

**What
remains
is
tomorrow**

Pavilion of South Africa at the
56th International Art Exhibition—
la Biennale di Venezia

What remains is tomorrow

... the past of slow violence is never past ...¹

At the time of writing this introduction, a photograph detonated in our collective consciousness. On the front page of the South African *Sunday Times*, a Mozambican man called Emmanuel Sithole was shown being stabbed to death while people looked on. Those of us—not only in South Africa, but all over the world—fortunate enough to be in the comfort of our homes as we flicked open the newspaper, set aside our coffee cups, and looked again at this horrific image.²

This photograph, and the events of which it was only one part, was a deadly and unwished-for representation of the central and underpinning idea of this exhibition, that the past has come back to haunt us, that in fact the past is by no means gone, and if we are to understand our contemporary moment, and plot our future so that it is more equitable, just and humane than the present, we must grapple once more with our history.

The title of our exhibition, *What remains is tomorrow*, is therefore neither a resigned acceptance of the mixed blessings of that history, nor a utopian gesture. Instead it conveys a desire to weigh the present against what has preceded it and to cast ahead to the possibility of alternative ways of being in the world, and of making the world. In this respect we have taken our cue from Okwui Enwezor’s title for the 56th International Art Exhibition of la Biennale di Venezia, *All the World’s Futures*, and sought to give it a particular interpretation—in light of what we know.

And what we know best—what touches our lives most directly—is what is unfolding in our country through a series of violent and explosive events. But these localised upheavals are embedded in a global matrix of power and capital, apart from which we cannot begin to understand ourselves and our social, political and cultural situation. Indeed, if we read our own predicaments and achievements as the

products and expressions of a narrow, idiosyncratic nationalism for which we alone are responsible, we will sink.

Power and capital are multivalent, and present in an array of guises. They connect us to a conglomeration of relations that not only emerge from the past (from imperialism and colonialism) but also stand somewhat apart from history’s grand narratives that give birth to the notions of nation and state. Power and capital make use of the nation state, but they do not believe in it. They believe only in ownership and profit and they employ the trappings of the state to extend these privileges to a few.

The state, on the other hand, believes in itself, and perpetuates its own mythology of the nation as a coherent entity, logically explained by history, to which the citizens must declare their allegiance and from which others are excluded. This is a little-examined aspect not of the xenophobia that is erupting in South Africa at present, but of the analytical discourse surrounding that phenomenon. So although there has been a vociferous and outraged reaction—a resounding condemnation of acts of violence against people who have come from other countries in order to make for themselves a meaningful and dignified life—a blind spot remains in the assessments. Xenophobia is attributed to unemployment and poverty, and the lack of delivery of basic services to communities is decried, but surfacing repeatedly in the discourse is the criticism of the government’s failure to police our ever more porous borders.

This imperative to police is fed by the deeply held belief that some are ‘naturally’ inside and some are outside. Certainly, decent, law-abiding people condemn the persecution of those who are outside, but don’t imagine that they can undo—or question—what is assumed to be their fundamental lack of belonging.

The artists whose works are presented here venture into this terrain. They take issue with deep-seated assumptions about who is in and who is

out. They have a sense that there is a narrative of belonging that must be interrogated. Without exception, while they are no doubt as susceptible as the rest of us to the spectacle of violence, they are also cognisant that beneath spectacle are insidious, ‘slower’ forms of violence that are eating us from the inside out.

In curating *What remains is tomorrow*, however, we have not wanted simply to present works that hold up a mirror to our society, or offer a litany of wrongs and injustices in order to give an international audience a sense of the local zeitgeist. The work that we have engaged in over the past several decades, individually and together, has made us deeply suspicious of lists of wrongdoing or lists of achievements. Such things give us only the illusion of having *done* something. We have both worked in fields—the public sector, museum design and curatorship, architectural practice—that have obliged us on occasion to inhabit the past. Having done so has made us wary of nostalgia, and of the perils of a mythologising, museological approach to history. But even so, we have not abandoned the idea that the past is an important reference, the key to knowing *what to do*, even if, as humans, we seem unable to learn from our mistakes.

We are not, however, historians. Rather, we think about the world in visual and bodily terms. Visual in the sense that we spend a great deal of time contemplating how things *look*, and bodily in the sense that much of our work involves considering how human beings move through, and engage with, space, built environments and landscape.

So in order to create something out of the potential cacophony of a group of individual works of art placed together in a single, enclosed space, we have organised the exhibition not so much around a theme as around a *moment*, signalled by a small, darkened, cell of a room at one end of the exhibition around which the other works are, more or less, gathered. This room is a direct reference to the Rivonia Treason Trial of 1963–4. A video work in close

proximity to it connects the trial to the Truth and Reconciliation Commission that began thirty-two years later as an attempt at restorative justice. These two moments are presented here as undeniably connected, but not in order to suggest that one fulfils the other. Certainly the viewer is invited to *revisit* these past events, but the presence of the other works permits no nostalgia, no sense of fulfilment.

The material of these two installations is sourced from and commissioned, respectively, by the Apartheid Museum, the one institution in South Africa whose relationship to the past—the bad past—is undisputed and necessary. In the context of the exhibition, however, these museum artefacts are now, inevitably, aestheticised. This is a deliberate manoeuvre since what we want to do, precisely, is look at the past through an aesthetic lens. Not in order, crassly, to beautify it, but because we have given ourselves the liberty to apply *different rules* to it than those that might apply in the context of a museum. And so we have *uncoupled* from their original context, and from their museum home, two fragments of history—a trial and a truth commission—in order to revisit that history via a different set of pathways than the ones usually open to us. We have engaged a group of artists to help us enact this process (and in doing so have perpetrated the inevitable violence on their work that a group exhibition cannot escape). In particular, we have imagined that the looped recording of the disembodied voice of a man speaking in quiet but impassioned defence of the struggle to overturn white domination, will *sound* new. That the very textures not only of the voice, but of the defunct technology that captured its cadences, will make us hear something that we have not heard before, or have not heard in a very long time. We have imagined that the sheer repetition of the voice in a darkened space will not only move those who hear it, but will unsettle the useless mythologies of democracy, ubuntu and nationalism.

That is perhaps as much as we can wish for.

¹ Rob Nixon, *Slow Violence and the Environmentalism of the Poor*, Cambridge: MA, Harvard University Press, 2011, 8.

² The photographs of Sithole were taken by the South African photojournalist James Oatway.

Jeremy Wafer
Compound

This work responds to the memory of dwellings for farm workers on my family's farm in South Africa. These now abandoned buildings bear the traces and evidence of their former use and occupancy. Their quiet but insistent presence has provoked a number of works in sculpture, drawing and photography, which reflect on themes of possession and dispossession, of removal and loss, of security and vulnerability and the ways in which these are played out on the intimate scale of personal experience and feeling as much as on the larger stage of the political.

Jeremy Wafer is an artist and professor of fine art at the University of the Witwatersrand, Johannesburg. He received degrees in fine arts and history of art from the University of KwaZulu-Natal (Pietermaritzburg) and the University of the Witwatersrand. His work engages with the politics and poetics of space and place and with mapping the social, cultural and political geography of South Africa. His gallery and site-specific works in sculpture, photography and drawing have been exhibited in South Africa and internationally. He is the winner of a number of awards, including the Sasol Wax Art Award (2007), and he has had fellowships at the Civitella Ranieri, Italy, the Thami Mnyele Foundation, Amsterdam, the Ampersand Foundation, New York and with the South Project in Melbourne in 2005. He has completed public commissions for the Gugu Dlamini Park, Durban, and the International Convention Centre, Durban, amongst others. He was Visiting Artist at Monash University, Melbourne in 2012. His work is represented in the National Museum of African Art, Smithsonian Institution, Washington, DC, Iziko South African National Gallery, the Johannesburg Art Gallery and many other museum, private and corporate collections. A major retrospective show, *Survey*, was exhibited at the Wits Art Museum, Johannesburg in 2013, and a solo show, *Strata*, at Goodman Gallery, Johannesburg in 2014.

