



# in the Global South

## Counterspace

Art Foundation

JCAR

**JCAF is an academic research institute, a platform for museum exhibitions and an innovative technology laboratory.**



JCAF is a foundation dedicated to research, technology and art. As a hybrid institution, JCAF combines an academic research institute, an innovative technology laboratory and a platform for museum-quality exhibitions. JCAF is a non-collecting foundation, which does not own art or house a private art collection. Our ethos is to advance the appreciation of modern and contemporary art through the production, sharing and preservation of knowledge.

We are a centre for academic research. JCAF engages with specific influencers and forms select partnerships with professionals and academics locally and internationally to provide exceptional artistic programming and generate knowledge. Our exhibitions are curated according to a theme and include a film and music programme. We arrange cultural discussions and will publish a journal that follows a structured research methodology. JCAF explores the intersection of art and technology to create an integrated and immersive experience for visitors. It is a future-oriented institution, with online bookings, a website portal, an interactive touchscreen wall and an exhibition app that aims to foster a rewarding personal encounter between the visitor and the artwork, and to encourage exploration and intellectual engagement.



## Foreword

My first encounter with the work of Brazilian artist Lygia Clark was in 1997 at Documenta X curated by Catherine David. On display were several of Clark's objects, suits and masks amongst an archive. Later, I came across her work at various museum exhibitions and collections and more notably her *bichos* (creatures). Alongside Clark, another significant artist whose work influenced me was Cuban artist Ana Mendieta. In particular, her *Siluetas* series of photographs and videos, in which the trace of the body in the landscape is so poetically portrayed. It was at the 24th São Paulo Biennial in 1998 that I learned of the concept of cultural anthropophagia, as put forward by the curator Paulo Herkenhoff, and the idea of hybridity, of racial and cultural mixing has remained a fascination for me given my experience growing up in South Africa.

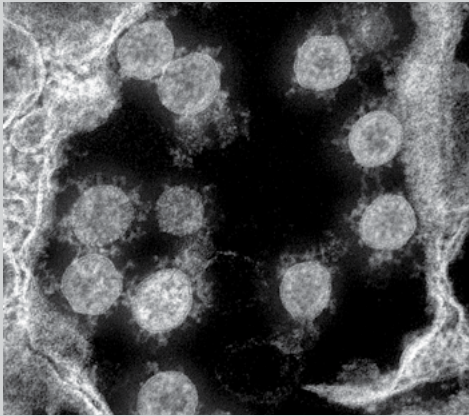
In 2000, I was the guest curator at Videobrasil for the exhibition *Mostra Africana de Arte Contemporânea* held at the SESC Pompéia in São Paulo, a former industrial building transformed by the Brazilian architect Lina Bo Bardi. At the time I was not aware of Bo Bardi's importance, but increasingly I encountered her extraordinary modernist vernacular architecture and ideas. Over the past twenty-five years, these artists and ideas have remained a source of inspiration. Since then, it has been a desire to present their work in South Africa to a local audience.

What becomes evident is just how fecund the artistic ideas and practice of women artists in Latin America was from the 1960s onwards. According to Fajardo-Hill and Giunta, "The lives and the works of these artists are interwoven with the experiences of dictatorship, of imprisonment, of exile, torture, violence, censorship and repression, but also with the emergence of a new sensibility."<sup>1</sup> Although often absent from historical narratives and somewhat marginalised, their practice was experimental and presented profound examples of the political body that is evident in much artistic practice today. It is a privilege to present their work in conversation with several contemporary women artists and architects from Africa and the diaspora in the context of the *Liminal Identities in the Global South* exhibition at the Joburg Contemporary Art Foundation (JCAF).

JCAF has taken a clear position to focus on the intellectual and artistic contribution of women artists over a sustained three-year programme of exhibitions and research, culminating in the publication of a journal under the auspices of our first research theme: *Female Identities in the Global South*. This critical reflection on women artists and intellectuals offers a rigorous engagement with their practice that aims to contribute to the furthering of knowledge produced in the South.







Transmission electron micrograph of SARS-CoV-2 virus particles isolated from a patient. Image captured and colour-enhanced at NIAID Integrated Research Facility in Fort Detrick, Maryland (2020). Courtesy NIAID



Rachel Ruysch, *Flowers in a Glass Vase* (1704), oil on canvas. Courtesy Detroit Institute of Arts, Founders Society Purchase, Robert H. Tannahill Foundation Fund, Joseph M. de Grimme Memorial Fund et al,1995.67



Cameroonian tribesmen greet French diplomats at airport in Cameroon in 1959 shortly before independence on 1 January 1960. Courtesy Dave Bagnall Collection/Alamy Stock Photo



ZUMA PRESS (1968). Brazil Thirtieth Congress of UNE (National Union of Students) arrests. © Keystone Pictures USA/ZUMAPRESS.com/Alamy Live News



Two black people pass a “Net Blankes, Whites Only” sign. Photo Andrzej Sawa/Arena Holdings Archives



Aerial image of Johannesburg mine dump. Courtesy Sumayya Vally/Counterspace



London, UK, 28 February 2020. Anarchist protesters march to Stock Exchange with smoke flares. Various anarchist and anti-capitalist groups rally at Bank of England before blockading Stock Exchange in Paternoster Square. Courtesy Penelope Barritt/Alamy Stock Photo



Still from *Yanki No!* (1960), a film about anti-American sentiment in Cuba and Latin America. Courtesy Drew Associates, Inc



Cologne, Germany, 6 June 2020. Participants in anti-racism demonstration by Black Lives Matter at Deutzer Werft. Courtesy dpa picture alliance/Alamy Stock Photo



Coronavirus emergency ward: doctors in coveralls and masks save life of senior patient. Courtesy Aleksei Gorodenkov/Alamy Stock Photo



During Belgian colonial period, Congo was a centre for ivory hunting (1900). Courtesy World History Archive/Alamy Stock Photo



Red Cross nurse pictured in mask with tips on how to prevent catching and spreading flu (1918). Courtesy US National Library of Medicine



Zár Ceremony, Afgooye, Somalia. Courtesy Alta Juba



During the Spanish Flu pandemic at least 20 million died. Some estimates put final toll at 50 million (1918-20). Courtesy Vintage\_Space/Alamy Stock Photo



How are we to understand the time we are living in? In the introduction to his essay “Present Tense: Time, Madness and Democracy”, art historian W.J.T. Mitchell writes, “This essay is written in the present tense about a tense present.”<sup>2</sup> The present is indeed tense! It is marked by racial injustice, fraught debates about identity, and a global pandemic.

The present is real in a way in which the past and the future are not.

Saint Augustine<sup>3</sup>

There are, indeed, things that cannot be put into words. They make themselves manifest. They are what is mystical.

Ludwig Wittgenstein<sup>4</sup>

*Liminal Identities in the Global South* (LIGS) reflects on the effects of these pressing issues by exploring hybridity and resistance in the artistic practices of seminal women artists from Latin America, alongside artists from the MENA region, the African diaspora and South Africa. It considers heterogeneous forms of expression across art, architecture and music, from the 1960s to the present. But a second curatorial thread runs through the exhibition in response to the current global crisis brought about by Covid-19.

