on the physical geographical area, this illegitimacy is not only exercised on control of social and spatial relations, it also lends itself to eliminating the limits of rights.

The delineation of rights posits an interesting attempt on how people navigate with the broader fabric of spatial and social landscape (cemeteries as resemblance of spatial arrangements of a place) and attests to the movement of bodies as material inhabiting and embodying spatial and social landscape. This is also true with the inhabiting of life within cities and its periphery, belonging to particular material bodies to maintain and entrench conditioning of space to either alienate and prohibits other bodies.

² Achille Mbembe Necropolitics, translated by Libby Meintjes



Lefu lahau lampidisa/ Death is Emancipator
2016
Video 10min 12secs

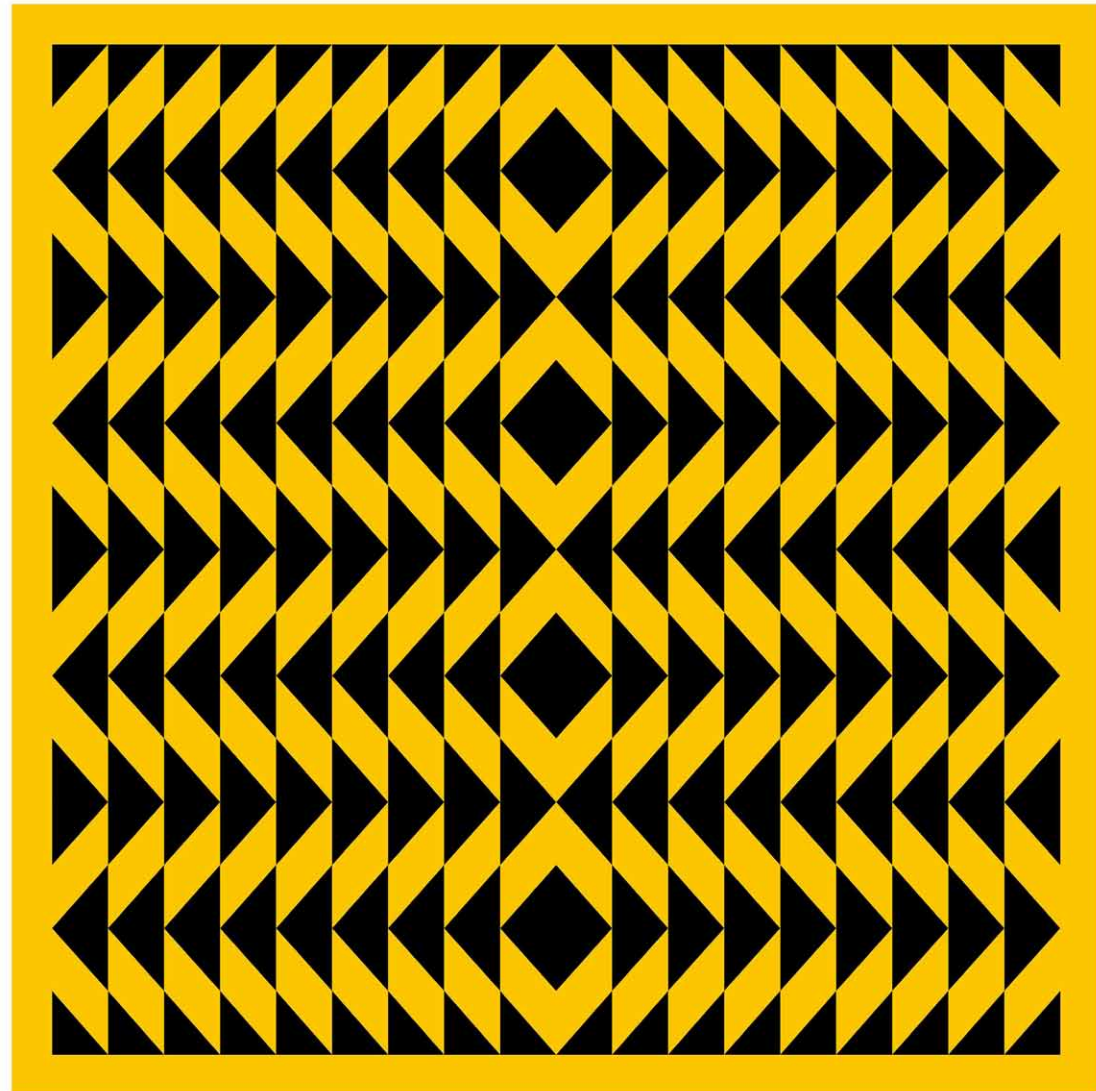


r1. is a street artist with a Fine Arts background. His work is placed in urban environments, where he plays with familiar spaces, raising questions and offering different alternatives. In his interventions he often works with found materials, transforming them and relocating them back into the city, as modified artistic contributions. All of his artworks deal with the notion of change in urban environments, and the documentation of this process.

