

THE ART MOMENTUM

Investec



- François-Xavier Gbré
- Danica Lundy
- Bonolo Kavula
- Andile Dyalvane
- Zizipho Poswa
- Rich Mnisi
- Porky Hefer
- Esther Mahlangu
- Alexandra Karakashian
- Riley Holloway
- Kirsten Beets
- Nina Holmes
- Sungi Mlengaya
- Teresa Kutala Firmino
- Zanele Muholi
- David Goldblatt
- Jabulani Dhlamini
- Lunathi Mngxuma
- Gregory Olympio
- Alida Rodrigues
- Aïcha Snoussi
- Dafe Oboro

PRINCE GYASI | ALMOST HOME, 2018. LUSTER PAPER | 46 x 61 CM. COURTESY NIL GALLERY.

EDITORIAL

For their 8th edition, the Investec Cape Town Art Fair (ICTAF), – under the umbrella of Fiera Milano Exhibitions Africa of the Fiera Milano group – conveys a new vision of the expected selection of galleries and artists at an Africa-based art fair. Inviting us to reflect on the notion of 'African roots', this year's program gathers artists and art professionals from across the continent and beyond to stimulate the dialogue between

northern and southern Africa, and proposes new and contrasting representations of what it means to be 'from somewhere'. In this series of exclusive articles, *The Art Momentum* proposes a number of possible answers to the universal question of belonging, examining the varied approaches by artists whose acute sense of awareness, engagement, and humanity bring insight to our beliefs or assumptions.

AIKMAN | ALEXANDER | BAILEY | BAKER | BAMBI | BELL |
 BOOYENS | BOSHOF | BOTES | BOTHA | BOUDERBALA
 | BRICE | CATHERINE | CATLIN | CHIURAI | CIANFANELLI |
 CULLBERG | DE WET | DIOP | GEERS | GINSBURG | GRATRIX
 | HAJEK | HAJJAJ | HLOBO | HODGINS | HUGO | JANSE
 VAN VUUREN | KENTRIDGE | KLEIN | KOORLAND | KUSAMA |
 LANGA | LILANGA | LITTLEWORT | MAGADLELA | MAHLANGU
 | MALUKA | MASON | MODISAKENG | MUHOLI | MULLINS |
 NCAPHAYI | NDZUBE | NEL | NGOBENI | NHLENGETHWA
 | NXUMALO | OLTMANN | OMAMOGHO | OUARZAZ | OWUSU-
 ANKOMAH | PAYNE | PENN | PETERSEN | RUGA | SALIM |
 SAMSON | SCHREUDERS | SEARLE | SIBANDE | SIBIYA
 | SKOLLIE | SMIT | STARCKE | STELLA | STONE | SUBOTZKY |
 SWINNEY | TAYLOR | TILLIM | URBANSKI | VAN SCHALKWYK
 | VÁRI | VELEKO | VICTOR | VIDAL | YOUNG | ZHENGJIE

CONTEMPORARY ART AUCTION

Saturday 15 February 2020 at 6pm
 Quay 7 Warehouse, 11 East Pier Road, V&A Waterfront, Cape Town

PREVIEW: Thursday 13 and Friday 14 February from 10am to 5pm
 Saturday 15 February 10am to 6pm

ENQUIRIES: +27 (0)21 683 6560 | www.straussart.co.za

Strauss & co

NKGOPOLENG MOLOI

TOMORROWS / TODAY

A PLATFORM FOR IDEAS AND STIMULATING ENCOUNTERS



→ FRANÇOIS-XAVIER GBRÉ | EKO ATLANTIC #1, LAGOS, NIGERIA, 2014. PIGMENT PRINT ON FINE ART PAPER | 100 X 150 CM. COURTESY GALERIE CÉCILE FAKHOURY.

In anticipation of the 2020 Investec Cape Town Art Fair (ICTAF), *The Art Momentum* spoke with the curators of the fairs' Tomorrows/Today section; Nkule Mabaso (Curator, Michaelis Galleries, Cape Town) and Luigi Fassi (Artistic Director, MAN-Contemporary Art Museum, Nuoro, Italy), both of whom have extensive experience as curators and are known for embracing a collaborative curatorial approach.

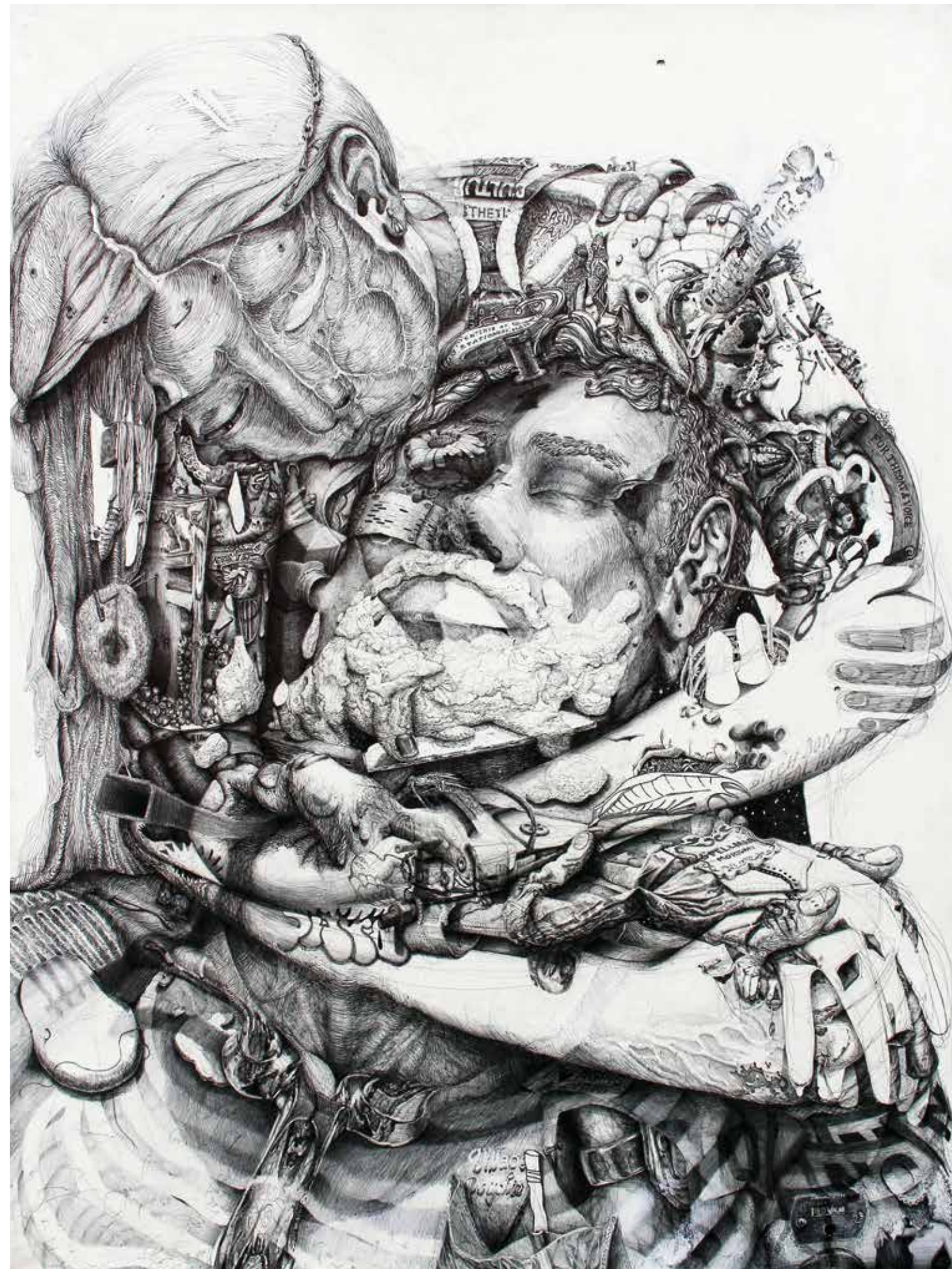
Tomorrows/Today, a special segment of the ICTAF, coalesces a selection of solo presentations by emerging artists across the globe. Over the past five years, the segment has grown to become a highly-anticipated component of the fair. Past iterations have positioned Tomorrows/Today as a section that acknowledges emerging artists; artists who have previously gone unrecognised and those who are at the early stages of their careers. Although this is still the case, Mabaso and Fassi explain that what makes an artist emerging is fluid, situational, and doesn't take on fixed or anchored definitions.