Jeremy Wafer, *Compound*, 2014
Wall drawing in pencil and varnish
200 x 350 cm
Courtesy the artist, photograph Andrea Avezzù



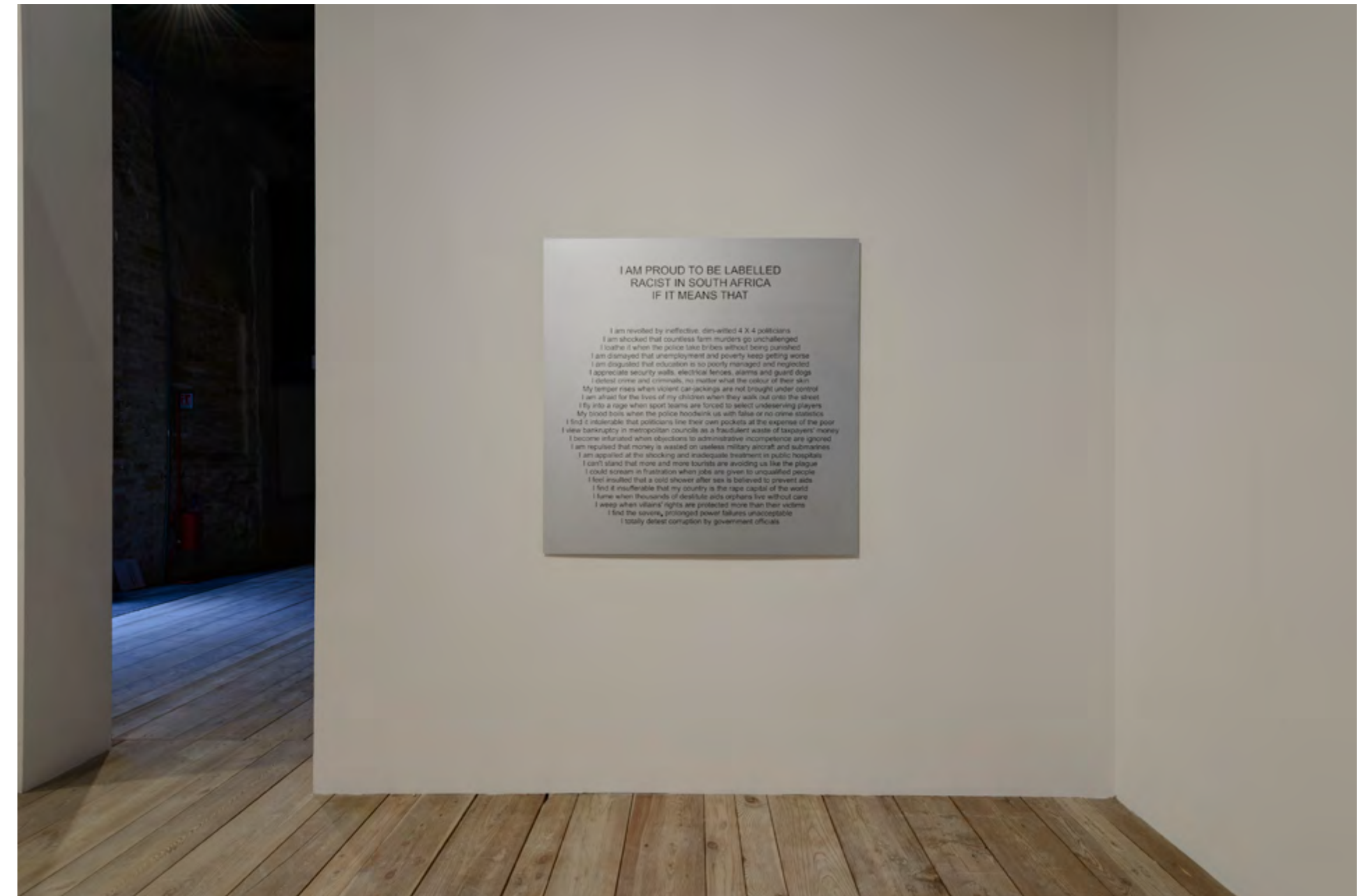
Willem Boshoff
Racist in South Africa

In 2012, a small crop of medals at the London Olympics placed South Africa 23rd on the medals table. In the same year, we were 9th on the list of countries with the most homicides—31 per 100 000. There are few South Africans unaffected by violent crime, and many, including me, have lost family or friends to murder. We have the worst rape statistics of any country—in 2010, only the USA, a country with a population six times larger, had more *reported* rapes than South Africa. The average South African girl stands a far better chance of being raped than of learning to read or write. I thought we were a democracy, but it turns out we are a veritable phallocracy. And to judge by the depth and seriousness of corruption in our government, we are also a kleptocracy—a country ruled by a gang of thieves. The idea of discrimination against others deeply offends me. But then, my artwork says I am proud to be *labelled* a racist, not that I am proud to *be* one. I and others have been labelled thus for objecting to the terrible crime wave that has our country in its grip.

Willem Boshoff was born in 1951 and grew up in Vanderbijlpark, south of Johannesburg. He lives and works in Johannesburg. His father was a carpenter and Boshoff grew up with a love for wood and a respect for technical expertise. He decided not to exhibit his artwork in a public gallery until he was thirty years old, when he had his first exhibition at the Johannesburg Art Gallery. His major works include *KYKAFRIKAANS*, an anthology of concrete poetry (1980), *Blind Alphabet* (1995), *Writing in the Sand* (2001) and *Garden of Words* (in progress since 1982). His work has been shown in South Africa and internationally, notably at the Johannesburg, São Paulo, Venice and Havana biennales; the National Museum of African Art at the Smithsonian Institution, Washington, DC; the Triennale für Kleinplastik in Stuttgart (where he was awarded the Ludwig Gies Prize); Museo Nacional Centro de Arte Reina Sofia, Madrid; the Museum Boijmans van Beuningen, Rotterdam; White Box Gallery, New York; Museum van Hedendaagse Kunst, Antwerp; Galerie Asbæk, Copenhagen; Sonsbeek Internationaal, Arnhem; and Art Unlimited at the Basel Art Fair. He won a Golden Loerie in cooperation with Ogilvie International for his artwork Abamfusa Lawula (1997).

Boshoff was head of the Department of Fine Art of the Technikon Witwatersrand (now University of Johannesburg) and has an honorary doctorate from the University of Johannesburg. He has delivered lectures on the interaction of the visual and audio arts at various universities and has published numerous essays and articles. He has an extensive collection of avant-garde music, Gregorian chant and ethnic music and spends much of his time compiling dictionaries (his first, *A Dictionary of Colour*, was written in 1977). He regularly visits major gardens in the world to do research for his *Garden of Words* and *Big Druid* projects.

Willem Boshoff, *Racist in South Africa*, 2011
Anodised aluminium panel, engraved and filled with ink
120 x 120 x 0,3 cm
Courtesy the artist, photograph Andrea Avezzù



**I AM PROUD TO BE LABELLED
RACIST IN SOUTH AFRICA
IF IT MEANS THAT**

I am revolted by ineffective, dim-witted 4 X 4 politicians
I am shocked that countless farm murders go unchallenged
I loathe it when the police take bribes without being punished
I am dismayed that unemployment and poverty keep getting worse
I am disgusted that education is so poorly managed and neglected
I appreciate security walls, electrical fences, alarms and guard dogs
I detest crime and criminals, no matter what the colour of their skin
My temper rises when violent car-jackings are not brought under control
I am afraid for the lives of my children when they walk out onto the street
I fly into a rage when sports teams are forced to select undeserving players
My blood boils when the police hoodwink us with false or no crime statistics
I find it intolerable that politicians line their own pockets at the expense of the poor
I view bankruptcy in metropolitan councils as a fraudulent waste of tax payers' money
I become infuriated when objections to administrative incompetence are ignored
I am repulsed that money is wasted on useless military aircraft and submarines
I am appalled at the shocking and inadequate treatment in public hospitals
I can't stand that more and more tourists are avoiding us like the plague
I could scream in frustration when jobs are given to unqualified people
I feel insulted that a cold shower after sex is believed to prevent aids
I find it insufferable that my country is the rape capital of the world
I fume when thousands of destitute aids orphans live without care
I weep when villains' rights are protected more than their victims
I find the severe, prolonged power failures unacceptable
I totally detest corruption by government officials

Mohau Modisakeng
Inzilo



Inzilo is an isiZulu word meaning 'mourning' or 'fasting'. As in many of his films and images, Modisakeng's body occupies centre stage in this work. He enacts a mourning ritual by sitting, standing, and rotating slightly, all the while throwing a burnt, ashy substance into the air. Extreme close-ups of his body begin to suggest the shedding of a skin, as though the ash is falling from his limbs as the ritual proceeds. He performs an elaborate rite of passage in which the initiate seems to draw the material for his transition from within his own body. In the absolute purity and focus of the moment, Modisakeng is turned inwards but gesturing outward, undergoing a mysterious transformation that is at once a private ceremony and a public declaration.

Mohau 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 Master's degree at the same institution. His work engages race, the militarisation of society and the deep divides of post-apartheid South Africa and the post-colonial continent. He interrogates the collective narratives that inform our experience of the world, in particular those that evoke the black body as a site of fragmentation and distortion.

Modisakeng was awarded the Sasol New Signatures Award for 2011. He has exhibited at VOLTA NY, New York (2014); the Saatchi Gallery, London (2012); Dak'Art Biennale, Dakar (2012); Focus 11, Basel (2011); and Stevenson, Cape Town (2010). In 2013 he produced an ambitious new video work in association with Samsung as a special project for the 2013 FNB Joburg Art Fair. His work is included in public collections such as the Johannesburg Art Gallery, Iziko South African National Gallery, Cape Town and the Saatchi Gallery, London as well as in significant private collections such as Zeitz MOCAA.

