

Kudzanai Chiurai (b. 1981, Harare, Zimbabwe)

*Revelations X*

## About the Artist

Kudzani Chiurai (b. 1981, Harare, Zimbabwe) was the first black student to receive a BA in Fine Art from the University of Pretoria, South Africa. His work has been featured in solo and group exhibitions including: *Figures & Fictions: Contemporary South African Photography*, Victoria and Albert Museum, London, UK (2011); *Impressions from South Africa, 1965 to Now*, Museum of Modern Art, New York (2011); *The Divine Comedy: Heaven, Hell, Purgatory Revisited by Contemporary African Artists*, MMK Museum für Moderne Kunst, Frankfurt am Main (2014); *documenta 13*, Kassel, Germany (2012); *Cairo Biennale*, Cairo, Egypt (2010); and the Sundance Film Festival, Park City, Utah (2013). He is represented by Goodman Gallery and is in the collection of MoMA, NY.

Julia Rosa Clark (b. 1975, Cape Town, South Africa)

***JRC African Woman (The Claim)*, 2012**

***JRC African Woman (Die Werwelking)*, 2012**

Collage, found images, paper and paint

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

Julia Clark's collage series *JRC African Woman* incorporates Dadaist montage techniques to explore how conflicts between whiteness and Africanness inform her identity. *The Claim* features zebra print wrapping paper, an animal hide pattern that appears in the Yves Saint Laurent safari collection. In *JRC African Woman*, Clark positions fashion within debates of self-representation, colonial appropriation and national identity. In each of these collages, Clark examines the paradoxes of exchange, consumption appropriation and colonial trade, thereby engaging the construction of settler identity in both South Africa and North America.

#### **About the Artist**

Julia Rosa Clark has been featured in a variety of group exhibitions and collaborative projects. Solo exhibitions include: *A Million Trillion Gazillion*

# Hasan & Husain Essop

(b. 1985, Cape Town, South Africa)

***Untitled (Portrait) I*, 2009**

***Untitled (Portrait) II*, 2009**

Pigment print on cotton rag paper

Courtesy of the artists and Goodman Gallery,  
Johannesburg and Cape Town

Identical twins raised in Cape Town's Muslim community, Hasan and Husain Essop digitally manipulate photographs in which the pair assumes responsibility for rendering the human form—known as *haram* or a forbidden act in Islam. Part of a larger series of works that reflect on cosmopolitan Islamic dress codes, in *Untitled (Portrait I)* and *Untitled (Portrait II)* the Essops illustrate an “east versus west conflict” between the smart and trendy dress they sported at university and the traditional garments they wear within the Cape Muslim community. Fashion, part of the twins' interest in unsettling Western stereotypes of Islam, presents attire as a significant aspect of one's self-commitment to faith.

## **About the Artists**

Hasan and Husain Essop received their postgraduate degrees from the University of Cape Town in 2012. Recent solo shows include *Unrest for the Standard Bank Art Prize*, South Africa (2015). The Essops have appeared in several group shows, including: the *9th African Photography Biennale*, Bamako, Mali (2009); *Dak'Art*, Dakar, Senegal (2010); *Figures & Fictions: Contemporary South African Photography*, Victoria and Albert Museum, London, UK (2011); and *Power Play*, Goodman Gallery, Cape Town (2008).

Pierre Fouché (b. 1977, Pretoria, South Africa)

***The last time you let me do this to you, 2016***

Ropework incorporating macrame, passemanterie, nautical and decorative knots

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

Pierre Fouché (b. 1977, Pretoria, South Africa)

***The Lacemakers Notebook II*, 2016**

Portfolio of unframed drawings, patterns, lace samplers, notes, magazine cuttings, postcards, and other found objects or images

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

*The Lacemaker's Notebook II* comprises various inspirations, ideas and lace-pattern samplers from Fouché's studio, a collection he describes as "threads" that connect seemingly random artifacts in novel ways. As a group, this ephemera emphasizes personal and public divides of desire and identity in reference to Afrikaner nationalism, eroticism, and histories of knot work including sailing or lacemaking. The new connections Fouché creates in *The Lacemakers Notebook II* continually destabilize tradition, continuing, in the artist's words, his "pursuit of queering history, gender, identity."