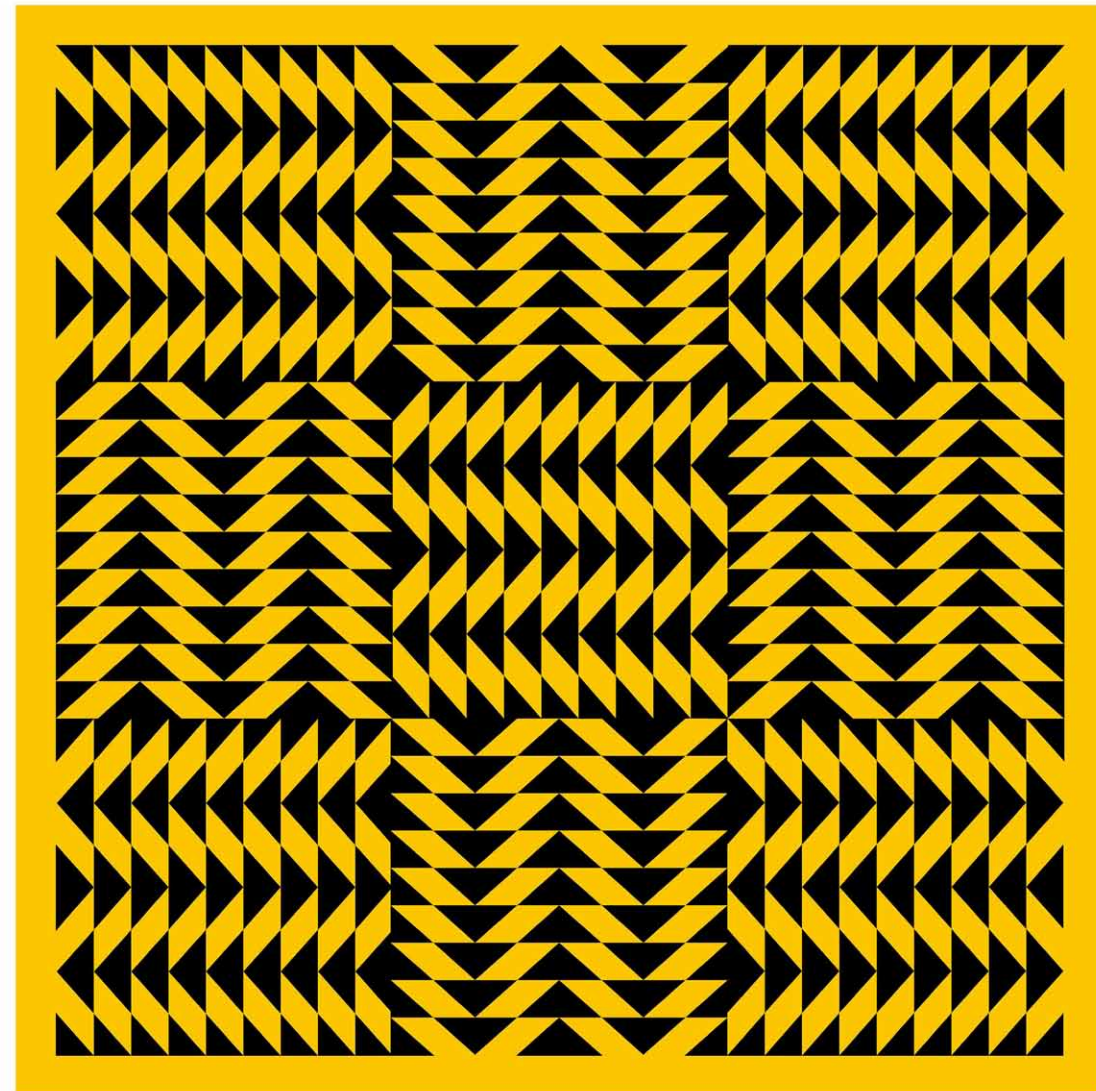
I consider the street as an open canvas. I work with urban interventions and collect every day found materials, transforming them and placing them back where they came from, to become a part of the city's journey. The resulting artwork is tactile, moving within the motion of the cityscape. Like the street, the work finds its meaning once an interaction with the passer-by takes place.

Working with processes of transformation, replacement and motion, my role as an artist is that of a mediator. My work subtly changes the city streets to create a dialogue and interactions between the environment and our experience of it. The artworks take ownership and manipulate city spaces, opening new relationships with daily familiarity. The end result carries conversations, becoming a fragment of the ever changing city's history.