This year's selection includes artists whose artistic expressions are highly advanced, innovative, and experimental, but most importantly they critically engage personal, social, and political concerns and have strong ties to the African continent. Although there is no thematic thread pulling the selected artists towards each other, the curatorial structure is based on artists whose practices excavate critical questions, interesting propositions, and profound reflections, particularly those that engage with the African continent. The notion of "African roots" is an important starting point in the selection process, however the curators are careful not to fixate on unalterable ideas of Africa. Mabaso explains that Africa can be thought of as embodied in the artist and can also present in an artists'

relationship with the continent through a historical connection. Fassi elaborates, "Our aim was to stick to the African roots of the section but at the same time extend the understanding of that by including galleries and artists that are close to an African identity even without being directly from Africa," he says. "I think at this stage it is key for Tomorrows/Today to embrace diversity and keep expanding its research scope. As curators, we wanted to embrace a larger focus, one able to include artists from Europe, North America, and the Middle East."

Art fairs remain complex and contested spaces with different stakeholders whose ideas regarding "fair agendas" may be on opposing ends. A key challenge for curators within art fairs is the complexity of balancing commercial interests with work that critically engages history and discourse. Mabaso notes that fairs are a crucial element of the art business and, in this context, curators work within the constraints of the model to embody the full scope of the fair while presenting interesting dialogue. Tomorrows/Today functions as a platform of ideas, stimulating encounters, and thought-provoking art.

The fifth iteration includes artists whose work spans across various mediums – photography, painting, sculptural installation – and content; dealing with architecture, landscape identity, memory, and power, among other concepts. The full list includes Danica Lundy (Canada), Amanda Mushate (Zimbabwe), François-Xavier Gbré (France), Andy Robert (Haiti), Fathi Hassan (Egypt), Ernesto Shikhani (Mozambique), Nnenna Okore (Nigeria), Gregory Olympio (Togo), Bonolo Kavula (South Africa), and Isabelle Grobler (South Africa).



→ DANICA LUNDY | HEY THERE DELILAH, 2019. BALLPOINT PEN ON PAPER MOUNTED ON CANVAS | 76 X 102 CM.
COURTESY C + N CANEPA & NERI.



→ BONOLO KAVULA | LIGHTS WILL GUIDE YOU HOME, 2019. WOODCUT PRINT ON CANVAS, CANVAS DISCS, AND THREAD | 160 X 120 CM.
COURTESY SUBURBIA CONTEMPORARY.

→ francoisxaviergbre.com

→ sulger-buel-gallery.com > Isabelle Grobler

→ fathihassan.com

→ bonolokavula.com

→ danicalundy.com

→ firstfloorgalleryharare.com > Amanda Mushate

→ nnennaokore.com

→ gregoryolympio.com

→ hannahhoffmann.la > Andy Robert

→ pervegaleria.eu > Ernesto Shikhan



KHUMO SEBAMBO

NEW SENSIBILITIES

Southern Guild makes its debut at this year's edition of the Investec Cape Town Art Fair with a special project that introduces audiences to a different genre of collectible pieces. The gallery presents stirring works that will make you question the border between art and design.

Take Andile Dyalvane and fellow ceramicist Zizipho Poswa, for example, artists with important narratives and viewpoints who have pushed their work beyond utilitarian and into the realm of sculpture. From their shared studio in Woodstock, they manipulate clay into pots and vessels that articulate who they are individually and where they come from.

Poswa's *Umtswalo* collection is an existing body of sculptures stimulated by her recollections of childhood. The sculptures are large, and their form

suggests women carrying loads of wood, water, and laundry on their heads. Making use of unexpected colours, Poswa treats her sculptures in opaque washes of electric blue and ochre-like orange paint, allowing the textural variety inherent in the clay to be illuminated. Her delicate dance of texture and colour is evocative of *umbaco*, traditional Xhosa cloth – an unsurprising relationship, considering Poswa's education in textile design.

Also taking his queues from Xhosa tradition is Dyalvane. Guided by his ancestors and spirituality, Dyalvane sculpts with a new-found sense of abandon and dynamism. He interprets traditions such as *ukuqatshulwa* – the Xhosa cultural practice of body scarification – in contemporary ways, sporadically cutting into the black and bronze glazed surface of the clay to reveal glimmers of blue and red paint beneath.

Fashion designer Rich Mnisi is also interested in his ancestry. Continuing from his first collection *Nwa-Mulamula*, named after his late great-grandmother, Mnisi makes his second venture into the realm of sculpture with Southern Guild. Moving between the domains of art and design with ease, Mnisi has created a collection of low, leather seats which replicate the human form, making a gesture of embrace – the pieces stand as a physical representation of his Nwa-Mulamula's omnipresence.

