

# ARTS LOUNGE AFRICA

CONVERSATIONS  
SCREENINGS  
LIVE ART

SATURDAY 30 JUNE TO  
WEDNESDAY 4 JULY  
14H00 TO 16H00

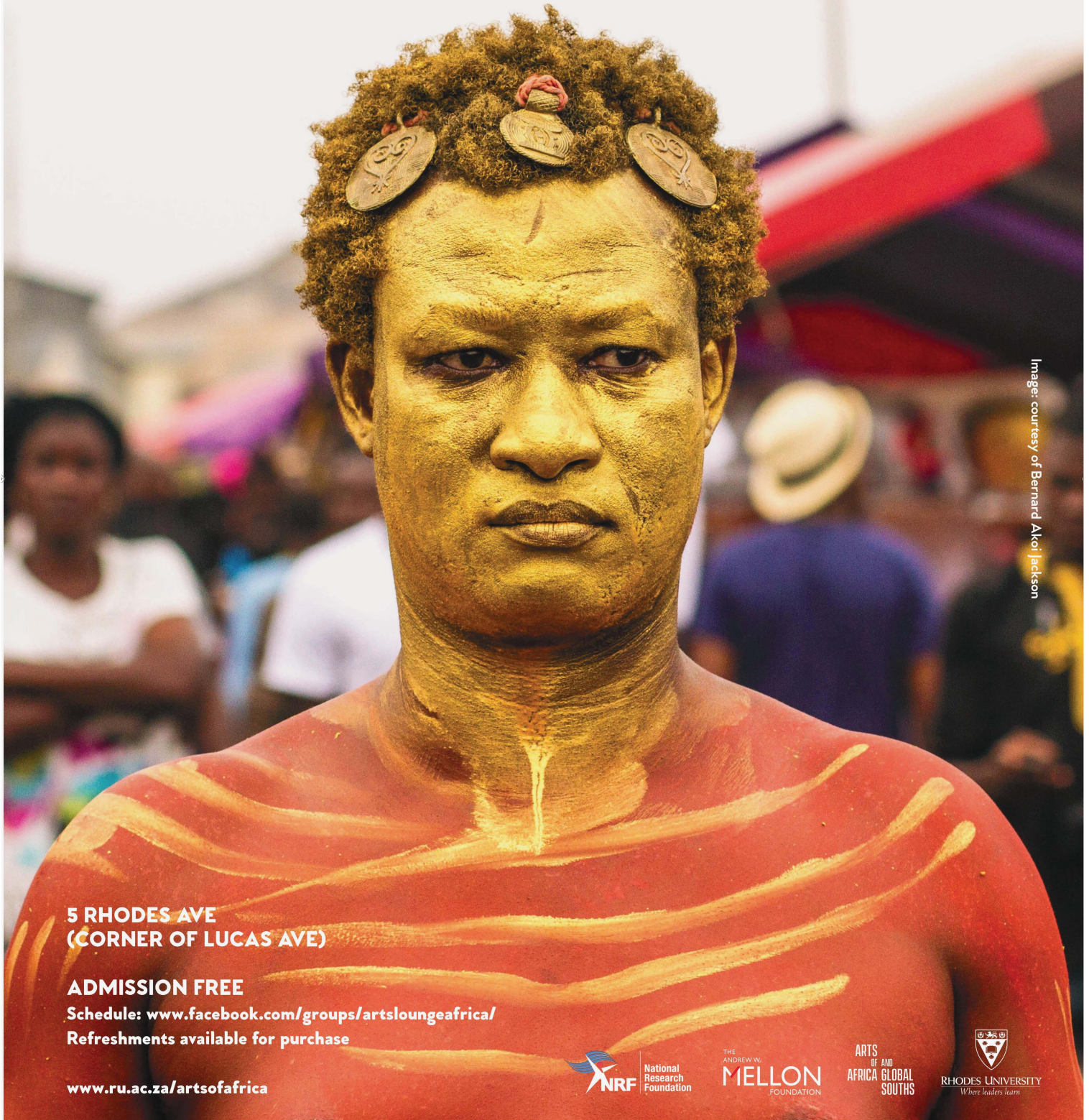


Image: courtesy of Bernard Akoi Jackson

5 RHODES AVE  
(CORNER OF LUCAS AVE)

ADMISSION FREE

Schedule: [www.facebook.com/groups/artsloungeafrica/](https://www.facebook.com/groups/artsloungeafrica/)  
Refreshments available for purchase

