

ARTS LOUNGE AFRICA

www.ru.ac.za/artsof africa

ARTS LOUNGE AFRICA is a platform for live art, installations, screenings and conversations with artists, curators and writers. It is organised by the *Arts of Africa and Global Souths* research team at Rhodes University in Makhanda, South Africa.

For the 2019 National Arts Festival, Arts Lounge Africa presents a series of talks and performances, as well as the exhibition *Thania Petersen: Between land and a raised foot* curated by Ruth Simbao.

Between land and a raised foot

RAW Spot Gallery and the Monument Basement: Open daily: 09:00–17:00

Public art installation on the Monument Mountainside: Open day and night

See NAF Programme: *Visual & Performance Art* p.71 and *Public Art* p.46

The Arts Lounge: Art talks and live art

Saturday 29th June to Monday 1st July, 14:00–16:00

Coffee and snacks will be available from 29th June to 1st July.

All activities are free.

Arts Lounge and RAW SPOT Gallery: 5 Rhodes Avenue (corner of Lucas Avenue)

Photographs and videos of the events will be posted on the Arts Lounge Africa Facebook page:

www.facebook.com/groups/artsloungeafrica



LIVE ART

Saturday 29th June

14:00 – 14:30 *Kwathi Kaloku Ngantsomi*

VIWE MADINDA

(Meet outside the RAW Spot Gallery)

14:00 – 14:30 *Summoned from Luzari*

KRESIAH MUKWAZHI

(Meet outside the RAW Spot Gallery)

ARTS LOUNGE SCHEDULE

SATURDAY 29 June	
14:00 – 14:30	Performance: VIWE MADINDA (meet at RAW Spot)
14:30 – 16:00	<p>In conversation with GABRIELLE GOLIATH and THANIA PETERSEN: Spirituality Healing Movement</p> <p>Goliath is the Standard Bank Young Artist Award Winner and Petersen is a Cape Town-based artist.</p> <p>Chaired by Gladys Kalichini and Binjun Hu</p> <p>(Meet at the Arts Lounge)</p>
SUNDAY 30 JUNE	
14:00 – 14:30	Performance: KRESIAH MUKWAZHI (meet at RAW Spot)
14:30 – 16:00	<p>In conversation with KRESIAH MUKWAZHI and VIWE MADINDA: Live Art</p> <p>Mukwazhi is a Harare-based artist and Madinda is a Makhanda-based artist.</p> <p>Chaired by Lifang Zhang and Barnabas Muvhuti</p> <p>(Meet at the Arts Lounge)</p>
MONDAY 1 JULY	
14:00 – 15:30	<p>In conversation with JAMES WEBB, on Séances, Signals and Citation</p> <p>Webb is an artist and the curator of the NAF Music programme</p> <p>Chaired by Aaron Samuel Mulenga and Ganiyu Jimoh</p> <p>(Meet at Arts Lounge)</p>

Arts of Africa and Global Souths

Arts of Africa and Global Souths is an interdisciplinary research programme, focusing on the ways in which scholarly and artistic production that engages with the cultural, social and political pulse of contemporary societies can reshape structures of knowledge, power and social space as acts of decoloniality. Initiating, formulating and driving knowledge from the African continent and the global south, this research programme works with collaborators to situate the south at the forefront of contemporary scholarship and shift the centre of gravity of the global academy.

Our programme began as a small team in 2011, and currently comprises a National Research Foundation SARChI Chair in *Geopolitics and the Arts of Africa*, and a Mellon-funded programme *Publishing and Research of the South: Positioning Africa* (PROSPA). We run a publishing workshop in a different African country each year, and host the *Residencies for Artists and Writers* (RAW) programme. PROSPA participates in a publishing consortium for the international journal, *African Arts*, and in 2017 launched Art POWA network – a writing and publishing support network for Africa-based scholars/ writers /thinkers. In 2018, we opened the RAW SPOT Gallery and the new Arts Lounge space on Rhodes University campus.

Participants of the 2019 *Arts of Africa and Global Souths* research team include the Research Chair (Prof Ruth Simbao), Postdoctoral Fellow (Dr Jimoh Ganiyu), Postgraduate Students (Aaron Mulenga, Andrew Mulenga, Barnabas Ticha Muvhuti, Binjun Hu, Brunn Kramer, Claire Nalukenge, Gladys Kalichini, Lifang Zhang, Wallen Mapondera, Viwe Madinda, Jodie Pather, Aadila Chand), Resident Artists (Kreshiah Mukwazhi and Thania Petersen), and visiting artists (Gabrielle Goliath and James Webb).