The pandemic has placed many of us in a state of limbo, so that we are caught between a pre-Covid-19 world and a world in which we imagine a better future. Seemingly emerging out of nowhere, the coronavirus has disrupted normal life to the extent that its effect has exceeded its causes. It is what philosopher Slavoj Žižek would call an Event: a rupture in the normal run of things. According to Žižek, an Event “can refer to a devastating natural disaster or to the latest celebrity scandal, the triumph of the people or a brutal political change, an intense experience of a work of art or an intimate decision.”<sup>5</sup> The pandemic has shifted our notion of what is normal, and reality as we know it has been challenged. It can therefore be viewed ontologically as a shift in our perception of the world around us. An Event “is not something that occurs within the world, but is a change of the very frame through which we perceive the world and engage it.”<sup>6</sup>





i. Liminal /'limin(ə)l/ *adjective*

1. Relating to a transitional or initial stage of a process.
2. Being in an intermediate state, phase or condition.

Liminality as a concept was introduced into the field of anthropology in 1909 by Arnold van Gennep in his work *Les Rites de Passage*.<sup>7</sup> Van Gennep described the rites of passage – such as coming-of-age rituals and marriage – as having the following three-part structure: separation, the liminal period and re-assimilation. A person grieving can be considered to be going through this pattern. She feels the loss, then is inducted into the liminal transition period, and finally re-assimilates into society. Liminality is also used to describe the psychological process of transitioning across boundaries and borders. Liminal space is the ‘crossing-over space’ where you leave something behind but are not fully *in* something else – you are between what was and what is next.

- ii. Tropicália was an artistic movement, encompassing music, art, theatre, writing and cinema, which emerged in Brazil in the late 1960s. It was both a cultural expression and a form of protest in response to the lack of freedom experienced under the oppressive regime of the Brazilian government as a result of a military coup in 1964. The term Tropicália was coined by artist Hélio Oiticica as an ironic play on the stereotype of Brazil as a tropical paradise. In April 1967, the exhibition *New Brazilian Objectivity* was held at the Museum of Modern Art in Rio de Janeiro, organised by Oiticica, Lygia Clark and Lygia Pape, amongst others. According to Ana de Oliveira,

The exhibition was a sort of summation of the various tendencies in Brazilian art effectively moving beyond easel painting to include the corporal, tactile and visual participation of the viewer, proving to be a new reaction – a new objectivity in relation to art.<sup>8</sup>

More significantly, it proposed a Brazilian aesthetic sensibility that was not based on derivatives of European forms of art or copies of international trends in art, and hence was proposing a distinctly Brazilian identity.

Tropicália has its antecedence in the concept of anthropophagia (cultural cannibalism) developed by the poet Oswald de Andrade in 1928. This became one of the central tenets of Brazilian modernism, with the idea of devouring and digesting foreign cultural values transplanted into Brazil as a result of colonisation, and reaffirming the internal cultural elements that colonisation had suppressed. The result was to assimilate and merge these influences into something unique and distinctly Brazilian. The concept of anthropophagia has relevance for contemporary South African society, which is engaged in asserting itself against European postcolonial cultural domination through various decolonising movements.

As John Comaroff points out:

It is that African modernity ought not to be seen as derivative, a doppelgänger, or a degenerate variant of the European original; that all modernities, plural, are vernacular ideological formations that, in valorising contemporaneity, posit their own notions of personhood, history and world-making, in the here-and-now.<sup>9</sup>

In South Africa, debates around race and identity tend toward polarisation, presenting racial differences in essentialist narratives of ‘black’ and ‘white’. Andrade’s manifesto suggests an alternative reading that moves away from essentialising conceptions of race and identity toward more nuanced and inclusive identities. According to cultural theorist, Homi Bhabha, the liminal space or in-between space between fixed racial identities of black and white opens up the possibility of cultural hybridity.<sup>10</sup>

- iii. Sudan gained independence from Great Britain in 1956 and, “beginning in the 1960s, the most promising and highly trained plastic artists in Sudan began to try to develop an art that would represent the ‘people of Sudan’ and in so doing, made a conscious break with the foreign values they had studied in London.”<sup>11</sup>

From this emerged the Khartoum School – a modern art movement that aimed to represent the diversity and unique identity of the newly independent nation of Sudan. Kamala Ibrahim Ishag was a founding member who later, with two of her students, formed the Crystalist Group whose aim was to “adumbrate a new understanding of art, beauty and form etc ... that is a ‘Crystalist’ understanding.” The group published their Crystalist Manifesto in the *al-Ayyam* newspaper in 1976. The manifesto expressed the group’s ideals for new directions in art for Sudan, incorporating novelty, invention, and atomic and space-age practices. “Once joining the Crystalists, Ishag made paintings depicting women suspended within transparent, immaterial cubes of glass. Existing in contingent, crystal space, they opposed, or at least troubled, the masculine empirical world view that established the norm.”<sup>12</sup> In this way, Ishag challenged the dominant structures in Sudanese society, bringing to the fore her subjectivity as a pioneering African woman artist and modernist master, revealing deeper layers of the human condition from a gendered perspective.

- iv. Envisaged as a pilgrimage, the LIGS exhibition consists of a physical, temporal journey and an inward, reflective transformation embodying a peregrination. Incorporating archival and non-art materials in dialogue with late-modernist and contemporary artworks and architecture, the exhibition begins with the natural world and moves toward the transcendent. Within this narrative are the two curatorial threads running through the exhibition: that of hybridity encompassing resistance as a means of creating new forms of identity; and secondly, the pandemic body as poignantly reflecting the time we are currently living in. Traditionally the curator is perceived as an author who conceives of the exhibition and tells its story by configuring the narrative. For the LIGS exhibition, the curator is more akin to a conductor and the exhibition is analogous to a symphony in which there are different movements, tempos and harmonies. In this way, each *chapter* of the exhibition becomes a *movement*, with a specific tempo. Lina Bo Bardi’s articulation of time is relevant here: “Linear time is a western invention; time is not linear, it is a marvellous entanglement where, at any moment, points can be chosen and solutions invented, without beginning and end.”<sup>13</sup> In this way, time is not an objective measurement, but rather functions subjectively as a progression of various tempos throughout the exhibition, each with their own pace or rhythm.



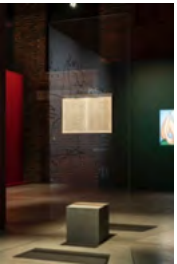
PRELUDE  
ANDANTE (MODERATE)  
A time of becoming



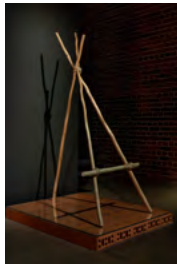
Tarsila do Amaral, *Abaporu* (1928)



Oswald de Andrade, *Manifesto Antropófago* (1928)



Lina Bo Bardi, *Glass Easel* (1968)



Lina Bo Bardi, *Roadside Chair* (1967)

The exhibition opens with a Prelude, an archive that takes as its point of departure an image of the painting *Abaporu* (1928) by Brazilian artist Tarsila do Amaral (1886–1973). The title is drawn from Tupi-Guarani, an indigenous language from the Brazilian Amazon meaning a man (*abá*) who eats (*ú*) people (*poru*). In *Abaporu*, do Amaral develops something distinctly Brazilian, a distillation of the country's indigenous inheritance, a figure with an over-proportioned leg, foot and arm, sitting beside a cactus. Do Amaral positions the body as the vehicle for understanding reality by portraying knowledge as a physical experience rooted in the land that one inhabits. The image embodies the idea of anthropophagia put forward by her husband, Oswald de Andrade (1890–1954), in his *Manifesto Anthropophagia* (1928).