Mohau Modisakeng, *Inzilo* (film stills), 2013

Single-channel video

4 min 57 sec

Edition of 10

Courtesy Brundyn+

Haroon Gunn-Salie

Soft Vengeance

Gunn-Salie presents *Soft Vengeance* for the South African pavilion of the 56th Venice Biennale. In this ongoing series of sculptural works, Gunn-Salie draws attention to the lack of transformation of educational institutions and other public spaces in South Africa. Racism and the effects of apartheid persist, and the colonial legacy is reflected in symbols that dominate and define the urban landscape, and by extension, the mindset of South Africans. Nelson Mandela's negotiated settlement of 1994, and the subsequent Truth and Reconciliation Commission, have meant that many things have continued as before for most South Africans, and that symbols of the colonial past remain precisely where they have always been.

Following a month-long, student-led movement at the University of Cape Town, a statue of British colonialist Cecil John Rhodes was removed from the campus on 9 April 2015. In the weeks following this protest, other memorials throughout the country were defaced with coloured enamel paint.

Soft Vengeance presents the blood-stained hands of Jan Van Riebeeck, cast directly from a statue of the Dutch colonist in Adderley Street in the city of Cape Town. The rest of his form is a ghosted presence, unseen beyond the drywall. The dismembered hands, the first of several similar works, will serve as an appropriation and a rearticulating of disquieting symbols of power, and a reflection on what their legacy has engendered.

Haroon Gunn-Salie was born in 1989 in Cape Town, and is currently based between Cape Town and Johannesburg. He completed his BA Honours in sculpture at the University of Cape Town's Michaelis School of Fine Art in 2012. Gunn-Salie's collaborative art practice translates community oral histories into artistic interventions and installations. He utilises a variety of mediums and he is particularly concerned with forms of collaboration in art that are based on dialogue and exchange.

Gunn-Salie's MA graduate exhibition, *Witness*, was a site-specific work focusing on forced removals under apartheid. To create *Witness*, he worked with veteran residents of District Six, an area in central Cape Town where widespread forced removals occurred under the apartheid regime. In 2013, Gunn-Salie exhibited on group exhibitions at the AVA Gallery in Cape Town, Stevenson, Cape Town, and the Goodman Gallery in Johannesburg. In 2010 he won the Barbara Fairhead Prize for Social Responsibility in Art at the University of Cape Town and in 2013 was a merit award winner in the Sasol New Signatures competition.



Michael Walker, *Removal of the Statue of Cecil John Rhodes, University of Cape Town, 9 April 2015*
© Cape Times



Haroon Gunn-Salie, *Soft Vengeance*, 2015
Reinforced urethane
c. 170 x 150 cm
Courtesy the artist, photograph Andrea Avezù

Robin Rhode
Blackness Blooms

Rhode's work, which incorporates film, photography, drawing and performance, frequently incorporates a gritty urban wall or sidewalk upon which the artist unfolds a story or image. The finished work is a dynamic representation—a human flipbook—of his bodily encounters with urban space, his street-level meditations on the world.

Blackness Blooms takes its title from a poem by the South African poet Don Mattera, a founding member of the Black Consciousness Movement and a member of the ANC Youth League. Mattera's political activism led to a banning order, imprisonment and torture under the apartheid regime. Rhode was struck by Mattera's imagery of incarceration: of darkness liquefied, of blackness as a terrible wound inflicted by others. As so often in his work, Rhode explores the many possibilities that an image presents to him, opening it out first as a series of lines or loops that extend from his own body, and then into a rapid-fire succession of figures in movement. Here, he takes Mattera's dark imagery and, using a giant Afro comb, explodes it into a blossoming hairdo, a gorgeous celebration of blackness.

Robin Rhode was born in 1976 in Cape Town, and lives in Berlin. He completed postgraduate studies at the South African School of Film, Television and Dramatic Arts, Johannesburg, in 2000. Rhode's dynamic, often playful, picaresque narratives, executed with everyday materials such as soap, charcoal, chalk and paint, are brought to life through stop-motion animation. In addition to the street art and performance aspects of his work, there is always a formalist foundation inspired by his interest in abstraction in general and Russian constructivism in particular.

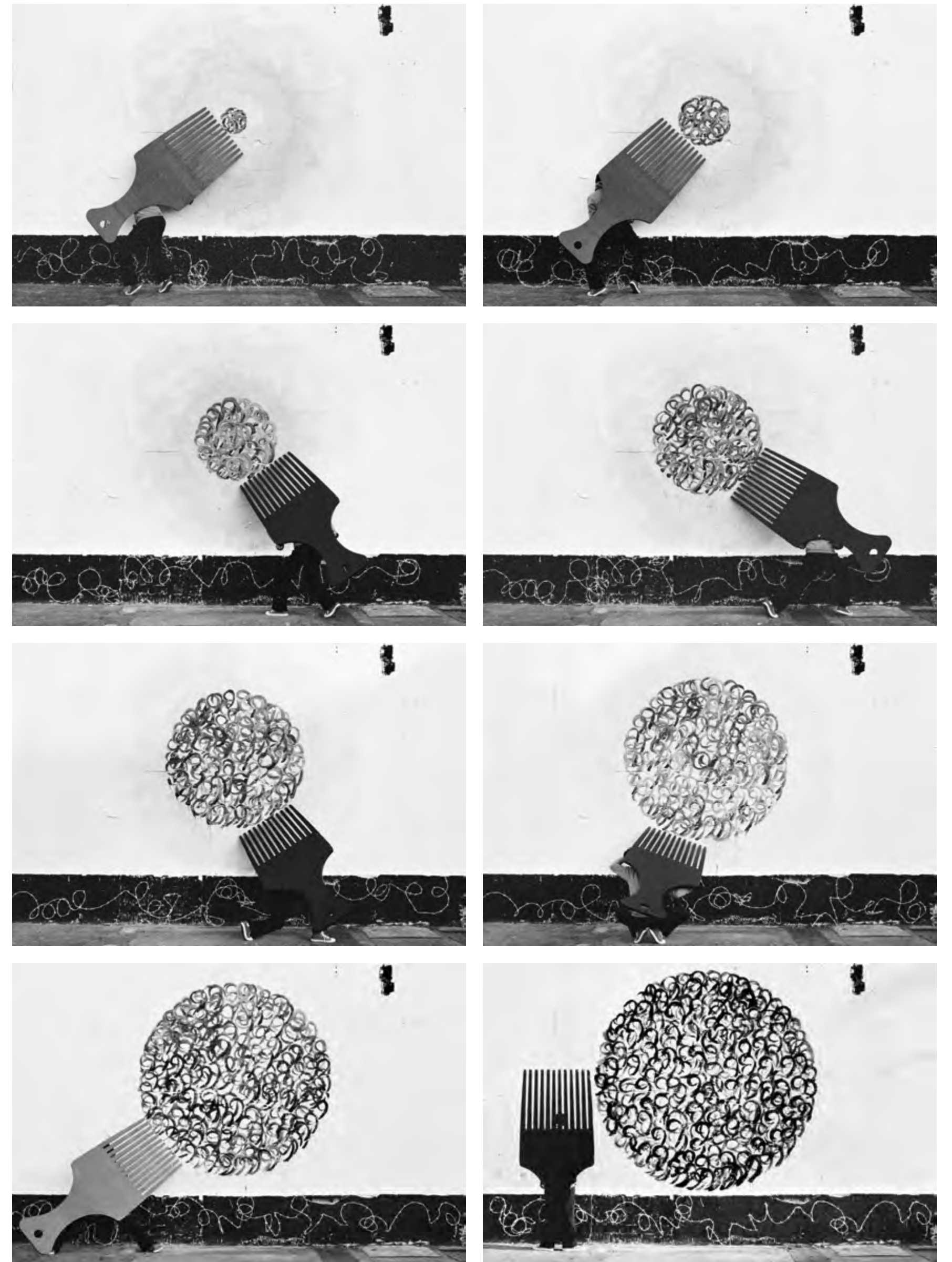
Rhode has had solo exhibitions at Kunstmuseum Luzern (2014); National Gallery of Victoria, Melbourne (2014); Tucci Russo Studio Per L'Arte Contemporanea, Turin, Italy; the Los Angeles County Museum of Art (2010); the Wexner Center for the Arts, Columbus (2009); the Hayward Gallery, London (2008); and Haus der Kunst, Munich (2007); Rose Art Museum, Brandeis University, Waltham, MA (2004); and Iziko South African National Gallery, Cape Town. He has been included in the Sydney Biennale (2012); *Staging Action: Performance in Photography Since 1960*, Museum of Modern Art, New York (2011); *The Dissolve*, Site Santa Fe Biennale (2010); *Prospect.1 New Orleans*, 1st New Orleans Biennale (2008); New Photography, Museum of Modern Art, New York (2005); the Venice Biennale (2005); and *How Latitudes Become Forms* at the Walker Art Center, Minneapolis, and other venues (2003–5). In 2014 he won the Roy R Neuberger Exhibition Prize, which led to an early-career survey and catalogue. *Robin Rhode: Animating the Everyday*, a ten-year survey of his work, was on view at the Neuberger Museum of Art, Purchase College, State University of New York, in 2014.