Gabrielle Goliath (b. 1983 Kimberley, South Africa)

***Ek is 'n Kimberley Coloured*, 2007**

Pigment ink on cotton Baryta

Courtesy of the artist and Goodman Gallery,  
Johannesburg and Cape Town

*Ek is 'n Kimberley Coloured* confronts both the personal and political dimensions of mixed race. Frequently asked “Who are you?”, Goliath offers her response in the Afrikans title to the work, which translates to “I am a Coloured person from Kimberley,” a diamond mining town in central South Africa. In three self-portraits, Goliath repeats the response in Portuguese, French and Spanish. Through dress and cinematic references, she represents her coloured identity, a contentious term that describes people of mixed ethnic origins including Khoisan, Malay, white, and other Asian groups. By owning her reply, the artist reclaims the term “coloured” from the objectifying systems of racial classification under apartheid, indicating instead a sense of pride in this description.

# Haroon Gunn-Salie

(b. 1989, Cape Town, South Africa)

## ***Sunday Best*, 2014**

Bronze

Courtesy of the artist and Goodman Gallery,  
Johannesburg and Cape Town

Produced in collaboration with Susan Lewis, a former resident of Cape Town's mixed race community called District Six, *Sunday Best* creates a metaphor for more than 60,000 residents who were forcibly relocated under the apartheid government's Group Areas Act to the outlying Cape Flats township in 1966. Narrating her memories to Gunn-Salie, Lewis recalled the dress pictured here, which she wore on Sundays to promenade through the Company's Gardens in Cape Town's central park, before District Six was declared whites only. Emphasizing the absence of the human body while also reclaiming the sartorial self-pride this dress once represented to Lewis, Gunn-Salie realized *Sunday Best* by photographing the garment in one of District Six's many abandoned structures and casting it in bronze.

### **About the Artist**

Haroon Gunn-Salie received his BA (honors) at Michaelis School of Fine Art, University of Cape Town in 2012. Recent solo shows include *History After Apartheid*, Goodman Gallery, Johannesburg (2015). Gunn-Salie has participated in many group shows including: *Making Africa: A Continent of Contemporary Design*, Guggenheim Museum Bilbao, Spain (2015), and Vitra Museum and Weil am Rhein, Germany (both in 2014); *Videobrasil*, Sao Paulo, Brazil, (2015); and *What Remains is Tomorrow*, South African Pavilion, Venice Biennale, Venice,

Dan Halter (b. 1977, Harare, Zimbabwe)

***The Swimmer*, 2012**

Woven archival inkjet prints on ivory Enigma paper

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

In *The Swimmer*, Halter reproduces American writer John Cheever's 1968 short story of the same title in small white lettering on a chlorinated-green background. In Cheever's story, the protagonist attempted to swim across every pool in his New England county, an exhausting, troubling, and sometimes otherworldly journey that resonated deeply with Halter's Rhodesian and Zimbabwean upbringing. As Halter has described, "The story is a blend of realism and surrealism and explores themes of loss, the inevitable passage of time and self-deception, all in a drunken haze."

**About the Artist**

Dan Halter received a BFA from Michaelis School of Fine Art, University of Cape Town in 2001. Recent solo shows include: *The Original is Unfaithful to the Translation* (2015); *The Truth Lies Here* (2012); and *Double Entry* (2010), all at WHATIFTHEWORLD Gallery, Cape Town South Africa. Group exhibitions include: *Migrations*, National College of Art and Design, Dublin, Ireland (2015); *Earth Matters: Land as Material and Metaphor in Arts of Africa*, Smithsonian, National Museum of African Art, Washington DC (2014); *VideoBrasil*, Sao Paulo, Brazil (2011); *Dak'art*, Dakar, Senegal (2010); the *10th Havana Biennial*, Havana, Cuba (2009); and the *Guangzhou Triennial*, Guangzhou, China (2008).

Dan Halter (b. 1977, Harare, Zimbabwe)

***The Great Grey-Green Greasy***

***Limpopo River*, 2013**

Woven archival inkjet prints on ivory Enigma paper

Courtesy of the artist and WHATIFTHEWORLD, Cape To Tf (Woven archi

Dan Halter (b. 1977, Harare, Zimbabwe)

***Kure Kwegva Ndokusina Mukubvu***  
***(loosely translated from Shona: It is far from***  
***the jackal where there is not mukubvu fruit***  
***tree), 2014***

Found plastic-weave bag, custom-made tartan fabric

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

The proverb *Kure Kwegva Ndokusina Mukubvu* translates from Shona (Zimbabwe's largest cultural group) as, "It is far from the jackal where there is not mukubvu fruit tree."