Arts of Africa and Global Souths research team (2019)



Arts of Africa and Global Souths research team (2018)

Biographies of Arts Lounge Africa 2019 Participants

Aadila Chand, born in 1996, is from Johannesburg. She has been in Makhanda (formerly Grahamstown) for five years now and is pursuing her final year in a Bachelor of Fine Art with the NRF/DST SARChI Chair in Geopolitics and the Arts of Africa, Arts of Africa and Global Souths research programme at the Fine Art Department of Rhodes University. Her major research interest includes the study of nature, looking closely at nature's complexities and intricacies from a microscopic as well as topographic/ macroscopic point of view. This vision explores the notion of unconventional art forms and also challenges the constructs of what constitutes art in visual culture. She also aims at using these visual representations to realise new scales of the world and thus bring forth new perspectives on how one views the world. This study also looks into the way human activities interfere and change the way these earthly systems work. Her art practice discusses the binary of order versus chaos as an extended metaphor for the artificial world created by man versus the natural world. The medium she uses articulates this directly, using recycled and found materials integrated with organic matter (such as plants, mould and fungi). Some of Aadila's previous works have been exhibited at various events, including the National Arts Festival (Student Exhibition) and Back Talk Womxn's Day exhibition. She has been involved in other informal student coordinated events, co-curating as well as exhibiting her own works. Aadila also dabbles in many creative side projects, including freelance design work, photography, ceramics, poetry events, jewellery-making and art lessons for children.

Aaron Samuel Mulenga is a Master of Fine Art candidate at Rhodes University. He is a sculptor whose work is expressed in a number of mediums such as bronze, photography, painting and drawing. His research focuses on issues related to identity and spirituality, in particular the process of understanding God (more specifically the Holy Trinity) through an Afrocentric lens. His work also interrogates notions of power and how imagery can be used to shift perceived notions of power. Through his artwork, he interrogates the visual depiction of God in Christianity and seeks new ways of reimagining how such a depiction can be expanded.

Barnabas Ticha Muvhuti is a PhD student in Art History at Rhodes University with the NRF/DST SARChI Chair in Geopolitics and the Arts of Africa, Arts of Africa and Global Souths research programme. His research focuses on the neglected or forgotten black modern art teachers in Zimbabwe. He is also interested in the work of Zimbabwe-born contemporary artists. Ticha has a Master of Philosophy

in Ancient Cultures from Stellenbosch University, a Bachelor of Arts Honours in Curatorship Studies from the University of Cape Town, and a Bachelor of Arts Honours in Archaeology from Midlands State University in Zimbabwe. He has worked as a gallery assistant at the AVA Gallery in Cape Town, and as a research assistant and project manager at the Centre for Curating the Archive at the University of Cape Town, where he was involved in several projects. He is also part of the Refugees In Towns research team at Tufts University in the USA.

Binjun Hu is a PhD Candidate with the NRF/DST SARCHI Chair in Geopolitics and the Arts of Africa, Arts of Africa and Global Souths research programme at Rhodes University. Binjun has worked as a freelance curator, translator, educator and mining inspector across different industries. In 2013, she co-founded the Southern Africa Chinese Visual Art Association which focuses on cross-cultural events between local Chinese artists and African artists. She received her MA in Heritage Studies at Wits University. Her research interests include geopolitics and visual art representation of the Chinese in South Africa, and the role of visual art in the South African mining industry.

Brunn Kramer is a multidisciplinary artist who graduated in 2017 at Nelson Mandela University in Fine Art (Painting). He was one of the top 100 artists in the Sasol New Signatures Art competition in 2016 and 2017 and has participated in numerous group exhibitions. He is currently pursuing his master's degree in Curatorial Studies at Rhodes University and his research explores the notion of "objecthood" and authorship with specific relation to prison rehabilitation craft objects and contraband inside of prisons in the Eastern Cape. He is also looking at the "reimagination of prison objects" through the recontextualisation of these objects in relation to place.