Robin Rhode, *Blackness Blooms*, 2012/13

C-prints

Each 41.6 x 61.6 x 3.8 cm

Courtesy Stevenson, Cape Town and Johannesburg, and Lehmann Maupin, New York



Nandipha Mntambo

Conversation: The Beginning of Forever

Mntambo's work has always given expression to an interest in the embodied aspect of experience and the ways in which collective imagery may be housed within individual physicalities. Her cowhide-and-resin sculptures carry the traces of the artist's process of moulding, cutting and shaping of hide. Each skin reveals the physical rituals undertaken to bring these forms to life. The cowhide acts as a rigid container, protecting a lacuna—a hollow space that is not, however, empty. In this work, the two parts of the sculpture face each other in an imagined life-after-death dialogue.

Nandipha Mntambo was born in Swaziland in 1982. She graduated with an MFA (cum laude) from the Michaelis School of Fine Art, University of Cape Town, in 2007. Mntambo's work, in several media, often explores oppositions as a way of demonstrating that meaning is made from a variety of perspectives. She is invested in the forms that the body takes and the spaces it occupies in relation to history and place.

She won the Standard Bank Young Artist Award for Visual Art in 2011, for which she produced the national travelling exhibition, *Faena*. She was a 2014 AIMIA/AGO Photography Prize finalist and was part of the prize group exhibition at the Art Gallery of Ontario, Canada. Mntambo has had five solo shows at Stevenson Cape, Town and Johannesburg, and a solo exhibition of her art launched the Zeitz MOCAA Pavilion, Cape Town (2014). Her first European solo exhibition took place at Andréhn-Schiptjenko, Stockholm (2013), where she had a second solo in 2015. Her work is included in *The Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists*, a touring exhibition that is currently on show at the National Museum of African Art, Smithsonian Institution, Washington, DC. She has participated in the Borås International Sculpture Biennale, Sweden (2014); *My Joburg* at La Maison Rouge, Paris; the Moscow International Biennale for Young Art (2012); ARS 11, Kiasma Museum of Contemporary Art and Tennis Palace Art Museum, Helsinki (2010, 2011); the Biennale of Sydney (2010); the Dakar Biennale (2010); *Peekaboo: Current South Africa*, Tennis Palace Art Museum, Helsinki (2010); *Life Less Ordinary: Performance and Display in South African Art*, Djanogly Gallery, Nottingham (2009); Les Rencontres de Bamako Biennale of African photography, Bamako (2009); *Beauty and Pleasure in South African Contemporary Art*, Stenersen Museum, Oslo (2009); *ZA: Young Art from South Africa*, Palazzo delle Papesse, Siena (2008); and *Apartheid: The South African Mirror*, Centre de Cultura Contemporània de Barcelona (2008). Mntambo was a Civitella Ranieri Fellow in 2013.



Nandipha Mntambo, *Conversation: The Beginning of Forever* (diptych), 2015

Cowhide, resin, polyester mesh

Left: 223 x 183 x 27 cm, right: 215 x 193 x 25 cm

Courtesy Stevenson, Cape Town and Johannesburg, and Andréhn-Schiptjenko, Stockholm

Brett Murray
Triumph

Leni Riefenstahl's fascist propaganda film *Triumph of the Will* (*Triumph des Willens*, 1935) shows Hitler's infamous 1934 Nuremberg Rally speech. This terrifying and compelling oration appears to be an echo still reverberating through current sites of conflict in many countries. Religious, territorial, cultural, ethnic and racial battles across the world are incited, propagandised and perpetuated by means of the same powerful myth in which the protagonists chant, 'We are the chosen people!'

The mirrored videos of Murray's work *Triumph* are a reminder of what we have come through, but also serve as a warning of the demagoguery that South Africans may face in the future (and as an ironic manifestation of some of what underpins the current wave of xenophobia sweeping across the country).

Brett Murray studied fine art at the University of Cape Town. From 1991 to 1994 he established the sculpture department at the University of Stellenbosch, where he curated the show *Thirty Sculptors from the Western Cape* in 1992. In 1995 he curated *Scurvy*, with Kevin Brand, at the Castle of Good Hope, Cape Town. That year he co-curated *Junge Kunst aus Zud Afrika* for the Hänel Gallery, Frankfurt. In 1999, he co-founded—with artists and cultural practitioners Lisa Brice, Kevin Brand, Bruce Gordon, Andrew Putter, Sue Williamson, Robert Weinek and Lizza Littlewort—Public Eye, a section 27 company that manages and initiates public art projects in Cape Town. Public Eye has initiated projects on Robben Island, worked with city health officials on AIDS awareness campaigns and initiated outdoor sculpture projects including the Spier Sculpture Biennale. Murray curated *Homeport* in 2001 in which fifteen artists created site-specific, text-based works in Cape Town's waterfront precinct.

Murray was included on the Cuban Biennale of 1994, and his work has been exhibited at Museum Ludwig, Cologne. He was included in *Springtime in Chile* at the Museum of Contemporary Art, Santiago (1995) and was part of the travelling show *Liberated Voices: Contemporary Art From South Africa*, which opened at the Museum for African Art, New York in 1998; *Min(d)fields* at the Kunsthau Baselland, Basel 2004; and *The Geopolitics of Animation* at the Centro Andaluz de Arte Contemporáneo, Seville in 2007. He won the Cape Town Urban Art Competition in 1998, which resulted in *Africa*, a 3.5-metre bronze sculpture for Cape Town's city centre. He won, with Stefaans Samcuia, the commission to produce an 8 x 30-metre wall sculpture for the foyer of the Cape Town International Convention Centre in 2003. In 2007 he completed *Specimens*, a wall sculpture for the University of Cape Town's medical school campus. In 2011 he produced *Seeds* for the University of the Free State and in 2013 he was commissioned to produce the 7-metre bronze *Citizen* for Auto & General Park, Johannesburg. His solo shows include *White Boy Sings the Blues* at the Rembrandt Gallery, Johannesburg (1996); *I love Africa* at Bell-Roberts Gallery, Cape Town (2000); *Us and Them* at the Axis Gallery, New York (2003); and *Sleep Sleep* at Goodman Gallery, Johannesburg (2006). His recent show, *Hail to the Thief*, was at Goodman Gallery, Cape Town in 2010 and Goodman Gallery, Johannesburg in 2012.

Brett Murray, *Triumph* (film stills), 2015

Dual-channel digital video installation

6 min 48 sec

Editor/camera: Gavin Elder

Sound: Warrick Sony

Production: Monkey Films

Sound studio: Milestone Studios

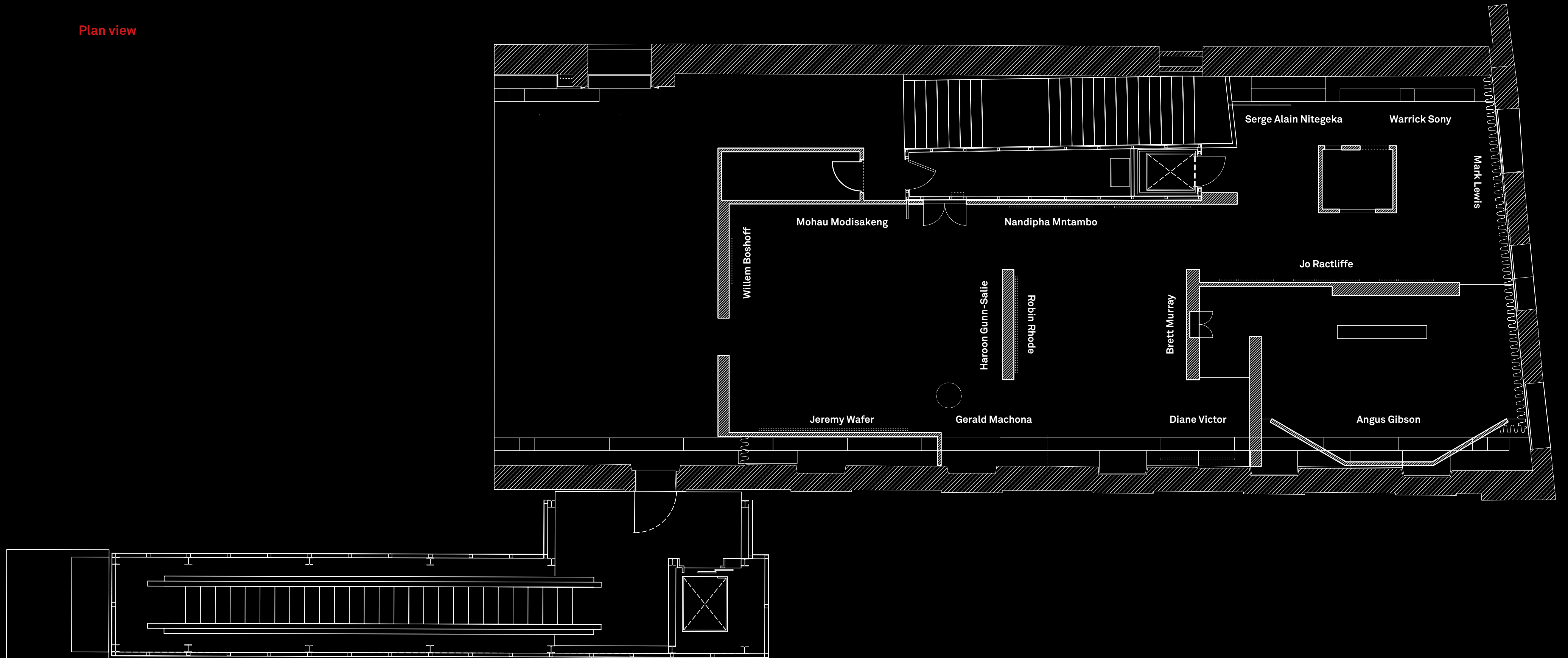
Edition of 3

Courtesy Goodman Gallery



Pavilion of South Africa at the
56th International Art Exhibition—
la Biennale di Venezia