Sewing the phrase into plaid, plastic-weave bags referred to as "Ghana Must Go Bags" or "Zimbabwe Bags" throughout Africa, Halter uses the tartan pattern as a metonym for immigrant status. The plaid pattern, repeated in the wool fabric on the lettering, unravels the traditional meanings of tartan plaid which in Scotland represents familial heritage

Dan Halter (b. 1977, Harare, Zimbabwe)

***New Identity*, 2013**

Woven archival inkjet prints on ivory Enigma paper

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

*New Identity* considers the complexities of citizenship and belonging in southern Africa. Born to Swiss parents during the final years of Rhodesian rule in present-day Zimbabwe, Halter currently lives and works in South Africa, not as a citizen, but rather under the auspices of an identity card that allows him to remain in the country. Halter views his identity booklet, presented here as an enlarged, woven paper reproduction, as symbolic of the hopeful aspirations of migrants arriving in South Africa since 2000, many of whom encounter tremendous hostility and violence. Weaving an identity card, frail in its meshwork, and yet signifying stability for the refugee, *New Identity* captures the paradoxical conditions of immigration and citizenship, which in this instance might allow one to remain in his or her country, but in a precarious condition.

# Nicholas Hlobo (b. 1975, Cape Town, South Africa)

## *Ngumgudu Nemizano*, 2008

Rubber inner tube, rubber boots, ribbon, vinyl

Collection of M. Yamamura and L. Francia, courtesy of Stevenson Gallery, Johannesburg and Cape Town

*Ngumgudu Nemizano* features an amorphous stitched leather figure wearing worker's boots, bound by leather umbilici attached to a visceral inner tube formation. These rough industrial materials suggest traditional masculine work—mining or patching tires—while also referencing fetish wardrobes found in gay clubs. Like the stitchwork in Hlobo's painting, here the suturing of seams also engages Xhosa initiation rituals, commonly known as *umtshotsho*. Materials such as these resonate not only with traditional coming of age parties, but also Hlobo's early experiences attending The Skyline, a Johannesburg gay club.

### **About the Artist**

Nicholas Hlobo received a fine arts degree from Technikon Witwatersrand in 2002. Solo shows include: *Nicholas Hlobo: Sculpture, Installation, Performance, Drawing*, National Museum of Art, Architecture and Design, Oslo, Norway (2011); *Umtshotsho* for the Standard Bank Art Prize (2010); and *Uhambo*, Tate Modern, London, United Kingdom (2008). Group shows include: *Public Intimacy: Art and Social Life in South Africa*, Yerba Buena Center for the Arts, San Francisco (2014); *The Divine Comedy: Heaven, Hell, Purgatory Revisited by Contemporary African Artists*, MMK Museum für Moderne Kunst, Frankfurt am Main (2014); *Biennale of Sydney*, Sydney, Australia (2012); *La Triennale*, Palais de Tokyo, Paris, France (2012); *Venice Biennale*, Venice, Italy (2014); and *Touched*, Liverpool Biennial, Liverpool, United Kingdom (2010). His awards include the Tollman Award (2006), the Standard Bank Young Artist for Visual Art (2009), and the Rolex Visual Arts Protégé (2010/11), working with Anish Kapoor as his mentor.

# Nicholas Hlobo (b. 1975, Cape Town, South Africa)

## *Li-isobar nemimoya ngeyeKhala*, 2010

Wood and ribbon on canvas

Courtesy of a private collection and the Stevenson Gallery,  
Johannesburg and Cape Town

By binding leather, organza, rubber, knit jersey and canvas together with ribbon, Hlobo's sculptures and paintings reinterpret Xhosa (South Africa's second largest cultural group) traditions of masculinity. Stitching together cut seams, Hlobo examines such erotic customs as Xhosa *umtshostsho* rituals, which train boys to channel their libidos in the years before they are culturally initiated and circumcised. Considering the ways in which these rituals unexpectedly accommodate homosexual contact, Hlobo has commented that, "what you can do with girls, you can do with boys."