In the archive, a copy of the *Manifesto Anthropophagia* is presented in a replica of architect Lina Bo Bardi's glass easel. Bo Bardi is another important figure in Brazilian modernism, and in the 1970s developed a museum display method called *Glass Easels* that incorporates a plane of glass supported by concrete blocks. Bo Bardi's *Roadside Chair* (1967) consists of branches bound together with rope to create a chair. This strategy showed her use of local materials (Brazilian wood) incorporating vernacular design elements framed within a transition from 'glass to hut', as a metaphor for her departure from the International style of her formative years in Europe. According to Julieta González,

Bo Bardi developed her personal and mature architectural language in the 1950s, a decade during which she initiated a profound and pivotal engagement with the popular architecture and folk expressions of the country, from the favela to the rustic rural and objects of the Nordeste.<sup>14</sup>

Her quintessential Brazilian architectural language was derived from indigenous vernacular expression that she termed autochthonous or 'poor' forms. This language enabled Bo Bardi to free herself from the international modern movement in order to define a local Brazilian identity.

Running the length of the archive is a structure comprised of wood covered in (artificial) plants. This introduces a non-art element into the exhibition narrative, disrupting the nature/culture dialectic. In reference to Bo Bardi's autochthonous forms, the plant wall signifies the indigenous 'primitive' (sic) other who 'speaks back', disrupting high modernist ideals in which nature is associated with the underdeveloped and culture is heralded as civilised.

REQUIEM  
LACRIMOSO (TEARFULLY)  
The event of the pandemic



Artist unrecorded, *Lonely Soul Ex-Voto* (19th c)



Paulus Fürst, *Doctor Schnabel von Rom, Kleidung wider den Tod zu Rom* (1656)

Pandemics :  
○ The Black Death (bubonic plague, 1346–53)  
○ Spanish Flu (influenza, 1918–20)  
○ Covid-19, declared a pandemic by WHO in March 2020 (2019–)  
  
As we enter the exhibition from the archive, we encounter a small, steel nineteenth-century retablo painting, *Lonely Soul Ex-Voto*, from the post-Mexican independence period. It depicts two figures seeking divine intervention through intercessory prayer for someone with a grave illness. Accompanying the image is a musical composition from the Middle Ages: Walter Lambe's *Stella caeli extirpavit*, a hymn composed as an invocation in the form of a plea for deliverance from illness during the Black Death.

The image that follows functions as an introduction to the artworks in Movement I. It depicts an engraving by Paul Fürst titled *Doctor Schnabel von Rom* (Doctor Beaky from Rome) (1656), of a plague doctor or medieval physician who treated victims of the plague. They wore a costume comprised of a beak-like mask (filled with spices, and herbs such as lavender), gloves, boots, a wide-brimmed hat and an over-garment. It was believed that the mask would protect the doctor from foul air and thereby prevent infection. The image is accompanied by Reuben Tholakele Caluza's melodic lamentation *Influenza 1918* (recorded 1930, London), that gives embodiment to the devastation of the Spanish Flu epidemic on the black population in South Africa.

MOVEMENT I  
ALLEGRO (LIVELY)  
The present time



Lygia Clark, *O Eu e o Tu* (The I and the You) (1967, replicas 2021)

The pandemic body is a second curatorial thread running through the exhibition and is alluded to in the masks that appear in the works. We live in a time of masks. They serve several purposes, from protecting people from Covid-19 to concealing the identities of protestors in the streets of Hong Kong or Paris. In the past, they have been associated with groups such as the Islamic extremist fighters of Daesh (ISIS), with police in riot gear all over the world, with the prisoners of Abu Ghraib. In early cinema, villains often wore masks. The ubiquity of the mask in our time is at once ominous and comforting. Masks filter the air we breathe, helping to prevent infection and possibly death. Breathing is a basic bodily function, yet it is through breathing that we can be infected with air-borne viruses like Covid-19.

Lygia Clark was a Brazilian artist who believed that art was not a machine or an object but rather subjective and organic, an almost-body which can be made whole through viewer participation. In her work *O Eu e o Tu: roupa/corpo/roupa* (the I and the you: clothing/body/

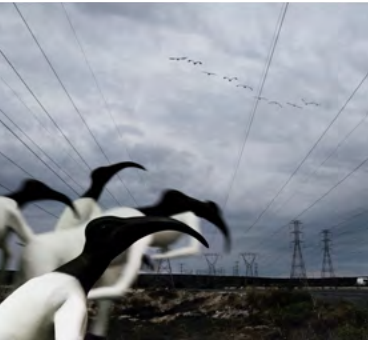




Lygia Clark, *Máscaras Sensoriais* (Sensorial Masks) (1967, replicas 2021)



Jane Alexander, *Harbinger in correctional uniform* (2006)



Jane Alexander, *Convoy* (2008)



Jane Alexander, *Harbinger with rainbow* (2004)



Lygia Pape, *Divisor* (Divider) (1968)

clothing) (1967) the artist extends her inquiry into sensory perception and breathing experiments. Two participants wearing industrial rubber suits are joined together by an umbilical-like cord but are unable to see each other. Participants are encouraged to explore pockets and crevices contained in the suits, both their own and their partner's. Their interaction with each other and the suits forms the meaning of the work, which is to experiment with feelings not only about our own individual identity, but also to discover whether in communication we are able to give of ourselves to others as a form of interpersonal dialogue. In *Máscaras Sensoriais* (sensorial masks) (1967) participants are invited to wear hooded masks filled with sachets of herbs and aromatic substances (lavender, cloves and salts). Mirrors are placed next to the eye sockets and small bells close to the ears, combining optical, aural and olfactory sensations. The effect of wearing the mask alters the participants' senses, turning them toward an inner personal experience of isolation or immersion. Some commentators believe Clark's *Máscaras Sensoriais* refers to the period of military dictatorship in Brazil.<sup>15</sup>

In *Harbinger in correctional uniform* 2004, a sculpture by South African artist Jane Alexander, an anthropomorphic figure stands erect holding a walking stick in each hand and dressed in a pre-democracy green prison uniform. The hybrid figure's face is that of an antelope but it is partially covered by a gemsbok muzzle and horns. The eyes are clear and focused. Surrounding the boots are pairs of red gloves. Shackles and chains clasp the hands and feet of the creature, as though it is a lamb being led to slaughter. A harbinger is a messenger who foretells future events that are often ominous. There is an uncanny resemblance in the figure of the harbinger to that of the plague doctor.

Brazilian artist Lygia Pape's artistic practice explores the idea of the body in relation to space by creating multi-sensorial experiences. In *Divisor* (divider) 1968, Pape wanted to create a collective work that would break with the division between observer and participant. In her performance, a flowing mass of white fabric with a sea of faces poking through the fabric dances through a street. The individual is as important as the collective in determining how the mass is able to move through the street. The performance gives people agency to traverse public spaces en masse during a time when protests were prohibited in Brazil, and thus challenges the politics that define the urban and collective body. The work speaks in part to Lygia's activism and specifically to the March of the One Hundred Thousand that took place in Rio de Janeiro in 1968 against the military dictatorship.