Primary colours dominate Porky Hefer's hanging chairs – his language is distinctive. For the special project, Hefer presents works from his latest collection, *Molecules*, a series of chairs clad in blue, red, and yellow leather, each representing a different chemical compound. Always playful with his craft, the hanging chairs arouse an overwhelming desire to interact with the

CLOCKWISE FROM TOP LEFT:

→ ANDILE DYALVANE | IDLADLO SILO, 2017. BLACK CLAY | 65 X 35 X 144 CM. PHOTO BY JUSTIN PATRICK, COURTESY OF SOUTHERN GUILD.

→ RICH MNISI | NWA-MULAMULA'S CHAISE, 2018. UPHOLSTERED LEATHER | 268 X 130 X 68 CM. PHOTO BY HAYDEN PHIPPS, COURTESY OF SOUTHERN GUILD.

→ PORKY HEFER | MOLECULES. LEFT TO RIGHT: FLUOROHELIATE MONOXIDE, HYDROGEN DIFLUORIDE, AND DIHYDROGEN MONOXIDE (WATER), 2019. UPHOLSTERED LEATHER, SHEEPSKIN, AND STEEL FRAME | DIMENSIONS VARIABLE. PHOTO BY HAYDEN PHIPPS. PRODUCTION BY JO YOUNG. COURTESY OF SOUTHERN GUILD.

work – to crawl into the sheepskin interior and feel cocooned in the womb of the sculpture.

Each of these works are brimming with emotion and nostalgia, brought on by their common links to spirituality, ancestry, and childhood memory. The participation of Southern Guild in the ICTAF sees a relaxing of rigid viewpoints on the difference between art and design, with the artists bringing their individual narratives, unique language, and distinctive practice to the fair. Other artists featured in the special project include Justine Mahoney, Otto Du Pless, Stanislaw Trzebinski, Atang Tshikare, Justine Mahoney, Doktor and Misses, and Conrad Hicks.

→ southernguild.co.za



→ ZIZIPHO PHOZWA | MAGODI – ABONGILE, 2019. GLAZED STONEWARE CLAY | 60 X 60 X 93 CM. PHOTO BY HAYDEN PHIPPS, COURTESY OF SOUTHERN GUILD.

VALERIE BEHIERY

THE GEOMETRY OF NOW

ESTHER MAHLANGU'S GIFT TO THE WORLD



→ DR ESTHER MAHLANGU | NDEBELE ABSTRACT, 2019. ACRYLIC ON 4 STRETCHED CANVASES | 360 X 240CM. COURTESY OF THE MELROSE GALLERY.

"When I am painting, my heart is very wide.
It reaches out to everything and everyone."

Dr. Esther Mahlangu's monumental works immediately summon the viewer to the Melrose Gallery's booth in the Investec Cape Town Art Fair's PAST/MODERN section (guest-curated by João Ferreira). There is something mysteriously compelling about the artist's geometric symbols, symmetry, and lively palette of colours, animating both the four-panel 3.6 x 2.4 metre painting, and the multi-panel installation piece on show. Like all of Mahlangu's work, the motifs are rooted in Ndebele culture, but speak across cultures using the visual language of shape, size, reflection, tension, repetition, colour, and contrast. It is effectively the 84-year-old artist's mastery of the visual as an expression of meaning that allows her art to transcend the series of binarisms implicit in modernist ideology – such as tradition versus modernity, the local versus the global, or the West ver-

sus the rest – leading us instead to a created, holistic, virtual space in which such divisions are meaningless. As the artist herself states, "When I am painting, my heart is very wide. It reaches out to everything and everyone."

The Ndebele-based universal language draws in spectators regardless of their heritage, urging them to learn more about the artist and her work. It is then we discover that, painting from the age of ten under the tutelage of her mother and grandmother, Dr. Esther Mahlangu has dedicated her life to keeping alive the female tradition of mural painting central to Ndebele identity and culture. The octogenarian effectively teaches the art to both girls and boys in Mahhoko in Mpumalanga Province, South Africa, where she lives and works, in between travelling the world with her art. A pioneer of carrying Ndebele art forward into the future in both

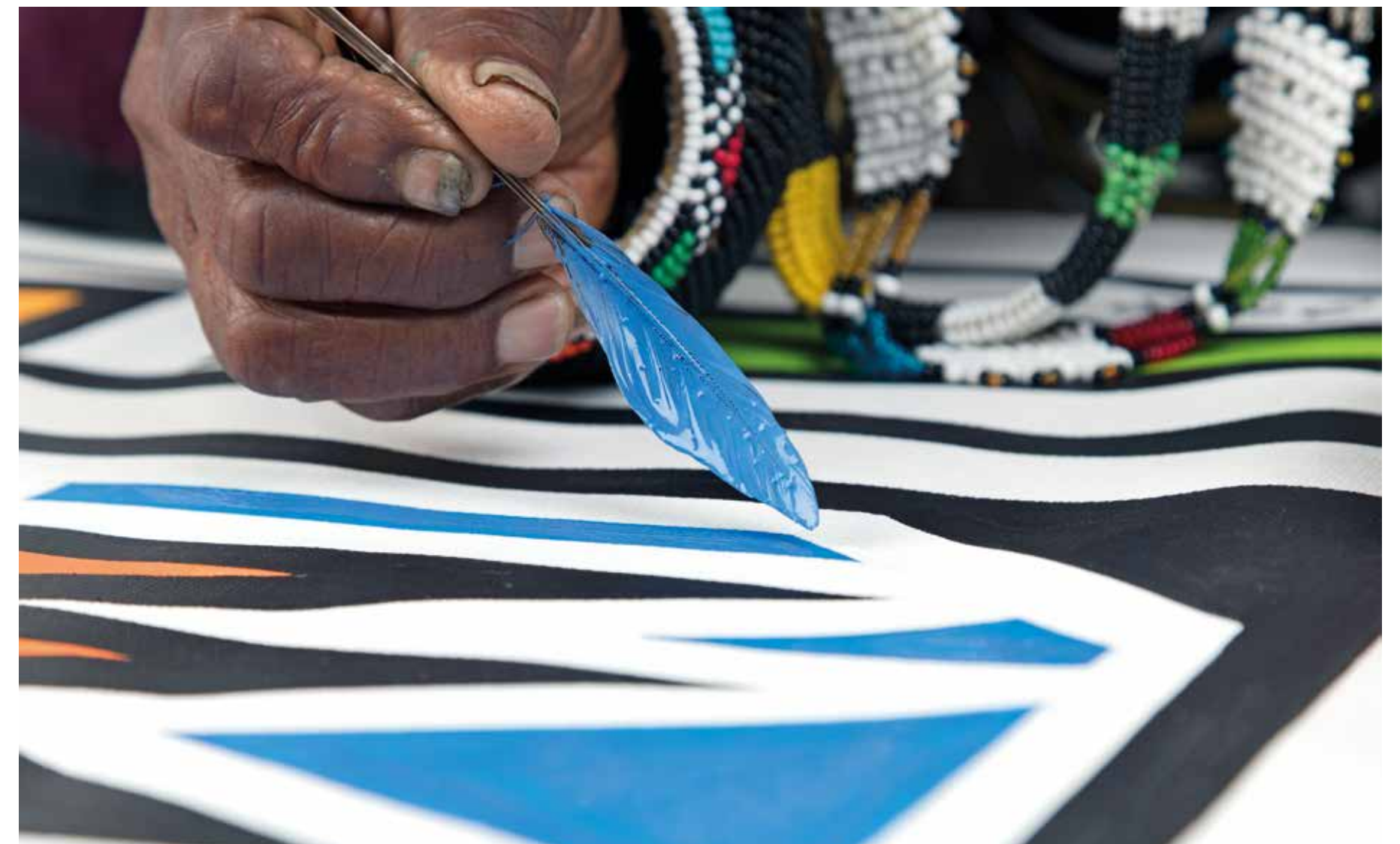
Africa and beyond, Mahlangu has expanded the genre exponentially. Being the first artist to have transmitted Ndebele motifs to canvas, the artist's unique designs have also appeared on various other materials and artefacts, including BMW cars and a British Airways airplane.