[www.ru.ac.za/artsof africa](http://www.ru.ac.za/artsof africa)



National  
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ARTS  
OF AND  
AFRICA GLOBAL  
SOUTHS



**The National Arts Festival Fringe**  
Grahamstown ● 28 June - 8 July 2018





# ARTS LOUNGE AFRICA

**ARTS LOUNGE AFRICA** is a platform for various arts activities and events, hosted by the *Arts of Africa and Global Souths* research team at Rhodes University ([www.ru.ac.za/artsofafrica](http://www.ru.ac.za/artsofafrica)).

For the 2018 National Arts Festival, Arts Lounge Africa presents a series of talks, screenings and performances, as well as the group exhibition, *Converge*, curated by Brünn Kramer and Ruth Simbao.

## ***Converge* exhibition at the RAW SPOT Gallery**

Thursday 28th June to Sunday 8th July, 9:00-17:00

## **The Arts Lounge: talks, screenings and performances**

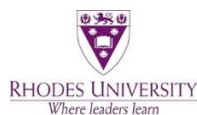
Saturday 30th June to Wednesday 4th July, 14:00-16:00

Gluhwein, coffee, tea and snacks will be available for purchase during the Arts Lounge hours from June 30 to July 4.

All activities are free.

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

Photographs of the events will be posted on the Arts Lounge Africa Facebook page:  
[www.facebook.com/groups/artsloungeafrica](https://www.facebook.com/groups/artsloungeafrica)



# PERFORMANCES

Meet at the **Raw Spot Gallery** for all performances (5 Rhodes Ave)

**Saturday 30th June, 14:00-15:00**

**BERNARD AKOI-JACKSON**

On Dictation Dictatorship And Other Extreme Tropes Of Governance Authority  
1<sup>st</sup> Crusade  
Remote Proximity In The Stead of Site-Specificity. (Writing Lines. Doing Time).

**Sunday 1st July, 14:00 -14:30**

**AFRICAN SOCIAL SCULPTURE COOPERATIVE**

E-waste Funeral

**Tuesday 3rd July 14:00 - 14:30**

**SAMKELA STAMPER**

Becoming the Archive

**Wednesday 4th July 14:00 - 14:30**

**AKISSI BEUKMAN**

Speaking Sound

# EXHIBITION WALKABOUT WITH CURATORS

**Monday 2nd July 14:00 – 15:00**

Brünn Kramer and Ruth Simbao.

Some artists will also be present.

# ARTS LOUNGE SCHEDULE

SATURDAY 30 June	
14:00 – 15:00	<b>PERFORMANCE: BERNARD AKOI-JACKSON</b> (meet at RAW SPOT Gallery)
15:00 – 16:00	<b>IN CONVERSATION WITH IGSHAAN ADAMS</b> (Standard Bank Young Artist Award Winner) Chaired by Andrew Mulenga (Lounge)
SUNDAY 1 JULY	
14:00 – 14:30	<b>PERFORMANCE: AFRICAN SOCIAL SCULPTURE COOPERATIVE</b> (meet at RAW SPOT Gallery). This performance will be a procession. Please wear walking shoes.
14:30 – 16:00	<b>IN CONVERSATION WITH THE AFRICAN SOCIAL SCULPTURE COOPERATIVE</b> Aaron Samuel Mulenga, Dylan McGarry, Rachel Baasch and Sary Mwaba (Lounge)
MONDAY 2 JULY	
14:00 – 15:00	<b>EXHIBITION WALKABOUT WITH CURATORS</b> Curators: Brün Kramer and Ruth Simbao Some artists will also be present (RAW SPOT Gallery)
15:00 – 16:00	<b>SCREENING: JELILI ATIKU</b> Chaired by Stephen Folárànmí (Lounge)
TUESDAY 3 JULY	
14:00 – 14:30	<b>PERFORMANCE: SAMKELA STAMPER</b> (meet at RAW SPOT Gallery)
14:30 – 16:00	<b>IN CONVERSATION WITH WALLEN MAPONDERA AND MOFFAT TAKADIWA</b> Chaired by Lifang Zhang and Barnabas Muvhuti (Lounge)
WEDNESDAY 4 JULY	
14:00 – 14:30	<b>PERFORMANCE: AKISSI BEUKMAN</b> (meet at RAW SPOT Gallery)
14:30 – 16:00	<b>IN CONVERSATION WITH BERNARD AKOI-JACKSON</b> Chaired by Ruth Simbao (Lounge)