Claire Nalukenge is a PhD Candidate in Art History with the NRF/DST SARCHI Chair in Geopolitics and the Arts of Africa, Arts of Africa and Global Souths research programme at Rhodes University. Her research project is titled *Mubende Hill cultural site: Cultural objects and their related spiritual, ritual and medicinal local ways of knowing*. She obtained a bachelor's degree in Industrial and Fine Arts (BIFA) and an MA (Fine Art) from Makerere University in Uganda. During her MA, her major interest was on Buganda culture, as reflected in the topic of her thesis: *Art and the Ngeye Totem: Constructing the Ngeye Clan Identity beyond Home Space*. In this research, she drew inspiration from the Ngeye totem and the duties of the Ngeye clan members towards the Kabaka to generate fibre art as signifiers of cultural identity beyond the home space. Her research interests are culture and identity.

Gabrielle Goliath, born in Kimberley in 1983, and currently living in South Africa, situates her practice within contexts marked by the traces, disparities and as-of-yet unreconciled traumas of colonialism and apartheid, as well as socially entrenched structures of patriarchal power and rape-culture. Enabling opportunities for affective, relational encounters, she seeks to resist the violence through which black, brown, feminine, queer and vulnerable bodies are routinely fixed through forms of representation. Goliath has exhibited widely, most recently in the *Future Generation Art Prize*, Pinchuk Art Centre, Kiev; *Conversations in Gondwana*, São Paulo Cultural Center, São Paulo; *Kubatana – An Exhibition with Contemporary African Artists*, Vestfossen Kunstlaboratorium, Norway; *Verbo Performance Art Festival*, São Paulo, and the Palais de Tokyo's *Do Disturb Festival*, Paris. She has won a number of awards, including a Future Generation Art Prize/Special Prize (2019), the prestigious Standard Bank Young Artist Award (2019), as well as the Institute Français, Afriqueen Créations Prize at the Bamako Biennale (2017). Her work features in numerous public and private collections, including the Tate Modern, the Iziko South African National Gallery, Johannesburg Art Gallery, and the Wits Art Museum. Goliath is currently a PhD candidate with the Institute for Creative Arts at the University of Cape Town, South Africa.

Ganiyu Jimoh is a Research Associate with the NRF/DST SARCHI research programme in Geopolitics and the Arts of Africa at the Fine Art Department, Rhodes University. He is a cartoonist and a scholar of cartoons with local and international exhibition appearances on socio-political cartoons. Ganiyu, also known as JIMGA (his cartoon signature), has a PhD from the University of Lagos, Nigeria, specialising in African Visual Culture and Politics, with focus on African political cartoons. He received the prestigious University of Lagos Best Researcher Award in Arts and Humanities categories in 2011. He also won a grant to do part of his PhD research at the African Studies Centre and Special Cartoon Collection Unit, Michigan State University, USA in 2015. He currently teaches Graphics Design and Art History at the department of Creative Arts, University of Lagos, Nigeria. Ganiyu is also the Secretary of the Cartoonists Association of Nigeria (CARTAN).

Gladys Melina Kalichini is a contemporary visual artist and researcher from Lusaka, Zambia. She is at present a PhD candidate at Rhodes University in South Africa and a member of the SARCHI research group *Geopolitics and the Arts of Africa*. Her research focuses on three main broad topics, namely, marginalisation, colonial historic figures/individuals, and memory. Kalichini's work manifests largely in two-dimensional mediums including painting, digital work and

installations.

Jodie Pather was born on 14 March 1996, and obtained her BA at the University currently known as Rhodes in 2018. She is currently pursuing her honours degree in Art History at the University currently known as Rhodes with the NRF/DST SARChI Chair in Geopolitics and the Arts of Africa, Arts of Africa and Global Souths research programme. She is also part of the research team, Art on Our Mind. Her research interests include Black Feminisms in the African context, tracing the roots of eco-feminism and the values of Black feminism in community arts-based projects.