Mahlangu's international career reflects the organic globality of her art, featured in private and public collections in Africa, North America, Europe, and East Asia. And while external success certainly crowns her after more than seven decades of art making, it is the inner profundity of Mahlangu's art, rendered freehand with chicken feather brushes, that constitutes her vital contribution to global culture. With the simplest means, it affirms that art and life can still remain partners in a postmodern world; not only is her art heartwarmingly alive, the dear artist

herself, swathed in colourful patterned clothing and jewelry, appears as a manifestation of her art.

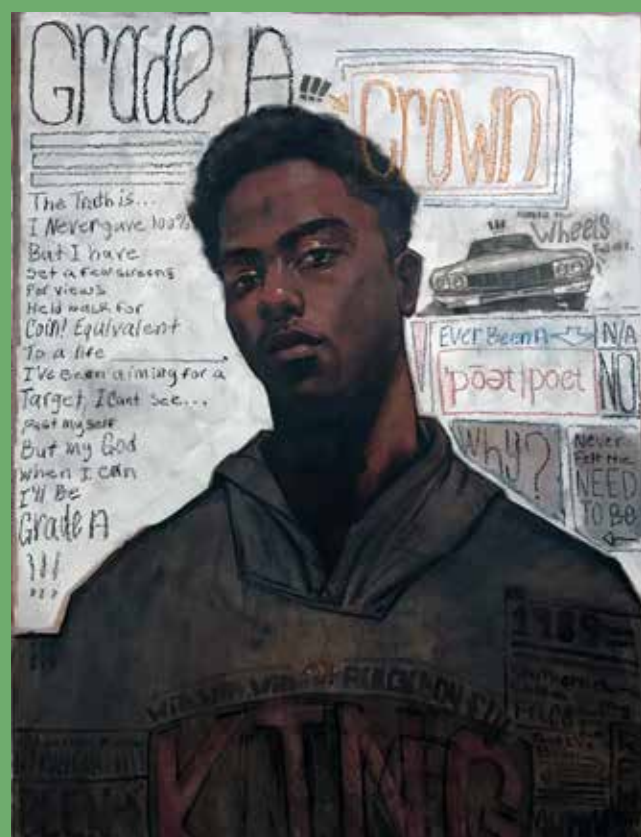
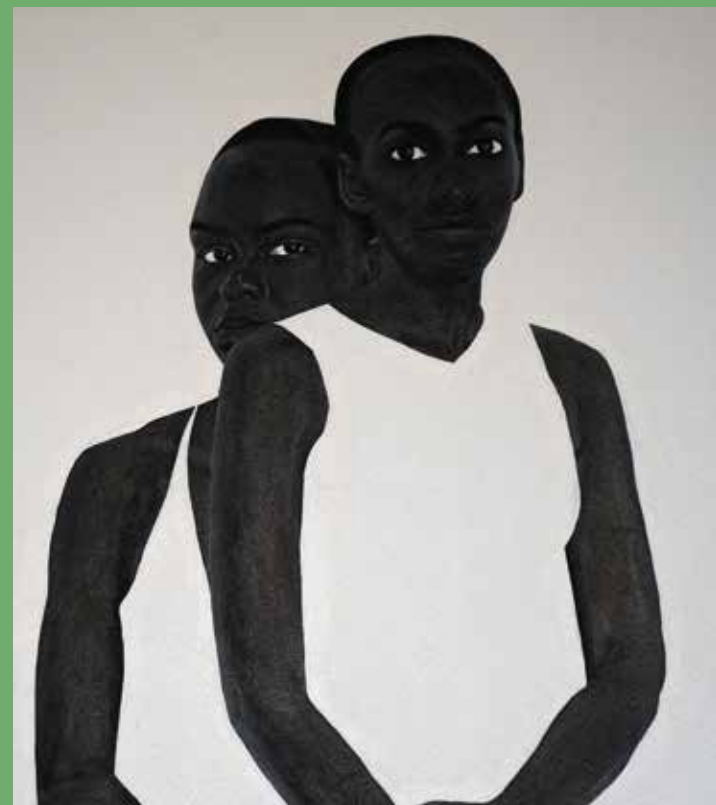
If Dr. Mahlangu's painting is grounded in life, it is no less trailblazing. Acutely philosophical, it challenges and dissolves many entrenched false notions, for example, that pattern or handiwork deemed 'decorative' are not art, that we need to shed specific identities to be global, or that we must do away with the past to be modern. In fact, by illustrating the geometry of the here and now and its multidimensionality, Dr. Esther Mahlangu's art highlights the stark difference between the eternal present, born from being fully engaged in what is, and the transient present, instantly ticking away to become the past.

→ themelrosegallery.co.za > Dr. Esther Mahlangu



→ DR. ESTHER MAHLANGU AT WORK. PHOTO CREDIT AND COURTESY OF THE MELROSE GALLERY.