# 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. This year we opened the RAW SPOT Gallery and the new Arts Lounge space on Rhodes University campus.

Participants of the 2018 *Arts of Africa and Global Souths* research team include the Research Chair (Prof Ruth Simbao), Research Associates (Dr Amanda Tumusiime, Dr Angelo Kakande, Dr Jimoh Ganiyu, Dr Nadine Siegert, Dr Veronica Tello, Dr Cheng Ying), Postdoctoral Fellows (Dr Stephen Folaranmi, Dr Angelo Kakande), Postgraduate Students (Aaron Mulenga, Andrew Mulenga, Brunn Kramer, Gladys Kalichini, Lifang Zhang, Natasha Bezuidenhout, Sary Mwaba, Barnabas Ticha Muvhuti, Wallen Mapondera, Akissi Beukman), Resident Artists (Professor Adepeju Layiwola and Moffat Takadiwa), Resident Writers (Dr Patrick Oloko and Dr Nadine Siegert), and various visitors and collaborators.



*Arts of Africa and Global Souths research team (2018)*

# Biographies of Arts Lounge Africa 2018 Participants

**Aaron Samuel Mulenga** is an MFA 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 re-imagining how such a depiction can be expanded.

**Akissi Beukman** is an artist practising in both Grahamstown and Pretoria. She specializes in poetry, performance art, sound experimental art and painting. She is heavily influenced by notions of performativity in terms of gender and race and the politics that surround and influence her body. Her work, in more detail, is an ode to the subaltern's voice. She works with colloquiality and volatility, symbolizing the silencing and warping of the subaltern's voice (her own voice). She hopes to start a project involving sound and expression and creating an experimental sound library as a collection of accessible voices from those most unheard.

**Andrew Mulenga** is an emerging art historian and award-winning freelance arts journalist whose primary interest is to document the contemporary art scene of his home country Zambia. He holds an MA in Art History from Rhodes University (Andrew Mellon scholarship 2014-2015) and is currently a PhD candidate as part of the NRF South African Research Chairs Initiative *Geopolitics and the Arts of Africa*. He is the 2012 CNN Multi-choice African Journalist of the Year for Art & Culture and a 2014 recipient of the Media Institute of Southern Africa award for arts journalism. Mulenga has also presented research papers on art in Zambia at several international conferences. He is a regular arts blogger. Follow: [andrewmulenga.blogspot.com](http://andrewmulenga.blogspot.com)

**Barnabas Ticha Muvhuti** is a PhD student in Art History at Rhodes University, with the SARChI Chair in *Geopolitics and the Arts of Africa* research initiative. His research interest is the history of modern art in Africa.

**Bernard Akoi-Jackson** is an artist/writer whose work has become a project in continual metamorphosis. He interrogates hybrid post-colonial African [and other] identities, through ephemeral, make-shift memorials and performative rituals of the mundane. He employs critical absurdity and moves between genres: dance,



poetry, installation, photography and video [New Media], to confront the complexities of his specific cultural moment. In his work, 'jest' is as serious and profound as 'clout,' so that a balanced dose of these become the crux of his expression. In a similar manner, his writing tracks the development of contemporary visual art and culture in a largely poetic, jovial, albeit sublime mode. He is currently a PhD candidate at the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology where his research-based studio work seeks to engage with the historicity of performance/performative forms in the contexts of visual art practice and theory. His work has been seen in spaces across the world. Among the selection is Ghana, Nigeria, South Africa, India, Portugal, Germany and the Netherlands.