Viewed in the time of the coronavirus, this 2010 re-enactment of the performance *Divisor* acquires new meaning – people are connected but not touching, separated yet linked together. It is a resounding image of pathos in a world in which people are increasingly confined and isolated yet paradoxically connected through widespread digitisation.

**MOVEMENT II**  
**LENTO (SLOWLY)**  
**The temporal nature of things**



Ana Mendieta, *Untitled: Silueta Series, Mexico from Silueta Works in Mexico* (1973-7/1991)



Ana Mendieta, *Alma, Silueta en Fuego* (1975)



Kapwani Kiwanga, *Flowers for Africa: Tunisia* (2015)

Our lives are temporal. They pass away leaving only memories and traces. This section of the exhibition explores the precarious nature of life through images of the female body in the landscape, rituals performed by women and bouquets of flowers that decay over time. The passage of time, which encompasses death, ritual and trace, points in turn to liminality. In seventeenth-century Holland, *vanitas* painting was popular for its representation of the emptiness or vanity of life, of worldliness in the face of death, with objects such as hourglasses, candles and flowers depicting decay. Flowers, often used in ceremonial events such as funerals, suggest a movement from one social or religious state to another. Several works suggest physical death, the leaving of an old state and entry into a new one.

Ana Mendieta's *Silueta Series, Mexico* (1973-7/1991) features silhouettes of the artist's own body in the landscape that she termed 'earth-body' works. Mendieta said of these works: "I have been carrying out a dialogue between the landscape and the female body. I believe this has been a direct result of my having been torn from my homeland (Cuba)."<sup>16</sup> Mendieta's works draw from her personal history of exile and displacement and thus embody themes of life and death. They also evoke the experiences of her childhood in Cuba, including the practices and rituals of Santería and Catholicism. Her use of sticks, flowers, berries, ice, sand and mud to create her silhouettes in the land denotes the temporal aspect of these works, which occupy a liminal space between presence and absence.

Kapwani Kiwanga conducts research in visual archives relating to events commemorating the independence of African countries. In *Flowers for Africa* (2012-), Kiwanga, in collaboration with florists, reinterprets the bouquets that were on display in the commemoration ceremonies. The reinterpreted arrangements are displayed on white pedestals and the flowers are allowed to decay over the course of the exhibition. By using floral arrangements as a means of remembrance, Kiwanga considers how (and which) objects become part of cultural memory.



Kapwani Kiwanga, *Flowers for Africa: Nigeria* (2014)



Kapwani Kiwanga, *Flowers for Africa: Ivory Coast* (2014)

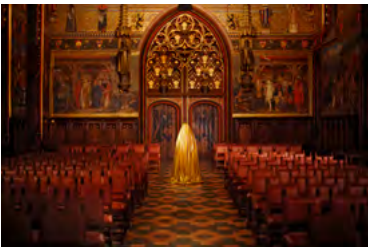


Kamala Ibrahim Ishag, *The Dinner Table with embroidered Cloth* (1974)

In the LIGS exhibition, the decay of these flower displays recalls the Dutch vanitas tradition and demonstrates the transience of life. The work acquires new symbolic meaning in a pandemic world.

A recurring motif in Sudanese artist Kamala Ibrahim Ishag's paintings is that of groups of women in fictive spaces. While recalling the iconography of saints and religious figures, Ishag also emphasises community ties between women and the solidarity of femininity in the face of structural and societal dominance by men. A recurring theme in her paintings is the *zár* ceremony, a ritual performed by women in Sudan, Somalia and Egypt in which a demon or spirit is exorcised from an individual.<sup>17</sup> A *zár* is an evil spirit known to possess women in particular, causing much pain and sickness. The exorcism is often accompanied by ecstatic musical performance and dancing. In *Dinner Table with embroidered Cloth* (1974) a group of women sit in communion at a dinner table. Their faces are misshapen and distorted but the women are linked together through the embroidered cloth on the table. The painting illustrates the intangible experiences of women's lives and the connections that bind them.

MOVEMENT III  
GRAZIOSO (GRACEFULLY) +  
CRESCENDO  
Eternal time



Berni Searle, *Mantle I* (2021)



Sumayya Vally/Counterspace, *After Image* (2021)

During afflictions and disasters such as the coronavirus pandemic we discover our 'radical vulnerability'<sup>18</sup> and the need for grace. As Achille Mbembe points out, "Such is for many, the terror triggered by confinement: having to finally answer for one's own life; to one's own name."<sup>19</sup> Mbembe's statement suggests that there is someone to answer to, that there is an explicit self and an implicit other. As Ruud Welten explains, "The face is not a mediation of the other. Neither is it a 'persona', a 'mask', nor a 'picture': the face is what Levinas calls transcendence."<sup>20</sup> In this section eternal time is represented by the colour gold and by luminescence and reflection. What is implied here is that human actions have eternal consequences, and that the political and the poetic are inextricably connected.

*Mantle I* (2021), from Berni Searle's *Interlaced* series, depicts a figure covered in a golden cloak and standing in the Gothic Chamber of the Bruges town hall in Belgium. Searle alludes to religious figures and objects such as the Madonna in Christianity and the Burqa in Islam, which in turn evoke both absence and presence. These religious references relate to the artist's experience growing up in Cape Town, where she was raised Catholic whilst her maternal grandmother's ancestry was Muslim.



Berni Searle, *Shimmer* (2012-13)

The 'mantle' of the title is a sleeveless cloak worn mostly by women. It symbolises the passing of the responsibility of an important position from one person to another. Given the significance of the colour gold and Belgium's historic role in the Congo, the unveiling of the cloaked figure alludes to Belgium's wealth and status gained through the vicious exploitation of land and people in the colony. Searle's mysterious figure, shrouded in a heavily weighted gold cloak, seems to be in a transitional phase between life and death, in which the body has died but has not yet transcended the material world. In the time of the pandemic, this cloaked figure acquires new symbolism.

Sumayya Vally/Counterspace's *After Image* (2021) is inspired by the iridescent quality of Johannesburg's skies said to be a result of the chemical elements found in mine dust, including copper, aluminium, cobalt and ferrous. The mirrors in this work show the light and the surroundings, and also capture the fleeting moment in which the viewer is reflected. The installation functions as an afterimage, recording the imprint of empire and the exploitative consequences of extraction in Johannesburg's mining history.

Berni Searle's installation *Shimmer* (2012-13), comprises a five-screen video installation that draws on the idea of the vignette. Each projection focuses on a single setting, idea or object, such as gold-covered feet, colonial statues, a human skull and a silhouetted landscape of the Congo. At the centre of the installation are an elephant skull and bones covered in gold. The work is a poetic reflection on the Congo and its historic entanglement with Belgium under King Leopold II who accrued enormous wealth at the expense of the Congolese people. The installation points to the decimation of natural resources like gold, ivory and rubber, and to the cruelty of the Belgians, represented in one of the videos by the gold hands that recall the severed hands of the Congolese people. *Shimmer* is a modern-day *memento mori* reflecting on humankind's actions in history.