In *Li-isobar nemimoya ngeyeKhala*, ribbon stitching metaphorically joins disparate parts of one's cultural identity: urban/rural, gay/straight, tradition/modernity, past/present, erotic contact/Hlobo as Xhosa paradigm of masculinity, AIDS epidemic, HIV prevention, etc.

past/present,

Gerald Machona (b. 1986, Zvishane, Zimbabwe)



Mohau Modisakeng

# Mohau Modisakeng

(b. 1986, Soweto, South Africa)

## ***Ga Bose Gangwe***, 2014

HD video

Running time 2:15 minutes

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

Modisakeng's short film *Ga Bose Gangwe*, which can be translated from Setswana as "there's always light at the end of the tunnel," exposes the dialectic of light and dark that defines race. Although in 1878, explorer Henry Morton Stanley proclaimed Africa as a "dark continent," the artist's reference to hope in the title emphasizes the solidarity amongst the men in this film. The white skirts further uniting the performers are similar to *hakama* or loose Japanese trousers, a reference to the popularity of martial arts films in South Africa's urban, segregated, black working class townships such as Soweto, where Modisakeng came of age.





# Athi-Patra Ruga (b. 1984, Umtata, South Africa)

## *Touched by an Angel*, 2014

Wool on tapestry

Courtesy of Brian Shargey Collection

*Touched by an Angel* is one of several tapestries Ruga produced for *The Future White Women of Azania* (2010–2016), a performance saga focused on a non-dynastic line of queens ruling an imaginary kingdom called Azania.

Repurposed during apartheid to signify the history and dream of black rule on the African continent, the term Azania first appeared in Greco-Roman culture in reference to the lands of eastern Africa.

Ruga's influences from drag performance and conceptual fashion manifest in *Touched by an Angel's* playful references to pop-culture, including Marvel's *Black Panther* comic books, a Rihanna-esque female clad in a bikini, and the television show *Touched by an Angel* starring Della Reese, who acted as

Athi-Patra Ruga (b. 1984, Umtata, South Africa)

***Night of the Long Knives I*, 2013**

Archival inkjet print on Photorag Baryta

Courtesy of the artist and WHATIFTHEWORLD, Cape Town

In *Night of the Long Knives*, the artist appears wearing fluorescent tights and riding a zebra—the preferred mode of transport for the fictional Versatile Queen Ivy, ruler of the imaginary lands of Azania. Symbolizing the complex and multi-faceted burdens of identity, Ruga describes the use and meaning of balloons in his work as follows:

“ ... You’re not white enough, you’re not black enough, you’re not gay enough. So when I wear the balloons, it brings me to tears because not only is it physically painful, but I’m weighed down by identity. As the balloons pop, I’m deflating all of these constructed ideas and revealing the true person.”

The title *Night of the Long Knives* also refers to the wave of assassinations that allowed the Nazi party to consolidate power

Mary Sibande (b. 1982, Barberton, South Africa)

***Her Majesty Queen Sophie*, 2010**

Digital print

***I Put a Spell on Me*, 2009**

Digital print on cotton rag

Courtesy of the artist and Gallery Momo, Johannesburg

In *Her Majesty Queen Sophie*, Sibande enacts Sophie's role as both a queen and a Madonna. Adorned with an enormous beaded neck piece that includes symbolic rays of red light emerging from behind her head, Sophie's gown quotes from both Victorian dresses and maid's uniforms, thus confronting the dynamics of power, gender, labor, and race that these garments signify. As Sophie resembles Sibande's own appearance, she becomes an avatar for the artist, here shown dreaming of an image that transcends the social dynamics that this dress signifies.

In *I Put a Spell on Me* Sibande costumes Sophie, her signature protagonist in an aquamarine dress commonly worn by members of the Zion Christian Church, an African initiated church influenced by missionaries from the Christian Catholic Apostolic Church founded in Zion, Illinois. The Zion Christian Church emphasizes the appeasement of ancestors and prophecies of the future through such tools as the staff. Sophie, eyes closed and clutching her staff, reaches out in an act of blessing and divination. By wrapping the staff in brown leather stamped with the Louis Vuitton logo that commonly appears on handbags and sneakers worn by American and South African middle-class youth alike, Sibande remarks on status symbols and on fashion's power to transform the self.

**About the Artist**

Mary Sibande received her Diploma in Fine Arts at the Witwatersrand Technikon (2004) and B-Tech degree from the University of Johannesburg (2007). Solo exhibitions include *Long Live the Dead Queen* for the Standard Bank Art Prize (2010), and group shows include: *Venice Biennale*, Venice, Italy (2011); *L'Exposition du Festival Mondial des Arts Nègres*, Dakar, Senegal (2010); *ARS 11*, Kiasma Museum of Contemporary Art, Helsinki, Finland (2011); *(Re)construction: Contemporary art from South Africa*, Museum of Contemporary Art, Rio de Janeiro, Brazil (2011); and *SPace: Currencies in Contemporary African Art*, Museum Africa, Johannesburg (2010).