**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 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 object-hood 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 "re-imagination of prison objects" through the recontextualization of these objects in relation to place.

**Dylan McGarry** (PhD) is a postdoctoral fellow at the Environmental Learning Research Centre (ELRC) at Rhodes University, and a research fellow for the T-LEARNING research school. He explores practice-based research into connective aesthetics, transgressive social learning, immersive empathy and socio-ecological development in South Africa. Dylan has a transdisciplinary PhD in Environmental Education and Art (social sculpture). His academic work to date has mainly revolved around sustainable rural development, pedagogies for critical environmental justice in complex learning environments and social ecological learning across various contexts and cultures. His artwork and social praxis (which is closely related to his research) is particularly focused on empathy, and he primarily works with imagination, listening and intuition as actual sculptural materials in social settings to offer new ways to encourage personal, relational and collective agency.

**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.

**Igshaan Adams** was born in 1982 in Cape Town, South Africa. Combining aspects of performance, weaving, sculpture and installation that draw upon his upbringing, his cross-disciplinary practice is an ongoing investigation into hybrid identity, particularly in relation to race and sexuality. Raised by Christian grandparents in a community racially classified as 'coloured' under apartheid legislature, he is an observant but liberal Muslim who occupies a precarious place in his religious community because of his homosexuality. As such, the quiet activism of Adams's work speaks to his experiences of racial, religious and sexual liminality, while breaking with the strong representational convention found in recent South African art. He uses the material and formal iconographies of Islam and 'coloured' culture to develop a more equivocal, phenomenological approach towards these concerns, and offer a novel, affective view of cultural hybridity. Adams is the 2018 winner of the Standard Bank Young Artist Award for Visual Art.

**Jelili Atiku**, born on September 27, 1968 in Ejigbo (Lagos), is a Nigerian multimedia artist with political concerns for human rights and justice. Through drawing, installation sculpture, photography, video and performance (live art), he strives to help viewers understand the world and expand their understanding and experiences, so that they can activate and renew their lives and environments. He trained at Ahmadu Bello University, Zaria and University of Lagos (all in Nigeria) for Bachelor of Arts (Fine Arts) and Master of Arts (Visual Arts) degrees. He is the founder of Art Africa Forum, AfriperFOMA and Advocate for Human Rights Through Art (AHRA). Jelili has travelled widely and participated in numerous performances/exhibitions/talks in Africa, Europe, America and Asia. Atiku is presently a Brown University first *Artist Protection Fund Fellow* as an assistant professor in the University's Department of Africana Studies and a BAI artist-in-residence through 2018.

**Lifang Zhang** is currently pursuing her Master's degree in Art History at Rhodes University with Professor Simbao. Her research interests include contemporary visual arts of Africa and cultural contexts of China-Africa relationships.

**Masimba Hwati** is a multidisciplinary artist whose works explore the transformation and evolvment of knowledge systems that are indigenous to his own cultural background whilst experimenting with the symbolism and perceptions attached to cultural objects. With a focus on sculptural works, his

process involves collecting historical, culturally-imbued items, altering them and placing them into a contemporary urban context. In 2015 Masimba Hwati was one of the artists selected for *Pixels of Ubuntu/Unhu* curated by Raphael Chikukwa for the Zimbabwean Pavilion at the 56th Venice Biennale. Hwati was the winner of the Cape Town Art Fair's Special Projects Section: *Tomorrows/Today*, with his solo presentation, *Don't Worry be Happy*. The presentation formed part of *Consuming Us*, an exhibition curated by Azu Nwagbogu and Ruth Simbao.