# Prelude

## Andante (moderate)

The exhibition begins with a Prelude, an archive that includes the concept of anthropophagia (cultural 'cannibalism' or assimilation) developed by Oswald de Andrade in his *Manifesto Antropófago* (1928), and embodied in the painting *Abaporu* (1928) by the painter Tarsila do Amaral. In the 1970s, architect Lina Bo Bardi developed a quintessential Brazilian architectural language derived from indigenous vernacular expression. These concepts resonate with contemporary South African society, which is engaged in asserting itself against Western postcolonial cultural domination through various decolonising movements.



Tarsila do Amaral, *Abaporu* (1928). Collection MALBA, Museo de Arte Latinoamericano de Buenos Aires. © Tarsila do Amaral Licenciamentos. Courtesy MALBA





Installation view of *Prelude*, from left: Tarsila do Amaral, *Abaporu* (1928); Lina Bo Bardi, *Glass Easel* (1968); Oswald de Andrade, *Manifesto Antropófago* (1928); Lina Bo Bardi, *Roadside Chair* (1967)





Installation view of Lina Bo Bardi, *Glass Easel* (1968)



Glass easels, São Paulo (1969). © and courtesy Instituto Bardi/Casa de Vidro. Photo Hans Gunther Flieg

# Requiem

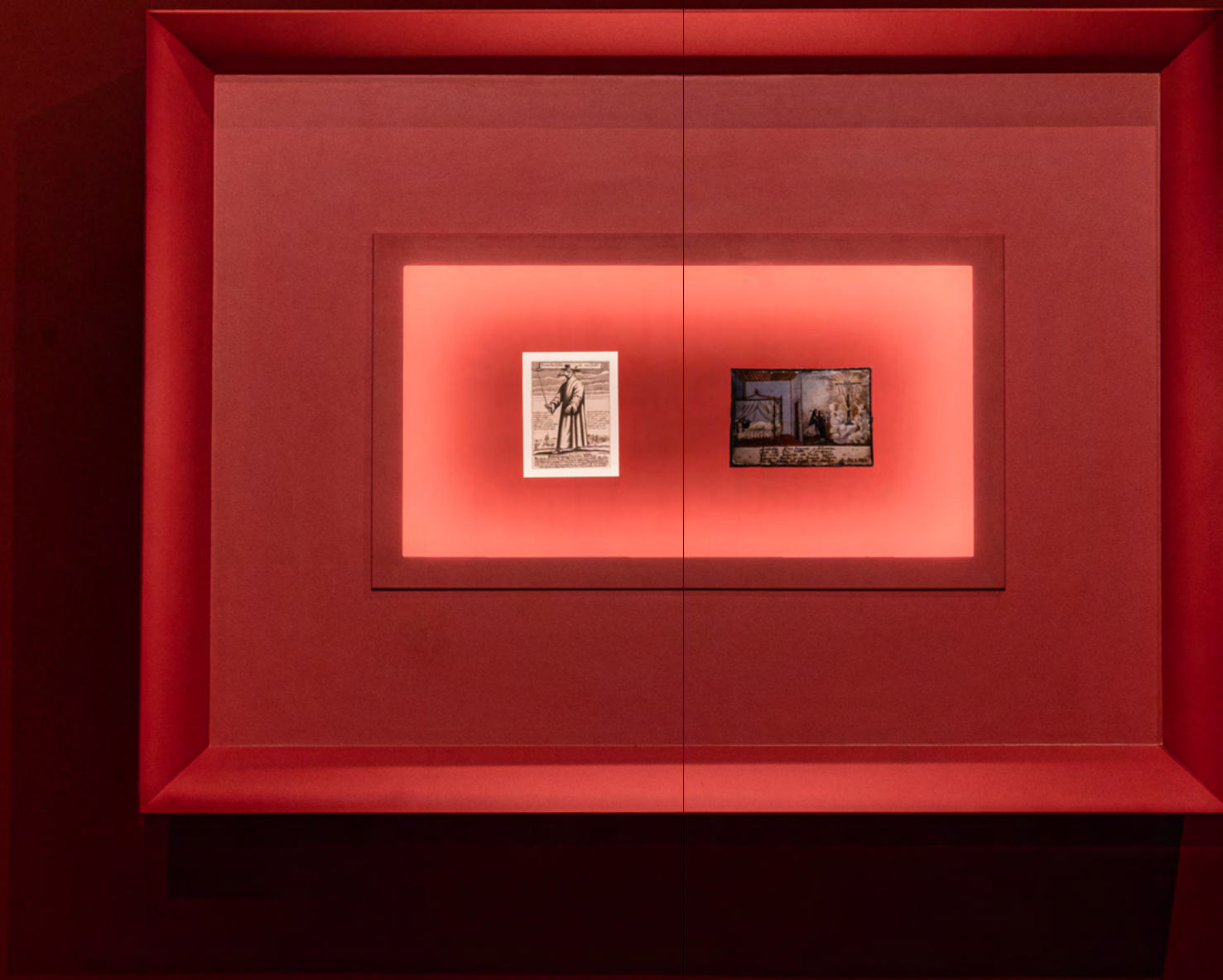
## Lacrimoso (tearfully)

Covid-19 has placed many of us in a state of limbo, so that we are caught between a pre-Covid world and one in which we imagine a better future. The pandemic can be understood as an ‘event’ – a rupture in the normal run of things. As such, it changes our perception of the world around us. Within this liminal state, the exhibition reflects on previous pandemics such as the Black Death (bubonic plague, 1346-1353) and the Spanish Flu (influenza, 1918-1920).



Artist unrecorded, *Lonely Soul Ex-Voto* (19th c). Courtesy El Paso Museum of Art



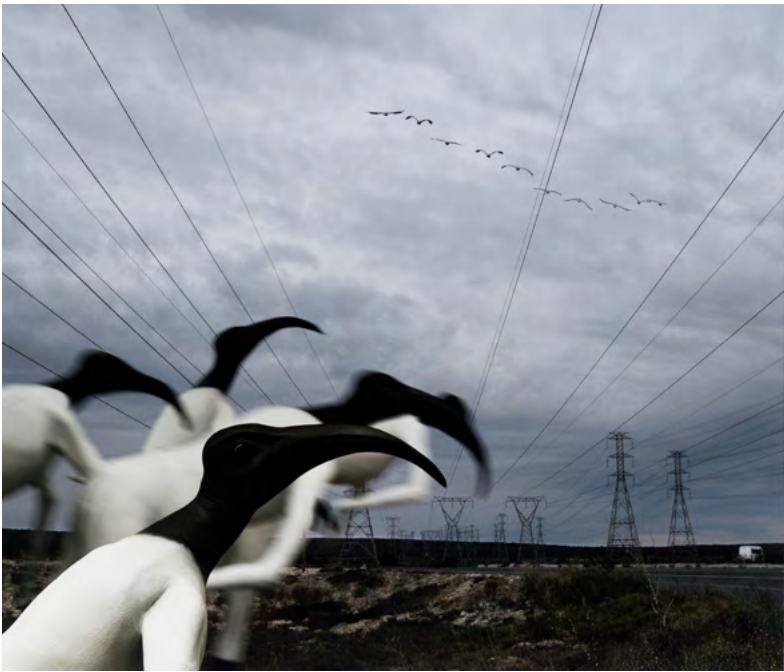


Installation view of Requiem, from left: Paulus Fürst, *Doctor Schnabel von Rom, Kleidung wider den Tod zu Rom* (1656); Artist unrecorded, *Lonely Soul Ex-Voto* (19th c)

# Movement I

## Allegro (Lively)

The pandemic body is a second curatorial thread running through the exhibition and is alluded to in the masks that appear in the works. The ubiquity of the mask in our time is at once ominous and comforting. Masks filter the air we breathe, helping to prevent infection and possibly death, since it is through breathing that we can be infected by the virus.