James Webb is an interdisciplinary, conceptual artist whose work ranges from site-specific interventions in public spaces to large-scale installations in galleries and museums. Informed by his studies in advertising, comparative religion, and theatre, he often makes use of ellipsis, displacement, and *détournement* to explore the nature of belief and the dynamics of communication in our contemporary world. Webb's practice employs a variety of media including audio, installation and text, referencing aspects of the conceptualist and minimalist traditions. Recent solo presentations include the Art Institute of Chicago, United States of America, 2018; Norrtälje Konsthall, Norrtälje, Sweden, 2018; Galerie Imane Farès, Paris, France, 2016; Yorkshire Sculpture Park, Wakefield, United Kingdom, 2016; Hordaland Kunstsenter, Bergen, Norway, 2015; blank projects, Cape Town, South Africa, 2014; CentroCentro, Madrid, Spain, 2013; Johannesburg Art Gallery, Johannesburg, South Africa, 2012; and MAC, Birmingham, United Kingdom, 2010. Major group exhibitions include the 13th Biennial of Dakar (2018), 4th Prospect Triennial of New Orleans (2017), Documenta 14 (2017), 13th Biennial of Sharjah (2017), 12th Bienal de la Habana (2015), 55th Biennale di Venezia (2013), the 3rd Marrakech Biennale (2009), the 2009 Melbourne International Arts Festival and the 8th Biennale d'Art Contemporain de Lyon (2007). Other notable group shows include spaces such as Wanås Konst and Historiska, Sweden; MAXXI Roma, Italy; Darat al Funun, Jordan; Théâtre Graslin, France; and Tate Modern, London. In 2008 he curated "Fear of the Known, a festival of extreme listening," featuring international sound artists in Cape Town, Stellenbosch, and Johannesburg.

Kresiah Mukwazhi was born in Harare, Zimbabwe, 1992. She is a graduate of the National Gallery of Zimbabwe Visual Art School (known today as the National Gallery School of Visual Art and Design) and the Market Photo Workshop in South Africa. Mukwazhi is a multidisciplinary artist whose artistic practice draws on personal experiences and observations of gender-based violence, exploitation

and abuse. She uses women's undergarments in her practice and makes use of the material's associative power to reference feelings of objectification and symbolic resistance. Her performative practice is characterised by public perceptions in spaces occupied by women. Recent exhibitions include *Bedroom Interview* at SMAC Gallery in Cape Town, 2018, *Not The Usual Suspects* at Iziko Museums in Cape Town, 2018 and *Legitimate Expectations* at the Market Photo Workshop in Johannesburg, 2018. She also recently completed a six week residency at Nafasi Art Space in Dar es Salaam and participated in a Live Art workshop facilitated by the Institute of Creative Arts in Cape Town, both supported by ProHelvetia.

Lifang Zhang received her master's degree in 2017 from the Department of Asian and African Languages & Literatures at Peking University, with a focus on contemporary South African literature. She is currently pursuing her master's in Art History at Rhodes University with the NRF/DST SARChI Chair in Geopolitics and the Arts of Africa, Arts of Africa and Global Souths research programme. Her research interests include: cultural contexts of China–Africa relationships, interactions between works of literature and the visual arts, and contemporary arts of Africa, especially those that involve historical narrative

Ruth Simbao is the National Research Foundation SARChI Chair in Geopolitics and the Arts of Africa and a Professor in the Fine Art Department at Rhodes University, South Africa. She runs the Arts of Africa and Global Souths research programme, and launched the Art POWA network (www.ru.ac.za/artpowa) in 2017. She received her PhD from Harvard University's Department of History of Art and Architecture in 2008, and was an American Council of Learned Societies (ACLS) postdoctoral fellow as part of the Humanities in Africa programme in 2010. In 2002 she received a Harvard University Teaching Award as a Teaching Fellow, and was the recipient of the Vice-Chancellor's Distinguished Research Award at Rhodes University in 2009. Her recent research interests include: contemporary art with a particular focus on Africa; the geopolitics of art and society; geopolitics in relation to biennialisation; 'strategic southernness' and the global south; theories of 'place'; contra-flow diasporas; cosmopolitanism, redefinitions of 'the local', the power of small spaces, modest gestures, *faux pas* and failures; artists' responses to xenophobia; Africa–China relations and the arts; contemporary cultural festivals and globalisation; performance theory and site-situational art; a geopolitics of knowledge; sideways learning as a form of decoloniality; and the orientation of discourse. Recent curatorial projects include: the special project at the Cape Town Art Fair curated with Azu Nwagbogu (2016), *SLIP: Mbali Khoza and*