"At every turn we find ourselves questioning and challenging the turns we make."



ASHRAF JAMAL

PROPRIOCEPTION

SOLO – the Investec Cape Town Art Fair's curatorial project – is nothing short of astonishing this year. It is not the nod to women artists, a global genuflection, that matters, but the quality of the work. In ugly times, and there is nothing uglier than ours since the middle of the last century, artists arrive with uncanny correctives.

In this case we find thrilling depictions of the void by Alexandra Karakashian; penetrating portraiture by Riley Holloway; farce disguised as abstraction by Kemang Wa Lehulere; staggeringly beautiful depictions of solitude by Kirsten Beets; colour fields shattered by grids by Nina Holmes; black bodies thrust into inexistence by Sungi Mlengeya; and bizarre fusions of Christ in Africa by Teresa Kutala Firmino. Wa Lehulere's title for his recent solo show – *Here I am, a concrete man, throwing myself into abstraction* – is a pithy summation of this year's curatorial project: how one occupies and lives inside of space. We are caught between substance and nothing-

ness, imperatives and hopelessness. The thrust into abstraction is the preparedness to cede established codes and modes of conduct. Concretion is not the thing. It is flux that matters. Or, a profound sense of unsettlement.

This is evident in all the works on show. If a fractious nullity inspires Karakashian, it finds its echo in Mlengeya's dissolution of black bodies in white voids. If Holloway gives us portraiture that is quizzically intelligent, while allowing for our becalmed remove, then Beets plunges us into distant waters where bodies bob and lives, always, exist despite of our own. If Firmino asks us to rethink the place of Christianity in Africa, and the consequences of this dispossession, then Wa Lehulere asks us, more intimately and abstractly, to examine more closely, more psychically, not only the consequence of this loss, but how one can restore a sense of self, of worth, of being – by re-entering the void in which those dispossessed were thrust.

As Holmes more frenetically reminds us, the void, or abstraction, comes with a grid. Nothingness has its anchor, its ball and chain, which today, in this astonishing grouping of artists, we find the potential to free ourselves from. Proprioception – the perception or awareness of the position and movement of the body, or the means whereby one navigates oneself in space and locates meaning and feeling therein – is the key to this year's curatorial project. Because what links these artists – despite the fact that connecting the dots is a treacherous exercise – is that all of them understand that bodies, our own and others, cannot survive without connection, and that this connection, destroyed at every turn, is all the more vital if as a species, a joint culture, we are to survive. Hence Wa Lehulere's wager: thrusting the concrete into the abstract. Hence gridding abstraction. Hence bodies buoyed by flux. Or bodies self-contained yet emptied. Hence the frisson of faith and faithlessness. Or voids scarified.

PAGE 10 CLOCKWISE FROM TOP LEFT:

← NINA HOLMES | SQUARE ROOT, 2019. ACRYLIC ON CANVAS | 170 X 196 CM. COURTESY OF ECLECTICA CONTEMPORARY.

← SUNGI MLENGEYA | CONSTANT 2 (DETAIL), 2019. ACRYLIC ON CANVAS | 150 X 140 CM. COURTESY OF AFRIART GALLERY.

← TERESA KUTALA FIRMINO | BUFFALO TOWN HALL 2, 2019. MIXED MEDIA ON UN-STRETCHED CANVAS | 121 X 102 CM. COURTESY OF EVERARD READ.

← RILEY HOLLOWAY | UNTIL THE WHEELS FALL OFF, 2019. OIL AND OIL PASTEL ON CANVAS | 122 X 91 CM. COURTESY OF LARS KRISTIAN BODE.

THIS PAGE LEFT TO RIGHT:

→ ALEXANDRA KARAKASHIAN | YASHMUK VI, 2019. OIL ON PAPER AND FABRIC | DIMENSIONS VARIABLE. COURTESY OF SMAC GALLERY, COPYRIGHT ALEXANDRA KARAKASHIAN.

→ KIRSTEN BEETS | SKYDIVE, 2019. OIL ON BOARD | 64 X 49 CM. COURTESY OF SALON NINETY ONE.

At every turn we find ourselves questioning and challenging the turns we make. In art, everything is permissible. But it is our collective consciousness in a state of siege that is most evident in this superb showing at the 2020 ICTAF.

Editor's Note:

At the time of print, Stevenson was presenting a SOLO booth by Kemang Wa Lehulere. Stevenson is currently presenting a SOLO booth by Mawanda Ka Zenzile, another artist in their stable. The Art Momentum was unable to reflect this change.

→ kirstenbeets.com
→ eclecticacontemporary.co.za
→ [Nina Holmes](http://NinaHolmes.com)
→ rileyholloway.com
→ smacgallery.com
→ [Alexandra Karakashian](http://AlexandraKarakashian.com)
→ stevenson.info
→ [Mawanda Ka Zenzile & Kemang Wa Lehulere](http://MawandaKaZenzile.com)
→ everard-read.co.za
→ [Teresa Kutala Firmino](http://TeresaKutalaFirmino.com)
→ sungimlengeya.com

GALLERY NIGHT

FRIDAY 14 FEBRUARY | 18H00

Gallery Night will conclude with two after parties, one at SMAC with DJs and food trucks, and another in the artist's studios and exhibition space at Greatmore Studios. Participating galleries include:

99 LOOP

→ 99 Loop St, Cape Town City Centre

Group Exhibition | Vusi Beauchamp | Jonathan Silverman | Chris Denovan
→ 23.01. - 22.02.20
→ 99loop.co.za

A4 ARTS FOUNDATION

→ 23 Buitenkant St, District Six, Cape Town

Solo Exhibition | Kevin Beasley
→ 06.02. - 20.04.20
→ a4arts.org

ARTCO

→ 3rd Floor, Fairweather House, 176 Sir Lowry Road, Woodstock, Cape Town

Solo Exhibition | Gideon Mendel | Freedom or Death
→ 15.02. - 28.03.20
→ artco-art.com

AVA GALLERY

→ 35 Church Street, Cape Town City Centre

Group Exhibition | Greatest Hits | Event | Meet the Artists: Greatest Hits Speed-Dating at AVA
→ 14.02.20 | 17h30
→ avagallery.org

BLANK PROJECTS

→ 10 Lewin St, Woodstock, Cape Town

Solo Exhibition | Igshaan Adams | Stukkende Stories
→ 21.01. - 07.03.20
Solo Exhibition | Sabelo Mlangeni | The Royal House of Allure
→ 21.01. - 07.03.20
→ blankprojects.com