**Moffat Takadiwa** is a Zimbabwean-born artist who creates large-scale sculptural pieces from ordinarily discarded materials, including everything from computer waste, aerosol cans and spray bottles, to toothbrushes and toothpaste tubes. He weaves together these small everyday objects to make impressive organic forms evocative of jewel-encrusted excess or a ritualistic kind of minimalism. The artist's choice of materials communicates his concern with issues around consumerism, inequality, post-colonialism and the environment. Part of the post-independence generation of artists in Zimbabwe, Takadiwa has exhibited extensively across major institutions in Zimbabwe as well as internationally.

**Natasha Bezuidenhout** is an emerging visual artist and full-time student at Rhodes University, Grahamstown. From 2014 to 2015, she completed her undergraduate studies at Walter Sisulu University, concurrently receiving a cum laude for Baccalaureus Technologiae Degree in Fine Art. In 2016, she completed a Bachelor of Arts (Honours) (BAH) degree with academic merit (70%) and subsequently receiving The Helen Timm Fine Art Award at Rhodes University. She is presently in her second year of Master's in Fine Art (MFA) degree under the supervision of both Prof. Maureen de Jager and Dr. Rachel Baasch. She intends to research the concept of home through the question, 'what is a home?' through both objects and language that reminds an individual of home or the representation of home. Her interest in this notion is based on the work of Édouard Glissant's (1997: 14) *Poetics of Relation* where he refers to home as a neither here nor there notion of finding oneself in-between, realising "Rome is no longer in Rome, it is wherever I am". She has maintained a high standard of academic achievement throughout her studies and has been awarded funding previously from the Andrew W. Mellon Foundation postgraduate bursary, which forms part of the Arts of Africa and the Global Souths focus area that is linked to the SARChI Chair initiative, the Eastern Cape Provincial Arts and Culture Council (ECPACC) as well as the National Research Foundation.

**Rachel Baasch** (PhD). Her interests are both practically and theoretically driven. Her previous installations such as *Precaution Remains* (2009) and *The Eyes of the Wall and Other Short Stories* (2012), interrogate the relationship between physical and psychological borders and boundaries in a socio-political context. Rachel spent ten months in Ramallah in the Occupied Palestinian West Bank where she conducted research for her PhD thesis, *Visual Narratives of Division: South African and Palestinian Intersections*. This study examines the way in which artists respond to, and potentially subvert defensive aesthetics and dominant narratives of division.

**Rehema Chachage** is a Mixed Media artist working mostly in video and sculptural installations as well as performance. She is based in Dar es Salaam, Tanzania. The themes explored in her work are very much determined by her situatedness, but the most prominent ones are 'rootedness' 'gender' and 'identity' explored in her earlier works from the point of view of a stranger, the outsider, the other, alien and often voiceless—a feeling gathered from the social alienation she experienced in the four years spent as a 'cultural foreigner' and a non-South African, black female student in a predominantly white middle class oriented institution. Of late, her interest in these themes have steered her in the direction of exploring rituals as a valuable tool for reading into social norms and tensions, including women's identity, gender relations and subversion.

**Ruth Simbao** (PhD) 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](http://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](http://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)

**Samkela Stamper** is a poet and community artist who volunteers her time in programs that use the arts as a tool to impart social skills to children and youth from communities that need it the most. She is the author of the self-published memoir, *Not for All the Apples, Peanut Butter & Jam*. Samkela first read her memoir at the Edinburgh International Book Festival in Scotland in 2012. This led to an invitation to launch the book at the 2012 edition of the Open Book Festival in Cape Town. Samkela is an official participant of the Edinburgh World Writer's Conference 2012/ 2013. Samkela is currently a features writer for Lowveld Living Magazine. She is also an MC and the founder of the Single Hand Project. Her mission is to sell five million copies of her book.