Plan view



Diane Victor
Ashes to Ashes

Victor's ash drawings are a natural progression from her earlier smoke drawings. Both mediums produce ghostly images that seem about to dissolve or float off the whiteness of the paper. For her ash drawings, she makes use of the ash of a book that speaks to the image that she is creating, in this instance a miner's handbook and a copy of the South African constitution. The ashes are reconstituted in order to 'become' the bodies of the subjects of the drawings. They are figures who have been swallowed by a landscape or by the state that asserts its ownership over the land, as in the case of the Marikana miners gunned down by the South African Police, or foreigners attacked and killed in xenophobic violence, or illegal migrants lost in the no man's land between national borders. But they also emerge out of the burned or devastated landscape. The reference is clearly to death, to bodies broken and reduced to bones, but also to the phoenix, to re-emergence or uprising. In the moment of the drawing, Victor asserts the rights of her subjects to speak, to rise against the powers that have metaphorically pulverised or burned them into silence.

Diane Victor was born in Witbank, South Africa in 1964. She received a BAFA from the University of the Witwatersrand, majoring in printmaking. Her work explores, with extraordinary frankness and often unremitting close-up detail, the various ills of the society she lives in, especially its many forms of violence and abuse of power. Since 1987, she has participated in many local and international exhibitions, including *Personal Effects: Power and Poetics in Contemporary South African Art*, Museum for African Art, New York (2004); the Busan International Print Show (2007); the Krakow Print Triennial (2009); *Peekaboo: Current South Africa*, Tennis Palace Art Museum, Helsinki (2010); *Collateral: Printmaking as Social Commentary*, Gus Fisher Gallery, University of Auckland (2011); *Impressions from South Africa: 1965 to Now*, Museum of Modern Art, New York; *Earth Matters*, National Museum of African Art, Smithsonian Institution, Washington, DC (2013); and *Nomad Bodies*, Artesis Plantijn University College, Antwerp (2014).

Victor's solo exhibitions include *Transcend*, Goodman Gallery, Johannesburg (2010); *Ashes to Ashes and Smoke to Dust*, University of Johannesburg Art Gallery (2011); *Diane Victor Recent Work*, David Krut Projects, New York (2012); *The Needle and the Damage Done*, David Krut Projects, Cape Town (2014); and a dust installation, *Let Sleeping Dogs Lie*, at the TPA Building, Pretoria (2014). Victor has received numerous awards, including the Wits University Martienssen Prize, the Sasol New Signatures Award, the Ampersand Fellowship, the Sasol Wax Art Award, and the Gold Medal for Visual Arts from the South African Academy of Arts and Sciences.

Diane Victor, *Ashes to Ashes*, 2015
Paper, ash made from facsimile of miner's handbook
150 x 200 cm
Courtesy the artist, photograph Andrea Avezzi



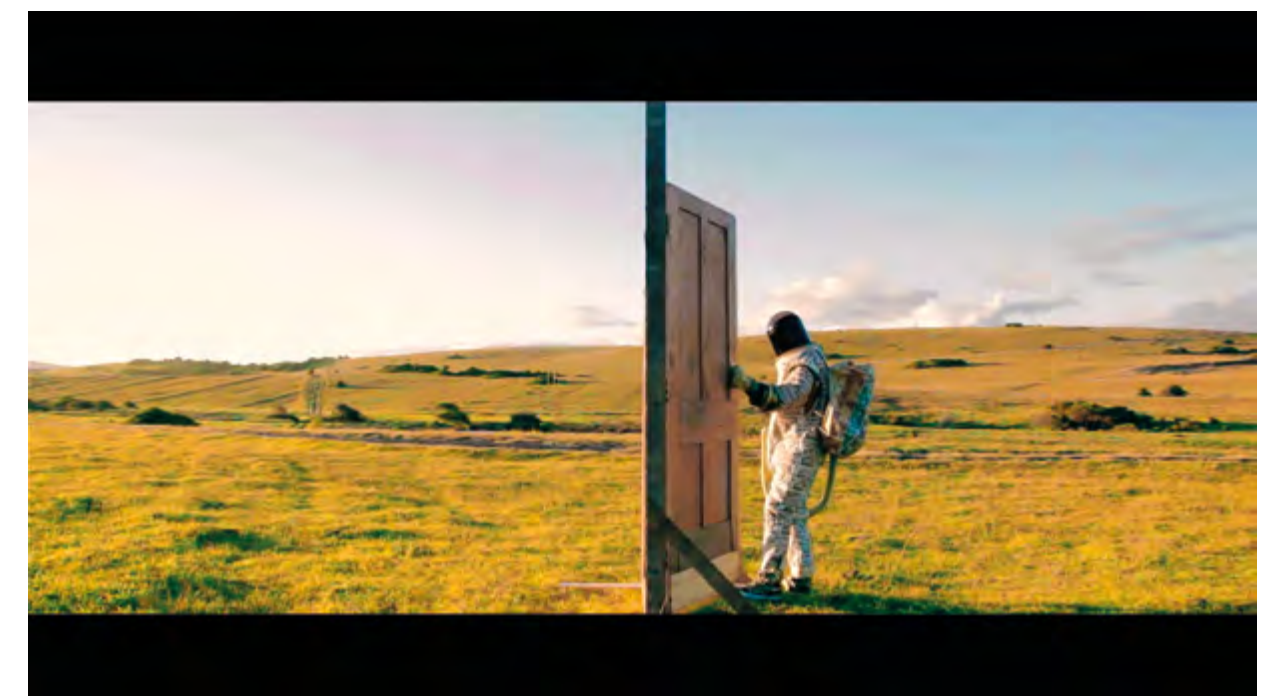
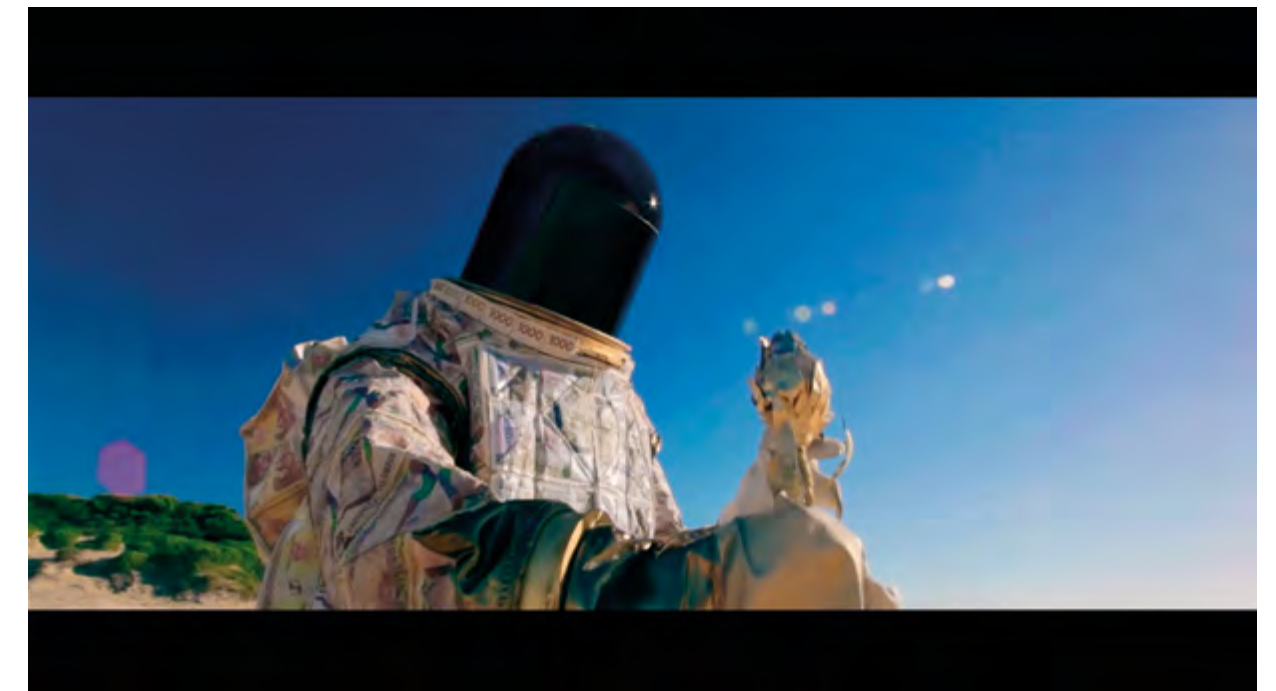
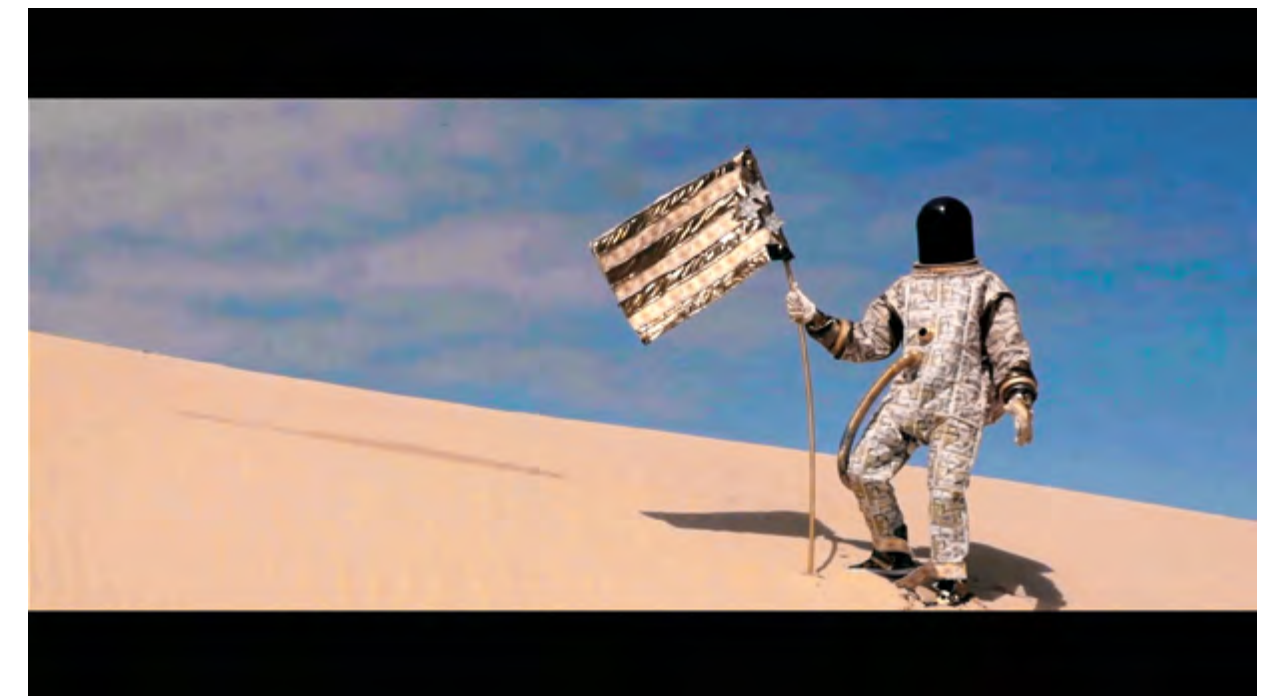
Gerald Machona
People From Far Away