Hidden Trophy x 1 (mandala)
2015
Steel plate / reflective & nonreflective vinyl
100 X 100cm
Ed 1 of 1



Untitled X 8
(yellow & black prints)
2016
Archival bright white paper prints
58 X 58 cm
Ed 1 of 20



Untitled X 8
(yellow & black prints)
2016
Archival bright white paper prints
58 X 58 cm
Ed 1 of 20



THEKO BOSHOMANE

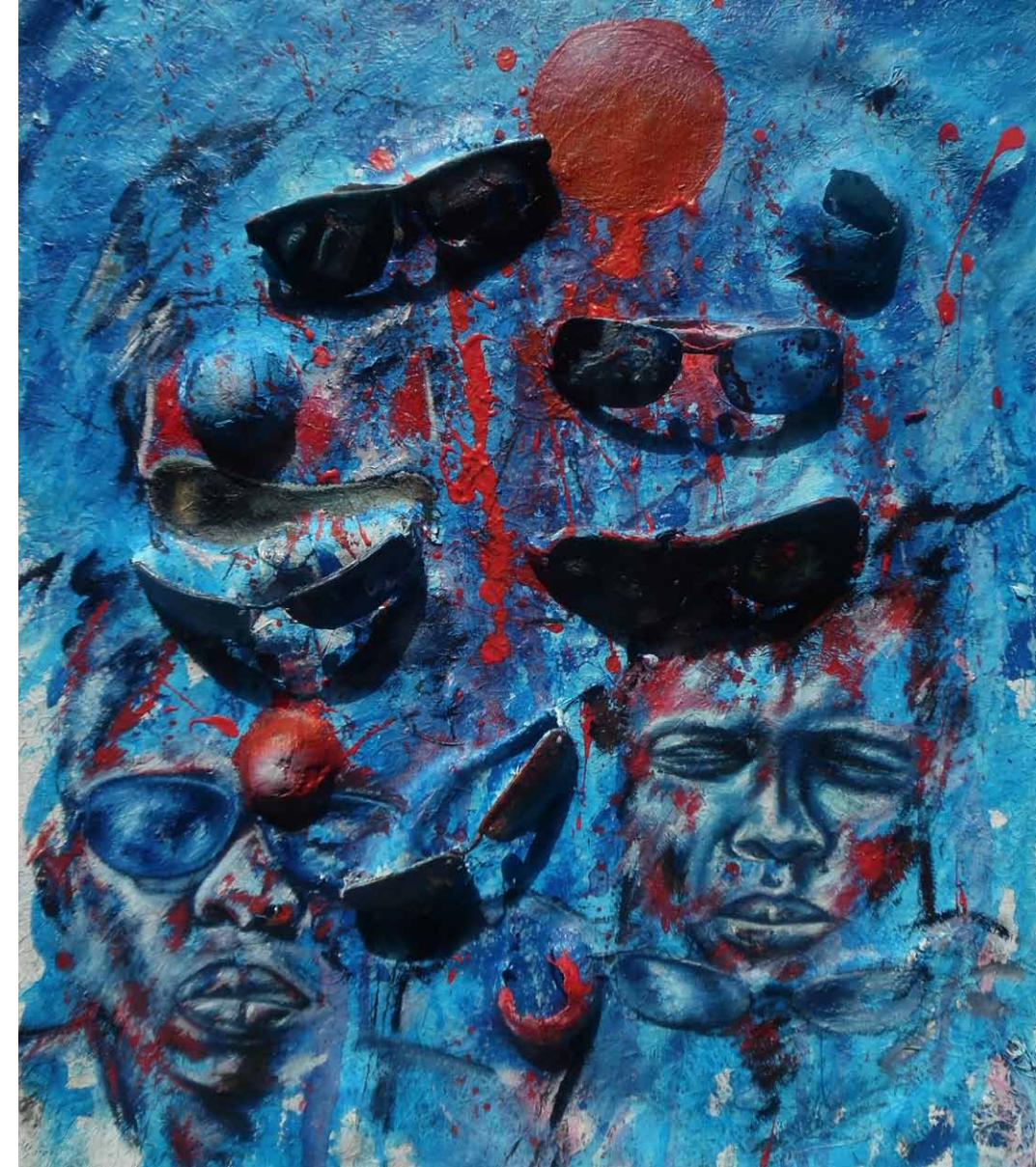
Theko Boshomane is a 27 year old artist based in Soweto- Johannesburg. He obtained a B-T ech in fine art in 2012 from the Tshwane University of Technology and since then has participated in several art exhibitions including the Joburg art fringe, the Absa atelier Awards (2013) and Sasol new signatures art (2013) where he was awarded a merit award.

'We all visitors here' and 'Slave to the cool' both explore the confusion in the transition from one city to the other. This is movement is caused by the search for a better life and hope. In the search we often find ourselves feeling the wrath of the city and as a result we seek comfort in the material things that we consume in order to fit in or feel worthy. We lose ourselves in the material in search of hope and success .We use this objects of desire (shades)to hide our fears, pain and reality in return for a temporary sense of identity and belonging within the city.

Slave to the Cool
2016
Video performance piece
Duration: 00:01:58



We are all visitors here 1
2016
Mixed media on canvas
71 x 55 cm



We are all visitors here 2
2016
Mixed media on canvas
71 x 55 cm



EVERARD READ

CAPE TOWN | JOHANNESBURG | LONDON

CIRCA

PELONOMI
HOSPITAL
DOCHARELA

MASAKI
STAD