EBONY / CURATED

→ 67 Loop St, Cape Town City Centre

Solo Exhibition | Hugh Byrne | In Chorus
→ 29.01. - 01.03.20
Solo Exhibition | Orly Rabinowitz | A Quiet Place
→ 25.01. - 29.02.20
→ ebonycurated.com

ECLECTICA CONTEMPORARY

→ 69 Burg St, Cape Town City Centre

Solo Exhibition | Ofentse Seshabela | Democracy
→ 06.02. - 31.03.20
Solo Exhibition | Onyis Martin | Before tomorrow comes
→ 06.02. - 31.03.20
→ eclecticcontemporary.co.za

EVERARD READ / CIRCA

→ 3 Portswood Rd, V&A Waterfront,

Solo Exhibition | Nic Bladen: Proteaceae
→ 30.01. - 22.02.20
Solo Exhibition | Dylan Lewis: Unearthing
→ 05.02. - 29.02.20
→ everard-read.co.za

GALLERY MOMO

→ 16 Buiten St, Cape Town City Centre

Solo Exhibition | Salah Elmur
→ 06.02. - 08.03.20
→ gallerymomo.com

GOODMAN GALLERY

→ 3rd Floor, Fairweather House, 176 Sir Lowry Rd, Foreshore, Cape Town,

Solo Exhibition | Carrie Mae Weems | Over Time
→ 23.01. - 29.02.20
→ goodman-gallery.com

GREATMORE STUDIOS

→ 47-49 Greatmore St, Woodstock, Cape Town

Group Exhibition | When the water breaks Event | Open studios: Artist's studios and exhibition space
→ 13.02. - 18.02.20
→ greatmoreart.org

OPEN24HRS

→ The Harrington, 50 Harrington Street, District Six, Cape Town

Solo Exhibition | Cameron Platter | 7-ELEVEN
→ 06.02. - 14.03.20
→ open24hrs.co.za

SMAC

→ First Floor, The Palms, 145 Sir Lowry Rd, Woodstock, Cape Town

Collaborative Exhibition | SMAC & Galerie Cécile Fakhoury
→ 06.02. - 14.03.20
→ smacgallery.com

SMITH

→ 56 Church St, Cape Town City Centre

Solo Exhibition | Michael Linders | I'm Done
→ 15.01. - 15.02.20
→ smithstudio.co.za

SOUTHERN GUILD

→ Silo 5, V&A Waterfront, Cape Town

Solo Exhibition | Justine Mahoney | M age
→ 07.02. - 13.05.20
→ southernguild.co.za

STEVENSON

→ Buchanan Building, 160 Sir Lowry Rd, Cape Town

Solo Exhibition | Barthélemy Toguo | Bilongue
→ 23.01. - 07.03.20
→ stevenson.info

THK GALLERY

→ 52 Waterkant St, Cape Town City Centre

Solo Exhibitions | John Mellish | Nyasha Marovatsanga | Different Angles
→ 06.02. - 28.03.20
→ thkgallery.com

WALL GALLERY

→ 97 Sir Lowry Rd, Cape Town

Group Exhibition | Domestic Scenes
→ 25.01. - 22.02.20
→ wallsart.co.za

WHATIFTHEWORLD

→ First Floor, 16 Buiten St, Cape Town City Centre

Solo Exhibition | Cameron Platter | Solid Waste
→ 6.02 - 14.03.20
→ whatiftheworld.com

WORLDART

→ 54 Church St, Cape Town City Centre

Group Exhibition | Untangle
→ 06.02. - 27.02.20
→ worldart.co.za

OTHER EXHIBITIONS

IZIKO SOUTH AFRICAN NATIONAL GALLERY

→ Government Avenue, Company's Garden, Cape Town

Group Exhibition | Materiality
→ 14.02. - 02.08.20
Solo Exhibition | Gabrielle Goliath | This song is for...
→ 25.10.19 - 27.04.20
→ iziko.org.za

NORVAL FOUNDATION

→ Steenberg Road, Tokai, Cape Town

Solo Exhibition | William Kentridge | Why Should I Hesitate: Sculpture
→ 24.08.19 - 23.03.20
Solo Exhibition | The Accomplice | Michael Armitage
→ 08.02. - 15.06.20
Group Exhibition | Collector's Focus V | Courage is as Contagious as Fear: Selected works from the Hoosein Mahomed Collection
→ 08.02. - 21.04.20
→ norvalfoundation.org

ZEITZ MOCAA

→ V&A Waterfront, Silo District, S Arm Rd, Waterfront, Cape Town

Solo Exhibition | Abdoulaye Konaté | Commissioned Artwork in the BMW Atrium
→ 12.02.20 - 11.01.21
Solo Exhibition | Otobong Nkanga | Acts at the Crossroads
→ 21.11.19 - 23.02.20

Solo Exhibition | Kemang Wa Lehulere | Laying Bare
→ 19.12.19 - 10.05.20
Solo Exhibition | William Kentridge | Why Should I Hesitate: Putting Drawings to Work
→ 05.08.19 - 23.03.20
→ zeitzmocaa.museum

THE MAITLAND INSTITUTE

→ Unit 15, The Meat Factory, 372 Voortrekker Road, Maitland, Cape Town

Artist-in-residence | Jared Ginsburg
→ By appointment only
→ maitlandinstitute.com

CHRISTOPHER MÖLLER GALLERY

→ 7 Kloof Nek Rd, Gardens, Cape Town

Solo Exhibition | Dennis Osadebe | I LIKE HISTORY, BUT I LOVE FICTION
→ 31.01. - 13.03.20
→ christophermollerart.co.za

SALON NINETY ONE

→ 91 Kloof St, Gardens, Cape Town

Solo Exhibition | Sarah Pratt | If It Wasn't For Us
→ 22.01 - 22.02.20
→ salon91.co.za

FRIDAY 14 FEBRUARY

TALK 1 | ART AND PHILANTHROPY IN AFRICA

→ 12h00-13h00

Examining the role of funding and philanthropy in the arts, exposing the gaps and opportunities to advance the creative industries as a viable and important aspect of our daily life.

MODERATOR: Damian Nixon (Art Business Consultant, London) | PANELLISTS: Matthias Leridon (Co-founder and Director of African Artists for Development, Cape Town), Marcus Desando (CEO of Arts and Culture Trust, Johannesburg), Danda Jarolimek (The African Arts Trust, Nairobi), Banele Khoza (Founder of BKHz Projects, Johannesburg).