'People from far away' is derived from the Shona word *vabvakure*, which is used to describe a 'foreigner'. Following the political and economic collapse of Zimbabwe in the late nineties, thousands of Zimbabweans migrated into neighbouring countries. South Africa hosts the largest number of Zimbabwean migrants in this diaspora. In 2008, a wave of xenophobic violence spread through South Africa, images of which were seen throughout the world. (In a horrible moment of déjà vu, this moment is being repeated in South Africa in 2015.) Many of the victims of this violence were Zimbabweans. People were targeted through a process of profiling which assumed that authentic South Africans are lighter in complexion or fluent in an indigenous language. This resulted in a number of South African casualties. Such beliefs have complicated the idea of what constitutes 'insider' and 'outsider' in South African society, pitting 'native' against 'alien' and perpetuating an exclusive sense of belonging that is reminiscent of apartheid doctrine. There is a growing need in the post-colony to deconstruct these notions of individual and collective identity, since 'nations', 'nationalisms' and 'citizenry' are no longer defined solely through indigeneity or autochthony.

Gerald Machona is a Zimbabwe-born visual and performance artist. He received his Master's degree in fine art (sculpture) from Rhodes University in 2013 and holds a BA degree in fine art (new media) from the University of Cape Town. In 2011 Machona was selected by *Business Day* and the FNB Joburg Art Fair as one of the top ten young artists practicing in South Africa. He works in sculpture, performance, new media, photography and film. A notable aspect of his work is his innovative use of currency—particularly decommissioned Zimbabwean dollars—through which he explores migrant and diaspora narratives as well as the creative limits of visual art production. He has participated in group exhibitions such as *Making Way* at the Standard Bank Gallery, Johannesburg (2013); *The Night Show*, Goodman Gallery, Cape Town (2011); *The Geography of Somewhere*, Stevenson, Johannesburg (2011); and *US II*, Iziko South African National Gallery, Cape Town (2010). Machona is a recipient of a Mellon Scholarship and a member of the Visual and Performing Arts of Africa (ViPAA) research group at Rhodes University.



Gerald Machona, *Ndiri Afronaut (I am an Afronaut)*, 2012
Decommissioned Zimbabwean dollar, foam padding, fabric, wood, Perspex, rubber, plastic tubing, nylon thread, gold leaf
c. 190 x 60 x 50 cm
Courtesy Goodman Gallery



Gerald Machona, *People From Far Away* (film stills), 2012
Single-channel HD film
12 min 57 sec
Courtesy Goodman Gallery

Serge Alain Nitegeka
Black Subjects

Serge Alain Nitegeka was born in Burundi in 1983. He lives and works in Johannesburg. His work, mainly in sculpture and painting, frequently explores black subjectivity and experience not only in relation to history and politics, but also within the framework of art-historical notions of form and colour. In particular, his asymmetrical wooden sculptures engage the body in space and time, considering the relationships between movement and stasis.

Nitegeka won the Tollman Award for the Visual Arts in 2010 and in the same year was selected for the Dakar Biennale, where he won a Fondation Jean Paul Blachère Prize. He has held solo exhibitions at Marianne Boesky Gallery, New York (2014); Stevenson, Cape Town and Johannesburg (2009, 2012, 2013, 2014); Le Manège Gallery, French Institute, Dakar (2012); and the National Arts Festival Grahamstown (2011). His first US museum exhibition, *Configurations in Black*, is currently at the SCAD Museum of Art, Savannah, GA. Recent group exhibitions include *Venturing Out of the Heart of Darkness* at the Harvey B. Gantt Center for African-American Arts and Culture, Charlotte, NC (2015); *This House*, part of *Nouvelles vagues* at Palais de Tokyo, Paris (2013); *My Joburg* at La Maison Rouge, Paris and the Staatliche Kunstsammlungen, Dresden (2013); and *The Space Between Us* at ifa Galleries, Berlin (2013).

In his exploration of formal and philosophical 'blackness', Nitegeka follows a lineage of art movements that have placed black at the centre of their rationales (Russian Constructivism, Minimalism and Abstract Expressionism), and of artists who worked from within a basic ground of blackness: Malevich whose blacks are 'generative', Rothko whose blacks 'pulsate', Reinhardt who shows 'degrees' of black. The colour black, says Nitegeka, is notoriously unrevealing and uncompromising. It is the colour of the origin of painting—and our own origin. He describes the French expression, that the newborn baby 'sees the day', which means that before the day, we were in the dark. This is to suggest that we come from the dark, that, really, we don't know where we come from and we don't know where we are headed. All we know of blackness is its presence. As we return to ashes, as we return to dust, so we return to black.



Serge Alain Nitegeka, *Black Subjects* (film stills), 2012
Single-channel digital video
6 min 56 sec
Edition of 6
Courtesy Stevenson, Cape Town and Johannesburg



Serge Alain Nitegeka, *Black Subjects III: '... and walk in my shoes'*, 2011
Paint on wood
220 x 116 cm
Courtesy Emile Stipp Collection

Warrick Sony
Marikana Viewpoints

These videos were made from secretly obtained video footage of the incident know as the Marikana Massacre—‘the single most lethal use of force by South African security forces against civilians since 1960.’

This event—on 16 August 2012—was a turning point in the history of post-apartheid South Africa, and a reflection of the reckless attitude the Zuma administration has towards the people of the country. The culture of violence that began at Marikana has seen a crisis in leadership and a worrying decay in democratic principles. (As this text is being written, thousands are marching for a peaceful resolution to xenophobic attacks on foreigners in the Durban area of KwaZulu-Natal.) *Against Civilians* presents an aerial viewpoint during the massacre. *Most of You Will be Listening* is an uncut walk through the twilight of the aftermath, over which we hear the voice of South Africa’s first female national police commissioner, Riah Phiyega, recorded during a lecture to the police after the massacre, in which she quietly congratulates them for their part in the events.