Installation view of Movement I, from left: Lygia Clark, *Máscaras Sensoriais* (Sensorial Masks) (1967, replicas 2021); Lygia Clark, *O Eu e o Tu* (The I and the You) (1967, replicas 2021)





Installation view of Lygia Clark, *Máscaras Sensoriais* (Sensorial Masks) (1967, replicas 2021)





Installation view of Movement I, from left: Jane Alexander, *Harbinger in correctional uniform* (2006); Lygia Pape, *Divisor (Divider)* (1968)





Lygia Pape, *Divisor* (Divider) (1968). Video of performance at Museu de Arte Moderna, Rio de Janeiro (2010). © Projeto Lygia Pape. Courtesy Projeto Lygia Pape and Hauser & Wirth. Photo Paula Pape



## Movement II

### Lento (slowly)

This section of the exhibition explores the precarious nature of life, suggested by images of the female body in the landscape, rituals performed by women and bouquets of flowers that decay over time. The passage of time, which encompasses death, ritual and trace, points in turn to liminality.







Installation view of Movement II, from left: Kamala Ibrahim Ishag, *The Dinner Table with embroidered Cloth* (1974); Kapwani Kiwanga, *Flowers for Africa: showing Nigeria* (2014), *Ivory Coast* (2014) and *Tunisia* (2015); Ana Mendieta, *Untitled: Silueta Series, Mexico* from *Silueta Works in Mexico* (1973-7/1991)





Installation view of Kapwani Kiwanga,  
*Flowers for Africa: Ivory Coast* (2014). Collection  
Christophe Guillot. © Kapwani Kiwanga, ADAGP  
and DALRO



Ana Mendieta, *Untitled, Silueta Series, Mexico* from *Silueta Works in Mexico* (1973-7/1991). Colour photographs, framed.  
© The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie  
Lelong & Co. Licensed by Artists Rights Society (ARS) and DALRO





Installation view of Movement II, from left: Ana Mendieta, *Untitled: Silueta Series, Mexico* from *Silueta Works in Mexico* (1973-7/1991); Ana Mendieta, *Alma, Silueta en Fuego* (1975)





Installation view of Movement II, from left: Kamala Ibrahim Ishag, *The Dinner Table with embroidered Cloth* (1974); Kapwani Kiwanga, *Flowers for Africa: showing Nigeria* (2014), *Tunisia* (2015) and *Ivory Coast* (2014)





Kamala Ibrahim Ishag, *The Dinner Table with embroidered Cloth* (1974). Oil on board. Sharjah Art Foundation Collection.  
© Kamala Ibrahim Ishag



## Movement III

### **Grazioso (gracefully) + Crescendo**

During afflictions and disasters such as the coronavirus pandemic we discover our 'radical vulnerability' and the need for grace. In this section eternity is represented by the colour gold and by luminescence and reflection.



Detail of Sumayya Vally/Counterspace, *After Image* (2021)





Berni Searle, *Mantle I* (2021). Archival digital print on 308gr Baryta paper, dibond, framed. © and courtesy Berni Searle





Sumayya Vally/Counterspace, *After Image* (2021). Tinted mirror, steel. © and courtesy Sumayya Vally/Counterspace





Berni Searle, *Shimmer* (2012-13). Installation (5 HD video projections and gold-leafed elephant bones). Southern: a Contemporary Collection. © Berni Searle



**Jane Alexander** (1959–) was born in Johannesburg, South Africa. She obtained an MAFA from the University of the Witwatersrand in 1988. Select exhibitions include: Venice Biennale (1995); *The Short Century: Independence and Liberation Movements in Africa 1945–1994* (2001); *Africa Remix: Contemporary Art of a Continent* (2004); Gwangju Biennale (2014).

**Lina Bo Bardi** (1914–92) was born in Rome, Italy. She obtained an architecture degree from the University of Rome in 1939 and shortly thereafter moved to Brazil, where she spent most of her life. Select exhibitions include: Venice Architecture Biennale (2009); *Lina Bo Bardi: Habitat*, MASP Museum, São Paulo (2019); *Lina Bo Bardi: Together* organised by the British Council and the Lina Bo and P.M. Bardi Foundation, exhibited in London (2012), Chicago (2015) and São Paulo (2016); *Lina Bo Bardi Dibuja* at Fundación Joan Miró, Barcelona (2019).



**Lygia Clark** (1920–88) was born in Belo Horizonte, Minas Gerais, Brazil. She studied with Brazilian landscape architect Roberto Burle Marx, and then with Isaac Dobrinsky, Fernand Léger and Árpád Szenes in Paris from 1950 to 1952. Select exhibitions include: São Paulo Biennale (1959); Venice Biennale (1960); Documenta (1997); *Tropicália: a Revolution in Brazilian Culture*, Museum of Contemporary Art, Chicago (2005); *Lygia Clark: the Abandonment of Art 1948–1988*, Museum of Modern Art, New York (2014).



**Kamala Ibrahim Ishag** (1939–) was born in Omdurman, Sudan. She graduated from the College of Fine Arts Khartoum (1963) and the Royal College of Art, London (1966). Select exhibitions include: Whitechapel Art Gallery (1995); National Museum of Women in Art, Washington DC (1994); *Women in Crystal Cubes*, Sharjah Art Foundation Art Spaces (2016).



**Kapwani Kiwanga** (1978–) was born in Hamilton, Canada. She studied anthropology and comparative religion at McGill University. She was the winner of the Marcel Duchamp Prize (2020) and the inaugural winner of the Frieze Artist Award (2018). She has been on group exhibitions at the Museu d'Art Contemporani de Barcelona, as well as the Whitechapel and Serpentine Sackler galleries in London, and held a solo exhibition at the MIT List Visual Arts Center (2019).



**Ana Mendieta** (1948–85) was born in Havana, Cuba. When she was twelve she and her sister were sent to live in the USA as refugees. She obtained an MFA from the University of Iowa in 1977. Select exhibitions include: *Ana Mendieta: A Retrospective*, New Museum, New York (1987); *Ana Mendieta: Earth, Body, Sculpture and Performance 1972–1985*, Hirshhorn Museum, Smithsonian Institution, Washington DC (2004); *Ana Mendieta*, Art Institute of Chicago (2011); *Ana Mendieta: Covered in Time and History*, Jeu de Paume, Paris (2018).



**Lygia Pape** (1927–2004) was born in Nova Friburgo, Brazil. She received informal training in fine arts and studied with Faye Ostrower at the Museum of Modern Art, Rio de Janeiro. Select exhibitions include: Venice Biennale (2003); Haus der Kunst, Munich (2004); *Lygia Pape: Magnetized Space*,

Serpentine Galleries, London (2011); *Lygia Pape: A Multitude of Forms*, Metropolitan Museum of Art, New York (2017).