**Sonwabiso Ngcai** was born in 1981, raised in Buntingville, a rural village outside a small town called Ngqeleni, near Mthatha. He completed both his Diploma and BTech degree at Walter Sisulu University where he graduated cum laude. In 2015 he obtained a Master's in Fine Arts from Vaal University of Technology. He specializes in ceramic sculptural installations and printmaking. Sonwabiso is currently lecturing in the Visual Art Department at Walter Sisulu University in East London. He has worked as an art lecturer/teacher in various institutions, such as the Vaal University of Technology, Tshepana Primary School and Lovedale TVET College. Sonwabiso participated in numerous national art competitions such as Thami Mnye Fine Art Awards (top 81 in 2011, top 100 in 2014 and 2017), Absa L'Atelier (top 100 in 2010), Sasol Signatures (top 100 in 2011 and 2017) and PPC

Imagnarium (sculpture category runner-up) in 2017. He has exhibited nationally including the Grahamstown National Arts Festival.

**Stacey Gillian Abe** graduated with a BA Hons in Art and Industrial Design from Kyambogo University, Kampala, Uganda in 2014. Her installations and performances are integrations between man and the spiritual realm and more, believing these spheres influence and form our individual identities. Her concepts materialize into created imagined spaces that probe thought on identity, spirituality and cultural mysticism like *Seat of Honor* (2017), *Pareidolia* (2017), *EnyaSa* (2016), *Strange fruit Konyagi* (2015), with the installations taking centre stage as they star in these new worlds. She is a receiver of the new talent award (2nd place), the boda project KLAART 014 and a Prince Claus fund award (2016).

**Stary Mwaba** is currently a Master of Fine Art student at Rhodes University and a member of the SARChI research group *Geopolitics and the Arts of Africa*. Mwaba is a Lusaka-based artist, who went through the Rockston Studios 1985 apprentice programme under Lutanda Mwamba. Mwaba's work, research and current working process highlight specific subjects that engage with archive materials as components of his work, which serve as the starting point of his work to engage with the current socio-political circumstances in Zambia. He is a recipient of The Commonwealth Arts and Crafts Award, Zambia National Arts Council Award, and recently the 2014/2015 KfW Stiftung grant at Künstlerhaus Bethanien, Berlin.

**Stephen Fọlárànmí** is an artist and lecturer in the Department of Fine & Applied Arts, Ọbáfẹmí Awólọwọ University Ilé-Ife Nigeria. His research interests include Yoruba Art Studies/African Mural Art, and Architecture. His articles have been published in journals and conference proceedings. He has also contributed chapters to five books. He is a recipient of the first *Höffmann-Dozentur für Interkulturelle Kompetenz* at University of Vechta, Germany for the 2008/2009 session. Stephen is presently a Post-doctoral Fellow at the Fine Arts Department, Rhodes University, South Africa (folasteve@gmail.com).

**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 media 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.

Thank you to Shirley Kabwato, Charmaine Mostert, Mpumzi Mpati, Aadila Chand, Pablo Zapata and Siya Bulelwa for their assistance.



CURATED BY  
Brünn Kramer and Ruth Simbao

RAW SPOT GALLERY  
5 Rhodes Avenue (corner of Lucas Avenue)  
9:00 – 17:00

# converge

Aaron Samuel Mulenga

Akissi Beukman

Bernard Akoi Jackson

Dylan McGarry

Gillian Stacey Abe

Gladys Kalichini

Jelili Atiku

Masimba Hwati

Moffat Takadiwa

Natasha Bezuidenhout

Rachel Baasch

Rehema Chachage

Samkela Stamper

Sonwabiso Ngcai

Stary Mwaba

Wallen Mapondera

## performances

**Bernard Akoi Jackson**

Saturday 30 June - 14:00 to 15:00

**African Social Sculpture Cooperative**

Sunday 1 July - 14:00 to 14:30

**Samkela Stamper**

Tuesday 3 July - 14:00 to 14:30

**Akissi Beukman**

Wednesday 4 July - 14:00 to 14:30

[www.ru.ac.za/artsofafrica](http://www.ru.ac.za/artsofafrica)

Courtesy of Akissi Beukman. Photo: Emaan Ferreira



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**The National Arts Festival Fringe**  
Grahamstown ● 28 June - 8 July 2018