Warrick Sony is a composer, sound designer and audio artist working out of Milestone Studios in Cape Town. He has produced a body of work dating back to the eighties, centred largely around an interest in propaganda and the technologies that repressive regimes adopt to control their populations. He is the founder and sole permanent member of the Kalahari Surfers, a fictional music collective especially active during the mid to late eighties, which has produced politically acute music albums, art projects and live shows. He was one of the first South African musicians to tour in the Eastern Bloc, with concerts in the former Soviet Union and East Germany. During the nineties, his collaborative work included music and a tour of Brazil with Sowetan poet Lesego Rampolokeng, and music/sound design for the Handspring Puppet Company/William Kentridge productions of *Ubu and the Truth Commission* and *Faustus in Africa*, and Kentridge’s film *Johannesburg 2nd Greatest City after Paris*. Recent work includes two video installations for *Ngezinyawo—Migrant Journeys* at the Wits Art Museum, Johannesburg, and the music for *Turbulence*, the South African exhibition in the Red Bull Hangar 7 event in Salzburg.

Sony has performed at three of the Unyazi Electronic Music Festivals. His album *Unoriginal Inhabitants* was released in May 2015. His film scores include *Jazi* (directed by Craig Freimond) and *In My Country* (directed by John Boorman), co-composed with Murray Anderson. Sony runs a digital download music site called *sjambokmusic.com*, which specialises in eclectic South African music. His greatest regret is being passed over as Minister of Disinformation for the first post-apartheid government.



Warrick Sony, *Marikana Viewpoints: Against Civilians* (films stills), 2013/14
Found video with sound design
5 min 26 sec
Courtesy the artist



Warrick Sony, *Marikana Viewpoints: Most of You Will be Listening* (film stills), 2013/14
Found video with sound design
4 min 17 sec
Courtesy the artist

Mark Lewis

Wake Up, This is Joburg

Taxi Drivers

In the shadow of a motorway underpass at the southern edge of inner-city Johannesburg is the Zola binding point, a zone where 600 minibus taxi drivers wait with their vehicles between the morning and evening rush hours. In this unlikely place, a network of traders and service providers has sprung up to cater to the needs of the drivers. Food vendors, mechanics, barbers, taxi washers, candy sellers and hawkers pass through the zone daily, making a meagre but steady living from one of the most important and least regulated industries in the city.

Waste Reclaimers

There are many survivalists in Johannesburg whose labour forms part of a complex informal economy. Of these, few toil harder than the reclaimers: men and (some) women who drag makeshift trolleys across the city in search of recyclable material. Long before sunrise each day, they head to the affluent suburbs to sort through household waste awaiting collection on sidewalks. Then they haul their giant loads of paper, plastic and glass many miles to the city's trash depots where they are paid by the kilogram. The recyclers earn better than most in the informal sector, but the work is brutally hard and exacts a high price from these men and women who live on the precarious edges of society.

Cow Heads

In the bowels of an obsolete inner-city parking garage, men stand around huge chopping blocks wielding axes with which they strip every shred of flesh from hundreds of cow heads. The loosened meat is transported to the taxi ranks and informal markets of the city where it is cooked on open braziers and sold to the passing trade as *s'kop*. The skins, peeled off the heads and then singed and scorched on blazing fires, are used in the dish known as *kwassa kwassa* favoured by West Africans, and the bones and teeth are sent off to ceramics factories. The butchers form part of a vital but largely undocumented network of informal food trade in Johannesburg.

Illegal Miners

'There is enough gold for all of us,' says Philip Pelembe, an informal miner who digs for gold on a mine dump at the city's edge. Like the other *zama zamas* (illegal miners) who work the dumps and abandoned shafts along the reef, his reward after many days might be a pellet of gold dust and mercury. In the shafts, rock is chiselled out by hand and carried to the surface to be pulverised, mixed with mercury and refined with a blowtorch. This dangerous work is often undertaken by illegal migrants from neighbouring countries. They descend hundreds of metres into the unstable tunnels, and upon emerging, sometimes after days underground, are targeted by gangs who rob them or force them back to the shafts. Rescue by police means arrest or deportation. These men eke out a living in perilous conditions from which some do not make it out alive.

Mark Lewis is based in Johannesburg. He started photographing professionally in the early eighties in London, where he worked as a fashion photographer, publishing work in *Face*, *Vogue* and *Interview* magazines, amongst others. More recently he has worked in documentary, with a specific focus on the African continent, freelancing for German and other European publications. He has photographed workers in Swaziland, the city of Mogadishu and ship breakers in Bangladesh. He is currently working with writer Tanya Zack on a ten book series of Johannesburg stories called *Wake Up, This is Joburg*, published by Fourthwall Books. His work has been widely published and exhibited. Recent solo exhibitions include *Wake Up, This is Joburg*, Fourthwall Books, Johannesburg (2014 and 2015), and *The Grande Hotel Beira*, Gallery MOMO, Johannesburg (2013).

These photographs are part of the ten book series, *Wake Up, This is Joburg* by Mark Lewis and Tanya Zack. Published by Fourthwall Books, Johannesburg.

Mark Lewis, S'kop, 2014

Photograph
63.5 x 90 cm
Courtesy the artist

Mark Lewis, Zama Zamas, 2014

Photograph
63.5 x 90 cm
Courtesy the artist



Jo Ractliffe
The Borderlands

Since 2007 my photography has focused on the aftermath of a set of conflicts that converged in Angola in the late twentieth century, and which South Africa was intricately involved in. Alongside Angola's civil war (1975–2002), Namibia's war of liberation (1966–1989) moved across the border into Angola. Known to white South Africans as The Border War, the liberation struggle was fought to gain independence from South African rule.

Following two earlier bodies of work, *The Borderlands* explores the repercussions of South Africa's involvement in the conflict within its own borders. The towns of Pomfret, Schmidtsdrift and Riemvasmaak in the Northern Cape were occupied by the South African Defence Force (SADF) during and after the war, but they also share previous histories of violence and dispossession. The 1913 Natives Land Act regulated, controlled and restricted the movement of South Africans classified as 'non-white', determining where they could live and work. Mass forced removals followed (1960s–1980s), robbing most South Africans of their land, communities, traditions and cultural identities.

After the removals, Riemvasmaak was used for weapons testing and training. Pomfret (a former asbestos mine) and Schmidtsdrift were designated for the accommodation of Angolan and Namibian soldiers who had been recruited into the SADF, fighting against their countrymen in Namibia and Angola. After the war, facing possible reprisals from their governments, these soldiers and their families were relocated to South Africa. Land restitution policy since 1994 has restored Riemvasmaak and Schmidtsdrift to the original inhabitants, but their return has raised complex issues about land, home and belonging. For the Angolan and Namibian veterans who find themselves in a new set of conflicts with local communities and the state, life remains precarious.

Jo Ractliffe's photographs reflect her ongoing preoccupation with the South African landscape and the ways in which it figures in the country's imaginary. Since 2007 her work has focused on the aftermath of the war in Angola, a conflict that South Africa was intricately involved in. Following *Terreno Ocupado* (2008) and *As Terras do Fim do Mundo* (2010), her work *The Borderlands* (2013), looks at spaces within South Africa that were caught up in the mobilisation and aftermath of that war, but also share more complex histories of violence and dispossession during the colonial and apartheid eras.

Ractliffe teaches at the University of the Witwatersrand, Johannesburg where she works with Rory Bester on PhotoFocus, a pedagogy platform for engaging photography across disciplines, histories and experiences. She conducts lectures, workshops and short courses at other institutions in South Africa and abroad, and has initiated a number of independent public and educational projects. In 2010 she was awarded a writing fellowship at the Wits Institute for Social and Economic Research (WISER). In 2011/12 she taught at the Salzburg Summer Academy, and in 2013/4 was a research fellow at the Centre for Curating the Archive at the University of Cape Town. Her book, *As Terras do Fim do Mundo*, was listed as one of the Best Photobooks 2010 at the International Photobook Festival, Kassel.

Ractliffe's recent solo exhibitions are *After War*, Fondation A Stichting, Brussels (2015); *Someone Else's Country*, Peabody Essex Museum, Salem (2014); and *The Borderlands*, Stevenson, Cape Town (2013); her *As Terras Do Fim Do Mundo* travelled to the Museet for Fotokunst, Odense, Denmark (2013); Fotohof, Salzburg, Austria (2012) and the Walther Collection Project Space, New York (2011). She was included in *Time Conflict, Photography*, Tate Modern, London (2014) and *Museum Folkwang, Essen* (2015); *Apartheid and After*, Huis Marseille, Amsterdam (2014); *Transition: Social Landscape*, Recontres d'Arles (2013); *Present Tense*, Fundação Calouste Gulbenkian, Lisbon (2013); *Distance and Desire: Encounters with the African Archive*, Walther Collection, Ulm (2013); *My Joburg*, La Maison Rouge, Paris (2013); *Unstable Territory: Borders and Identity in Contemporary Art*, Centro di Cultura Contemporanea Strozzi, Venice (2013); *Making History*, Museum für Moderne Kunst, Frankfurt (2012); *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, International Center of Photography, New York (2012) and *Museum Africa, Johannesburg* (2014–15); *Topographies de la Guerre*, Le Bal, Paris (2011); *Appropriated Landscapes*, Walther Collection, Neu-Ulm/Burlafingen (2011); and *Figures and Fictions: Contemporary South African Photography*, V&A Museum, London (2011).