TALK 2 | A PASSION FOR COLLECTING ART

→ 14h00-15h00

Addressing misconceptions and constraints associated with collecting art, while also exploring how passion manifests in collecting art.

MODERATOR: João Ferreira (Art Dealer and Advisor, Cape Town) | PANELLISTS: Guido Giachetti (Private Collector, Cape Town), Tristanne Farrell (Investec Wealth Management, Cape Town), Kholisa Thomas (Private Collector, Johannesburg), Martin Epstein (Private Collector, Cape Town).

TALK 3 | CONSTRUCTING LANDSCAPES OF PROBABILITIES

→ 16h00-17h00

Discussing the artists' shared common interests of painting and digital technologies, teasing out the ways in which both artists use imagination in their creative practices as a radical redefining methodology to present alternative narratives.

MODERATOR: Sharlene Khan (Artist and Scholar, University of the Witwatersrand, Johannesburg) | PANELLISTS: Malebona Maphutse (Artist, Johannesburg), Thenjiwe Niki Nkosi (Artist, Johannesburg).

SATURDAY 15 FEBRUARY

TALK 4 | MUSEUMS IN THE 21ST CENTURY

→ 12h00-13h00

This panel will explore the various ways museums respond to pressures and challenges of the coming decade.

MODERATOR: Tumelo Mosaka (Curator, Cape Town) | PANELLISTS : Adriana Rispoli (Independent Curator, Italy), Koyo Kouoh (Dir. Zeitz MOCAA, Cape Town), Sonia Lawson (Dir. Palais de Lomé, Lomé), Nana Oforiatta-Ayim (Founder and director of ANO Institute of Contemporary Arts, Accra).

TALK 5 | THE QUEST FOR SUSTAINABLE ART PLATFORMS

→ 14h00-15h00

The panel examines the current and possible future model of art platforms and institutional spaces as self-sustainable entities.

MODERATOR: Nkule Mabaso (Curator, Michaelis School of Fine Art, Cape Town) | PANELLISTS: Premesh Lalu (Factory of the Arts, UWC), Georgina Maxim (Village Unhu Collective, Harare), Angela Shaw (Director of KZNSA, Kwa-Zulu Natal), Kabelo Malatsi (Independent Curator, Johannesburg).

TALK 6 | ARTIST IN DIALOGUE

→ 16h00-17h00

The discussion will explore how these artists conceive of their practice and engage the public.

MODERATOR: Lorenzo Fusi (Director/Curator Yerevan Biennial 2020, London) | PANELLISTS: Kemang wa Lehulere (Artist, Cape Town), François-Xavier Gbré (Artist, Abidjan).

SUNDAY 16 FEBRUARY

TALK 7 | BUILDING LEGACIES: INVESTING IN CULTURE

→ 14h00-15h00

This panel will unpack what role museums, artist-led foundations, and other non-profit organisations play in our culture today and how private objectives can contribute towards national culture.

MODERATOR: Boitumelo Tlhoale (Co-curator of the Talks Programme, Cape Town) | PANELLISTS: Bongwiwe Dhlomo-Mautloa (Artist and Curator, Johannesburg), Craig Cameron-Mackintosh (Billy Monk Collection, Cape Town), Sipho Mdanda (Curator, Freedom Park, Johannesburg), Lindsay Hendricks (Education Coordinator at the Norval Foundation, Cape Town).

WALKABOUTS

ANDREW LAMPRECHT

FRIDAY, 14 FEBRUARY → 13h00-14h00

SATURDAY, 15 FEBRUARY → 15h00-16h00

Andrew Lamprecht is a curator, writer, academic, and senior lecturer at the Michaelis School of Fine Art.

NKULE MABASO

FRIDAY, 14 FEBRUARY → 15h00-16h00

SUNDAY, 16 FEBRUARY → 13h00-14h00

Nkule Mabaso is an editor, artist, and curator. She is currently a Curator at Michaelis Galleries (Cape Town) and Co-Curator of the South African Pavilion at the 58th Venice Biennale.

LOCATION: CTICC, Convention Square, 1 Lower Long Street, Cape Town

TANDAZANI DHLAKAMA

SATURDAY, 15 FEBRUARY → 13h00-14h00

SUNDAY, 16 FEBRUARY → 15h00-16h00

Tandazani Dhlakama is an Independent Curators International (ICI) Alumna, Part-Time Invigilator for the Zimbabwe Pavilion at the 56th Venice Biennale 2015, Curator for Education and Public Programming at the National Gallery of Zimbabwe, and a Curatorial Candidate at Zeitz MOCAA (2019).

MORE

SATURDAY, 15 FEBRUARY

→ 13h30 - 14h00

ARTIST BOOK SIGNING: ROGER BALLENG AT CLARKE'S BOOKSHOP

Located within the fair, Roger Ballen will be signing his new book, *The World According to Roger Ballen*, a catalogue of the first major exhibition of Ballen's work in France and a study of his career in the wider context of modern and contemporary art, including his connections with Art Brut. The signing will be held at the Clarke's Bookshop booth.

LOCATION: Booth M7, Cape Town International Convention Centre, Convention Square, 1 Lower Long Street, Cape Town.

FAY JANET JACKSON

THE GREY AREA

"Linked through their activism and political engagement, both artists have sought to unearth certain truths through their representations of everyday people."

In a country struggling to shape its identity in the wake of recent history, South African photographers have utilised their chosen medium as a tool to explore an ever-changing social and cultural climate. The role of photography in South Africa is difficult to define, its own identity constantly in flux, and distinctions between documentary photography, photojournalism, and art continue to blur and shift.

Some of the country's most famous examples, photographers who have made their living in the grey area between article and aesthetic, are David Goldblatt and Zanele Muholi. Linked through their activism and political engagement, both artists have sought to unearth certain truths through their representations of everyday people. Where Goldblatt's activism is quieter, inherent in his subject matter, Muholi's activism is overt, radical.

Arguably South Africa's most well-known photographer, David Goldblatt's striking, black-and-white images provided a poignant yet unflinching view of apartheid South Africa. Images like *Walking the madam's dog, Hillbrow* (1972) and *Margaret Mcingana, who later became famous as the singer Margaret Singana, at home, Sunday afternoon. Zola,*

Soweto (1970) continue to raise profound questions about inherent social structures and ideologies, suggesting nuanced ways of seeing that went beyond the immediacy of record.