Igshaan Adams (2014); the performance art programme *BLIND SPOT* at the National Arts Festival (2014) that featured Mohau Modisakeng, Sikhumbuzo Makandula, Mbali Khoza, Igshaan Adams, Joseph Coetzee, Simone Heymans, Chiro Nott and Ivy Kulundu-Gotz; and *Making Way: Contemporary Art from South Africa and China* at the Standard Bank Gallery in Johannesburg (2013) and the National Arts Festival in Grahamstown (2012) (www.makingway.co.za). Simbao has presented her research in South Africa, Zambia, Zimbabwe, Ghana, Jamaica, China, New Zealand, Poland, Canada, the USA, France and Australia, and her work has been translated into Spanish, Portuguese, Danish and Finnish. In 2016 Simbao joined the editorial consortium of the *African Arts* journal that is associated with UCLA and distributed by MIT Press. (r.simbao@ru.ac.za)

Thania Petersen is a multidisciplinary artist whose discourses focus on photographic 'self-portraits', installations and multisensory based performance. A direct descendant of Tuan Guru (an Indonesian Prince in the late 1700s, brought to South Africa by the Dutch as a political exile), Petersen explores the universal themes of personal and historical identities by reconstructing herself in various guises, often invoking 'what remains from our ancestors rituals and history in our lives today'. From an intensely personal perspective as an Indonesian 'Malay' woman and mother, Petersen adopts a breadth and diversity of theatrical personas – from a mythological queen to a botanical goddess – to various personal reflections of her childhood growing up as a girl in a secular Muslim society. Her reference points include the history of African colonial imperialism, contemporary westernised consumer culture, her deeply personal Cape Malay heritage, and the legends and myths of Sufi Islamic religious ceremonies. Having studied at Central Saint Martin's College of Art in London from 2001 to 2003, Petersen trained in both Zimbabwe (2004) and a year later in South Korea (with renowned Korean ceramist Hwang Yea Sook), she subsequently participated in the South Korean Ceramic Biennale that same year. From 2000 to 2007 Petersen remained the resident painter of props and costumes for the London based Yaa Asantewa Arts Group at the Notting Hill Carnival, before settling back in Cape Town full time. In 2015 Thania featured with Brundyn+ at the Cape Town Art Fair and with the AVA at Johannesburg Art Fair. *I AM ROYAL* marked her first solo exhibition at the AVA Gallery in August this year. This year sees her participate in various exhibitions, including *Studio* at the Iziko South African National Gallery and a highly anticipated first solo presentation at Everard Read, Cape Town.

Viwe Madinda: Born and raised in Makhanda/eRhini, Viwe Madinda is an emerging artist currently moulding and exploring her craft at Rhodes University

studying towards a Bachelor of Fine Art Degree, fourth year: Honours. She engages with sci-fi and avant garde methods to narrate her interest and experience in dreams and folklore, which guides her research in indigenous epistemologies and creative practices. Viwe has a background in printmaking and is also skilled in painting, photography, sculpture and installation, and her evolving body of work is immersed in a realm of afro-futurism, dreams, spirituality and folklore, where she implements symbolism via performance and performative gestures. Viwe aims for her research on indigenous knowledge not just to be a contribution to decolonial studies but also to propose routes that move beyond just critiquing and writing. Her creative practice conveys themes on cultural and creative practices to express African spirituality and culture, which she believes is principal to identity, and incorporates references from perspectives by black South African authors, scholars and creatives that inspire her work, including, Samuel Edward Krune Mqhayi, Willian Wellington Gqoba and Vusamazulu Credo Mutwa. In 2018 Viwe took part in a number of creative activities, such as the Rhodes Student Exhibition during the National Arts festival. She was also selected to perform at the launch exhibition for the African Feminisms conference, which was a response to *The Mute Always Speak: (Re) imagining and re-imaging feminist futures* by Dr Nthabiseng Motsemme, curated by Sharlene Khan and Zodwa Skeyi-Tutani. She was also part of a collective of 3rd year Fine Art students that collaborated and curated the *Caterpillar* exhibition at Rhodes, which referenced each student's visual portfolio and journey as emerging artists. She has also worked for the National Arts Festival as a gallery assistant (2016–2018), and is now part of the NRF/DST SARCHI Chair in Geopolitics and the Arts of Africa, Arts of Africa and Global Souths research programme (2019).

Wallen Mapondera is an MFA candidate at Rhodes University. He is a conceptual artist known for his powerful use of animal symbolism, and works with a variety of mediums, including painting, sculpture, installation and performance. Mapondera works with various symbolic and functional materials such as fabric and cardboard, and through assemblage he brings objects together to transfigure commonplace, mundane materials into new, and unfamiliar forms. His work is deeply informed by Zimbabwe's political and economic development.