Jo Ractliffe
31/201 Battalion Commemoration Service, Platfontein (triptych), 2012
Decommissioned Military Outpost, Schmidtsdrift (triptych), 2012
The Second Slaughter, Riemvasmaak (triptych), 2013
 Hand-printed silver gelatin prints
 Three panels: *Decommissioned...* 45 x 56 cm, *31/201 Battalion...* and *The Second Slaughter...* each 36 x 45 cm
 Courtesy Stevenson, Cape Town and Johannesburg



Angus Gibson *Telling the Truth?*

Next to Nelson Mandela, the Truth and Reconciliation Commission (TRC) is arguably the thing that the world most admires about South Africa's transition to democracy. Since the Apartheid Museum in Johannesburg opened its doors in 2001, it has reserved a space for an exhibit on the TRC. *Telling the Truth?*, commissioned by the museum, occupies the heart of this space. The installation is viewed at the end of a journey through the other exhibits in the museum—which present a chronology of the rise and fall of apartheid—when the visitor is both physically and emotionally tired from what they have looked at. Viewing it is like visiting the TRC but witnessing only a fragment of the whole. In this fragment we get a sense of the epic nature of the undertaking, even though we can ascertain no beginning, no fixed end and no coherent order of events.

With a few exceptions, all the images were recorded during the amnesty hearings of the TRC. (Amnesty was granted for politically motivated human rights abuses, provided the perpetrators confessed to their crimes.) On one screen is a person testifying. On the other two screens are texts and images that speak to what we are hearing from the victim, the perpetrator or those listening to the testimony. We are watching conversations or confrontations as though we have entered the room, as though it were possible to witness the telling, understand its import, and judge its terrible truth in the light of history.

Angus Gibson was a founding member of Free Filmmakers, a co-operative established in 1985 to create a relevant South African cinema. He joined the Junction Avenue Theatre Company in 1986 to workshop *Sophiatown*, a play about the destruction by the apartheid government of a mixed-race suburb in Johannesburg. With William Kentridge, he directed and edited *Freedom Square* and *Back of the Moon* for BBC Channel 4, and went on to edit Kentridge's early films. In 1992 he directed *7 Up South Africa*, documenting the lives and opinions of young South Africans. This won *The Star Tonight* Award for Best Feature Documentary. In 1994, he co-directed with Jo Menell the authorised biography, *Mandela, Son of Africa, Father of a Nation*, nominated for an Oscar and winning the Amnesty International Media Spotlight Award and the Pare Lorentz Award.

In 1997, he developed and co-directed the award-winning television youth drama series, *Yizo Yizo*, with Teboho Mahlatsi. His other projects include an installation for Hilton Judin's exhibition, *Blank*, on the history of apartheid architecture; *14 Up South Africa*, which won the Avanti Award for Best Feature Documentary; audio-visual installations for the Apartheid Museum, Johannesburg; and audio-visual elements for the Hector Pieterse Museum. Gibson was head of development and a director on the last series of *Yizo Yizo*, directed four of the *Heartlines* series, produced *Zone 14*, and, with Miguel Salazar, directed *La Toma*, a feature documentary in Colombia. He is a producer on the daily television drama *Isibaya* and directed *28 Up South Africa* in 2013 with Jemma Jupp for Al Jazeera and ITV (nominated for a BAFTA). He designed *Telling the Truth?*, a permanent installation on South Africa's Truth and Reconciliation Commission for the Apartheid Museum. He is a director of The Bomb Shelter film company, along with Desirée Markgraaff, Teboho Mahlatsi and Isaac Shongwe.

Angus Gibson, *Telling the Truth?* (film stills), 2015

Soundtrack with 3 videos

34 min

Researcher: Gail Behrmann

Producer: Harriet Perlman

Editor: Jeremy Briers

Audiovisual systems design: Gavin Olivier

Produced by: The Bomb Shelter

Archive material: SABC, Mark Kaplan

Photographs: Jillian Edelstein; Eli Weinberg Collection: RIM/JWC/Mayibuye Archives;

Drum Archive: Africa Media Online; John Hrusa/*Sunday Times*: PictureNET Africa;

Henner Frankenfeld: PictureNET Africa; Lebohang Bocibo; Gille de Vlieg: Africa Media

Online; Mtimkhulu family; Ndwandwe family; Jim McLagan: *Cape Argus*

Courtesy Apartheid Museum

16 April 1996, East London, second day of TRC. Alex Boraine, Singqokwana Ernest Malgas, Archbishop Emeritus Mpilo Desmond Tutu.

© SABC



Rivonia Treason Trial
1964

On 9 October 1963, the Rivonia Treason Trial commenced at the Supreme Court in Pretoria, with Justice De Wet presiding. The defence agreed that Nelson Mandela should make a carefully prepared speech. The sound recording included in the exhibition is an excerpt from Mandela's four hour speech from the dock delivered on 20 April 1964. His lawyers, particularly Advocate George Bizos, urged that the final line be amended from 'I am prepared to die' to '*if needs be*, I am prepared to die'. On 12 June 1964, Justice De Wet handed down the sentence of life imprisonment instead of death by hanging.

Sound recording
55 sec
Producer: Angus Gibson for The Bomb Shelter
Researcher: Gail Behrmann
Courtesy Apartheid Museum, © National Archives of South Africa, with thanks to the British Library for transferring the proceedings of 20 April 1964 from the original Dictabelt dubbings

I have cherished the ideal
of a democratic society
where all people live
together in harmony and
equal opportunity.

The Curators

The curators wish to thank the artists and their galleries, without whom this exhibition would not have been possible.

Jeremy Rose formed Mashabane Rose Associates cc (MRA) with Phil Mashabane in 1996. Rose has been principal architect on several museum, heritage, and public art projects, including the Mandela Capture Site Museum; the *Mandela Cell* sculpture; Freedom Park Museum; *Nelson Mandela—'Prisoner to President'*, Paris, Goodman Gallery Cape; the Mandela House Visitors' Centre; the Hector Pieterse Memorial and Museum; the Apartheid Museum; Liliesleaf Liberation Centre, Rivonia; the Origins Centre Wits University; the Mandela Capture Site public sculpture (with artist Marco Cianfanelli); *Moving into Dance*, Newtown; the Oprah Winfrey Leadership Academy for Girls; and the University of Johannesburg Arts Centre. MRA was the 26th Sophia Grey Memorial Laureate, was shortlisted for the World Architecture Festival (Barcelona) culture category for Freedom Park Museum, and won commendation from the World Architecture Festival (Barcelona) for the Freedom Park Memorial. MRA won the Institute of South African Architects Award of Merit for Liliesleaf Liberation Centre, the Pretoria Institute of Architects Award of Merit for Freedom Park, the Cube Award for Public Space for the Hector Pieterse Memorial and Museum, the Institute of South African Architects Award of Excellence for the Apartheid Museum and the Grand Prix Loerie Award for the Apartheid Museum.

Christopher Till began his career as Director of the National Gallery of Zimbabwe before serving as Director of the Johannesburg Art Gallery from 1983 to 1991. During his tenure he was responsible for several groundbreaking exhibitions, including *The Neglected Tradition: Towards a New History of South African Art*, secured the Brenthurst Collection of African Art, and commissioned several major sculptures for the collection. As Director of Culture for the City of Johannesburg, he established the city's first cultural office and helped with the formation of arts and culture policy. He was responsible for establishing the Johannesburg Biennale in 1995 and the Johannesburg Arts Alive International Festival in 1992, and for the re-building of the Civic Theatre (now Joburg Theatre). He was also a seminal roleplayer in the redevelopment of the Newtown Cultural Precinct. He is a founding board member of the International Council of Museums Fine Art Committee, Chairman of the Cape Town Triennial Organising Committee, and an executive committee member of the National Arts Festival, in which capacity he was responsible for the fine art component of the festival and the Standard Bank Young Artist Award. He has served on selection panels for the Sasol New Signatures Award and the Valparaiso, São Paulo, Abidjan, Ivory Coast and Venice biennales. He is Director of the Apartheid Museum in Johannesburg and the Gold of Africa Museum in Cape Town, in both of which he has organised exhibitions on Nelson Mandela, Steve Biko, Oliver Tambo and the Women's March. Till is also the principal driver in the development of the *Mandela Capture Site* in Howick, KwaZulu-Natal and is currently directing the planning and development of the new Javett Art Gallery and Museum at the University of Pretoria.

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