**Berni Searle** (1964–) was born in Cape Town, South Africa. She received her MFA from the University of Cape Town (1995). Select exhibitions include: *Approach*, Krannert Museum, Champaign, Illinois, Johannesburg Art Gallery and USF Contemporary Art Museum, Tampa, Florida (2006–7); *Dak'Art* (2012); Havana Biennale (2012); Venice Biennale (2001, 2005); Cairo Biennale (1998); Johannesburg Biennale (1997).



**Sumayya Vally/Counterspace** (2015–) is an inter-disciplinary architectural studio led by Sumayya Vally. Vally's design, research and pedagogical practice is committed to finding expression for hybrid identities and contested territories. Johannesburg serves as her laboratory for finding speculative histories, futures, archaeologies and design languages, and for revealing the invisible. Her work is often forensic, and draws on performance, the supernatural, the wayward and the overlooked as generative places of history and work. She is based between Johannesburg and London and is the lead designer for the Serpentine Pavilion.







## Exhibition Experience

One of the unique aspects of JCAF is our approach to exhibitions that proposes a personal, self-curated encounter between a visitor and an artwork. Our aim is to slow down the experience of looking at and engaging with art, so as to instil an approach that is reflective rather than consumerist.

Visitors book online and can view the exhibition by themselves or in a limited group without distraction. This is further enhanced in that we do not utilise labels or wall texts. Viewers are encouraged to ‘look’ and ‘reflect’ on the art without the mediation of text. This process is supported by an app that uses beacon location technology (BLE) to push contextual content about the artist and artwork to a viewer’s mobile device.

Moreover, members of staff and guides interact with visitors by discussing the visitor’s experience of individual artworks. We aim to move away from a spectacular approach employed by many museums to one of personal exploration and engagement based upon a qualitative as opposed to a quantitative experience.



Scan QR code to visit our site and view virtual exhibition

<div><div>Research theme</div><div>Female Identities in the Global South</div></div> <div><div>Exhibition II</div><div><div><div><div>Liminal Identities in the Global South</div><div>29 June 2021 – 29 January 2022</div></div><div><div>Featuring: Jane Alexander, Lina Bo Bardi, Lygia Clark, Kamala Ibrahim Ishag, Kapwani Kiwanga, Ana Mendieta, Lygia Pape, Berni Searle and Sumayya Vally/Counterspace</div><div><div>Curated by Clive Kellner</div></div></div></div><div><div>Artworks</div><div><div><div>Prelude</div><div>Exhibition reproduction of Tarsila do Amaral, <i>Abaporu</i> (1928). Collection MALBA, Museo de Arte Latinoamericano de Buenos Aires. © Tarsila do Amaral Licenciamentos. Courtesy MALBA</div><div>Exhibition reproduction of Oswald de Andrade, <i>Manifesto Antropófago</i> (1928). <i>Rivista de antropofagia</i> vol. 1, no. 1, May, 1928, page 1 and 7. © The Estate of Oswald de Andrade, and © 2020 digital image, The Museum of Modern Art, New York/Scala, Florence</div><div>Lina Bo Bardi, <i>Glass Easel</i> (1968). Authorised reproduction, 2021. Courtesy Instituto Bardi/Casa de Vidro</div><div><i>Roadside Chair</i> (1967). Authorised reproduction, 2021. Courtesy Instituto Bardi/Casa de Vidro. Display concept courtesy Nilufar Gallery, conceived by Space Vedèt</div></div><div><div>Requiem</div><div>Exhibition reproduction of Artist unrecorded, <i>Lonely Soul Ex-Voto</i> (19th century). Courtesy El Paso Museum of Art</div><div>Exhibition reproduction of Paulus Furst, <i>Doctor Schnabel von Rom, Kleidung wider den Tod zu Rom</i> (1656). © The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence</div><div>Reuben Tholakele Caluza, <i>Influenza 1918</i>. Public domain</div><div>Walter Lambe, <i>Stella Caeli</i>. Performed by The Sixteen and conducted by Harry Christophers. From the album <i>Star of Heaven: The Eton Choirbook Legacy</i> (COR16166). By kind permission of The Sixteen Productions Ltd</div></div></div></div><div><div><div>Movement I</div><div>Lygia Clark, <i>O Eu e o Tu</i> (The I and the You) (1967, replicas 2021). Two leather overalls joined by tubes and filled with different materials. Courtesy Associação Cultural Lygia Clark</div><div><i>Máscaras Sensoriais</i> (Sensorial Masks) (1967, replicas 2021). Six masks made of net, stones, essences and various materials. Courtesy Associação Cultural Lygia Clark</div><div>Jane Alexander, <i>Harbinger in correctional uniform</i> (2019). Installation. Private collection</div><div><i>Convoy</i> (2008). Pigment print on cotton paper. Southern: a Contemporary Collection</div><div><i>Harbinger with rainbow</i> (2004). Pigment print on cotton paper. Southern: a Contemporary Collection</div><div>Lygia Pape, <i>Divisor</i> (Divider) (1968). Video of performance at Museu de Arte Moderna, Rio de Janeiro (2010). Courtesy Projeto Lygia Pape and Hauser &amp; Wirth</div></div><div><div>Movement II</div><div>Ana Mendieta, <i>Untitled: Silueta Series, Mexico</i> from <i>Siluetas Works in Mexico</i> (1973-1977/1991). Colour photographs, framed. Courtesy the Estate of Ana Mendieta Collection, LLC, and Galerie Lelong &amp; Co</div><div><i>Alma, Silueta en Fuego</i> (1975). Super-8mm film transferred to high definition digital media, colour, silent. Courtesy the Estate of Ana Mendieta Collection, LLC, and Galerie Lelong &amp; Co</div><div>Kapwani Kiwanga, <i>Flowers for Africa: Tunisia</i> (2015). Protocol, natural flowers. Collection Frac Île-de-France</div><div><i>Flowers for Africa: Nigeria</i> (2014). Protocol, natural flowers. Collection NOMAS Foundation, Rome, Italy</div><div><i>Flowers for Africa: Ivory Coast</i> (2014). Protocol, natural flowers. Collection Christophe Guillot</div><div>Kamala Ibrahim Ishag, <i>The Dinner Table with embroidered Cloth</i> (1974). Oil on board. Sharjah Art Foundation Collection</div></div></div><div><div><div>Movement III</div><div>Berni Searle, <i>Mantle I</i> (2021). Archival digital print on 308gr Baryta paper, dibond, framed. Courtesy the artist</div><div><i>Shimmer</i> (2012-13). Installation (5 HD video projections and gold-leafed elephant bones). Southern: a Contemporary Collection</div><div>Sumayya Vally/Counterspace, <i>After Image</i> (2021). Tinted mirror, steel. Courtesy Sumayya Vally/Counterspace</div></div><div><div>Artist Portraits</div><div>Lina Bo Bardi in Kamakura, Japan (1978). © and courtesy Instituto Bardi/Casa de Vidro</div><div>Lygia Clark with sensorial mask. © and courtesy Associação Cultural Lygia Clark</div><div>Portrait of Kamala Ibrahim Ishag. Courtesy the artist. Photo Mohamed Noureldin</div><div>Portrait of Kapwani Kiwanga. Photo courtesy the artist and Goodman Gallery</div><div>Portrait of Ana Mendieta. © The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong &amp; Co</div><div>Lygia Pape with Amazonino sculpture. © and courtesy Projeto Lygia Pape</div><div>Portrait of Berni Searle. Courtesy the artist. Photo Stephanie Veldman</div><div>Portrait of Sumayya Vally. Photo Mikhael Subotzky. Courtesy Goodman Gallery and Magnum Photos</div></div><div><div>Special thanks to</div><div>The artists, their estates and galleries: Associação Cultural Lygia Clark, the Estate of Ana Mendieta Collection LLC, Galerie Lelong &amp; Co, Hauser &amp; Wirth, Instituto Bardi/Casa de Vidro, Projeto Lygia Pape and Stevenson.</div><div>The lenders for their generous support of the exhibition: Collection Frac Île-de-France; Collection Christophe Guillot; Collection NOMAS Foundation, Rome; Sharjah Art Foundation Collection; Southern: a Contemporary Collection, and private collections that wish to remain anonymous.</div></div></div></div></div>
--



Trustees
Adrian Enthoven Phuthuma Nhleko Gordon Schachat
JCAF team
Clive Kellner – Executive Director, Curator Jeannine Dickson – Curatorial Associate Bulumko Mbete – Programme Associate Bárbara Rousseaux – Project Manager: Latin America Sinetemba Ndywabasini – Supervisor: Building + Maintenance Thulani Ndywabasini – Exhibition Security
Exhibition production
A&M Botanicus Cuseum Distinctive Spaces Fine Art Logistics Graham De Lacy HFX Systems Inland Collective ITOO Art Insure LJ Infrastructures Mark Sinoff Exhibits MKL ThinkArtMedia 3D Virtual Tours
Exhibition guides
Sinead Fletcher Siyabonga Hlatshwayo Ayesha Hussain Kabelo Mofokeng Chama Mwanga Jodie Pather Mankebe Seakgoe
Image credits
Graham De Lacy, unless otherwise noted Cover: Joaquín Torres-García, <i>Gravado 57. Nuestro Norte es el Sur</i> (Etching 57. Our North is the South) (1943). © Alejandra, Aurelio and Claudio Torres. Courtesy Joaquín Torres-García Archive
Designed and produced by

Rex and Futura

Edited by
Bronwyn Law-Viljoen
Published by
Joburg Contemporary Art Foundation, 2021 Text © JCAF Artworks © the Artist(s) All rights reserved Every reasonable effort has been made to identify, contact and acknowledge rights holders. If there are errors or omissions, please contact JCAF so that they can be addressed in subsequent editions.
References

Foreword

<sup>1</sup>Fajardo-Hill, C and Giunta, A. (2017). *Introduction. Radical Women: Latin American Art 1960-1985*. Munich: Prestel

Curatorial text

<sup>2</sup>Quoted in Mitchell, W.J.T. (2018). Present Tense: Time, Madness and Democracy around 6 November 2018. *Critical Inquiry*. <https://critinq.wordpress.com/2018/10/30/present-tense-time-madness-and-democracy-around-6-november-2018/>. Viewed 22 January 2021

<sup>3</sup>Mitchell, ibid

<sup>4</sup>Quoted in De Wolf, Eddi, Nothingness, in Vervoordt, A. (2011). *TRA Edge of Becoming*. Wijnegem, BE: Vervoordt Foundation, pp.48

<sup>5</sup>Žižek, S. (2014). *Event*. London: Penguin, pp.1

<sup>6</sup>Ibid, pp.10

<sup>7</sup>Burrow Grad, L. (2016). Liminality: The Threshold Betwixt and Between. *Huffington Post*. [https://www.huffpost.com/entry/liminality-the-threshold-\\_b\\_13845666](https://www.huffpost.com/entry/liminality-the-threshold-_b_13845666). Viewed 22 January 2021

<sup>8</sup>De Oliveira, A. (2007). New Brazilian Objectivity. *Tropicalia*. <http://tropicalia.com.br/en/ruidos-pulsativos/geleia-geral/nova-objetividade>. Viewed 5 March 2021.

<sup>9</sup>Comaroff, J., Claudio, L.E. (2015). Thoughts on Theorizing from the South: An Interview with

John Comaroff. *Social Transformations: Journal of the Global South* Vol. 3 (No. 1), pp. 3-18

<sup>10</sup>For a discussion on hybridity see Ashcroft, B., Griffiths, G. & Tiffin, H. (eds) (2000) *Post-Colonial Studies: The Key Concepts*. Abington: Routledge

<sup>11</sup> Lenssen, A. (2018). “We Painted the Crystal, We Thought About the Crystal” – The Crystalist Manifesto (Khartoum, 1976). *Context. Post: Notes on Art in a Global Context*. <https://post.moma.org/we-painted-the-crystal-we-thought-about-the-crystal-the-crystalist-manifesto-khartoum-1976-in-context/>. Viewed 29 March 2021

<sup>12</sup> Lenssen, ibid

<sup>13</sup>Quoted in Blager, Noemi (2020). *Lina Bo Bardi: Together*, Treviso: Arper SpA, pp.18

<sup>14</sup>González, J. (2020). Lina Bo Bardi: A Process of Unlearning. *Lina Bo Bardi: Habitat*. Mexico City: Fundación Jumex Arte Contemporáneo, pp.57

<sup>15</sup> See discussion on Lygia Clark and the Brazilian military by Grammatikopoulou, C. (2017). The Therapeutic Art of Lygia Clark. *Interartive*. <https://interartive.org/2012/09/the-therapeutic-art-of-lygia-clark>

<sup>16</sup>Quoted in Best, S. (2019). Ana Mendieta: Connecting to the Earth. *Institute of Modern Art*. <http://ima.org.au/exhibitions/ana-mendieta-connecting-to-the-earth/>. Viewed 29 March 2021

<sup>17</sup> See Sotheby’s (2019). Kamala Ibrahim Ishaq: The Female Trailblazer of Sundanese Art. *Sotheby’s*. <https://www.sothebys.com/en/articles/kamala-ibrahim-ishaq-the-female-trailblazer-of-sudanese-art>


<sup>18</sup> See discussion on Levinas’s idea of the human subject in relation to trauma and violence in Welten, R. (2020). In the Beginning was Violence: Emmanuel Levinas on Religion and Violence. *Continental Philosophy Review*. Issue 53, pp. 355-70. <https://doi.org/10.1007/s11007-020-09491-z>

<sup>19</sup>Mbembe, A. (2020). The Universal Right to Breathe. *Critical Inquiry*. <https://critinq.wordpress.com/2020/04/13/the-universal-right-to-breathe/>. Viewed 18 January 2021

<sup>20</sup> Welten, op. cit





An aerial photograph of a large, multi-story brick building. The building features a series of small, rectangular windows along its upper level. A modern architectural extension, composed of large, dark, rectangular blocks, is attached to the side of the building. The foreground shows a paved area and some greenery.

Joburg  
Contemporary  
Art Foundation

JCAF

[www.jcaf.org.za](http://www.jcaf.org.za)  
+ 27 (0) 10 9002204  
[info@jcaf.org.za](mailto:info@jcaf.org.za)

No 1 Durris Road  
Forest Town 2193  
Johannesburg South Africa

Postnet Suite 144  
Private Bag X7 Parkview 2122  
Johannesburg South Africa