While the historical significance of Goldblatt's work resides in what it portrays, what continues to resonate is what it suggested and provoked, especially amongst younger artists trying to make their way in the world. Santu Mofokeng, another of South Africa's legendary photographers, cited Goldblatt, along with Peter Magubane and Jürgen Schadeberg, as having "made photography a respectable occupation" for young Black photographers.

Goldblatt – who passed away in 2018 – influenced many now well-known artists on the contemporary art scene in South Africa, notably mentoring and developing a heartfelt personal connection with indomitable photographer and filmmaker Zanele Muholi. Having become internationally recognised for their powerful, black-and-white portraits of LGBTQ+ women in South Africa, Muholi self-identifies as a visual activist, and their development as a photographer is deeply intertwined with their advocacy.



Works like *Thembi Nyoka* (2007) from Muholi's *Faces and Phases* series exemplify the artist's commitment to their community, portraying women who are proud, defiant, comfortable in their own skin. Muholi devoted years to *Faces and Phases* (2006–2016), and has been exposed to innumerable acts of aggression and violence during the course of their career. Despite this, the artist continues to pursue their work, in part to insist on a visual history and visibility for members of their long-overlooked community.

Lately, however, self-portraiture has taken on new prominence in the artist's practice. *Somnyama Ngonyama* or *Hail the Dark Lioness* – a series of black and white self-portraits that elevates everyday domestic objects like clothespins and wire sponges into elaborate hair pieces and costumes – is a response to racism, past and present. In this series, Muholi has staged or dramatised reality, situating themselves in it as characters, creating a photographic series that takes a highly individual concept as a starting point. Here, the old dividing line between the work of art and the documentary image, between subjective interpretation and objective representation, becomes nebulous, an artificial distinction between a historical reality and a figurative one.

These black-and-white photographs, by both Goldblatt and Muholi, invite us to consider the grey area between the objective and the subjective image, where the aesthetic decisions of the artist are not contradictory to the truth but work to reinforce it, in frames rich with layers of concept and experience.

→ davidgoldblatt.com
→ www.cellarcontemporary.com
→ Zanele Muholi

→ ZANELE MUHOLI | THEMBI NYOKA, 2007. SILVER GELATIN PRINT. EDITION OF 8 | 76 X 50 CM. COPYRIGHT OF THE ARTIST. COURTESY CELLAR CONTEMPORARY.



→ DAVID GOLDBLATT | MARGARET MCINGANA, WHO LATER BECAME FAMOUS AS THE SINGER MARGARET SINGANA, ZOLA, SOWETO, OCTOBER 1970 | PRINTED CIRCA 1980. GELATIN SILVER PRINT | 46 X 36 CM. COURTESY DAVID GOLDBLATT LEGACY TRUST AND GOODMAN GALLERY.

BIANCA MONET

LIVES THROUGH THE LENS



→ JABULANI DHLAMINI | UMAMA, 2012. COURTESY OF THE ARTIST.

"Through collaboration and mentorship, students are transformed into visual storytellers."

Of Soul and Joy in Thokoza, Johannesburg, is a project that seeks to empower young adults through a camera lens. With photography, the self-guided programme teaches participants how to communicate through imagery, providing them with a platform to develop not only technical skills and critique, but a space in which to share ideas and narrate their personal histories. Through collaboration and mentorship, students are transformed into visual storytellers.

The project was founded in 2012 as a community initiative to use art as a medium to tell distinctive, personal stories about Thokoza and the people who live there, a continuation of South Africa's epic history of using the camera to document its living and past histories. Project Manager and Mentor, Jabulani Dhlamini, says the project allows participants to create their own narratives about their identities. Speaking of his

own career path, Dhlamini says, "I really enjoyed the conversation that starts because of a camera." It's with this idea that students are guided to create conversation in collaboration with narrators.

Dhlamini, a photographer formally represented by South Africa's Goodman Gallery, can relate to this process. In 2011, Dhlamini was awarded the annual Edward Ruiz mentorship, which assists promising young photographers in developing a substantial body of work under the mentorship of a professional photographer. With the guidance of renowned photographer Jodi Bieber, this culminated in the exhibition of his project *uMama* at the Market Photo Workshop Gallery. *uMama* is a tribute to women raising children on their own in South African townships. Participants attend the after-school program and meet on Saturdays to develop practical skills and

execute individual projects. "The aim is to give our students skills to work on a project in a short period of time, which is needed when given an assignment by companies as a photographer. With the workshops, we also create awareness about the project and hope to build relationships between our students and professionals."

By the end of the program, students have started the professionalisation process with gallery exhibitions and, afterwards, they are enabled with bursaries to continue their studies at an institution of their choosing. Of Soul and Joy is a long term project – students never really leave. After further training and gaining valuable work experience, the students become mentors, and the cycle begins again.

Of Soul and Joy is also a fundamental project; beyond providing joy and empowerment, it provides a future for its students. Through photography, students can become both artists and business people, equipped to cultivate careers, to provide for themselves and their families, thus altering the trajectory of South African youth. Dhlamini has many wishes for his students, "There are a lot of things I hope that they achieve, amongst them financial stability," he says. But more than that, he hopes that they will "tell their own stories in the most authentic way possible." "I hope they celebrate and embrace who and whose they are," says Dhlamini, "and also to collaborate in a process of decolonising the use of photography in South Africa and Africa at large."

→ rubismecenat.fr→ Instagram: [@ofsoulandjoy_photoproject](https://www.instagram.com/ofsoulandjoy_photoproject)

→ LUNATHI MNGXUMA | EMALAHLENI, 2019. COURTESY OF THE ARTIST.



RACHELL MARIE MORILLO

INSIDE GREGORY OLYMPIO'S SHAPELESS, BRIGHTLY-HUED WORLD

French-Beninese artist Gregory Olympio uses his abstract painting style to explore the ways in which life can be boundless, more of a feeling than something you can hold. Born in Lomé, Togo, and currently residing in Besançon, France, the artist is rooted across geographies and interconnected cultures. His experiences across Benin, Togo, and France sparked his interest in how identity and personhood can shift based on one's location. Olympio has explained, "I was from several cultures, I was neither-nor. It was also to be and-and." Whether choosing to focus on a portrait or landscape, on an intimate or a large scale, everything in Olympio's painting is rendered without a clear outline; shapes bleed into one another, creating a nebulous, brightly-coloured world.

Olympio's style is both representational and expressionistic – often evoking emotion rather than telling a clear story. Of his portraits, he has said, "I memorise a detail, a girl in striped pants, a photo on the internet, an attitude, and I reproduce these in bottomless portraits." The triptych *Futurs Dinners* (2018), for example, depicts a powerful scene where social media influencers, masked heroes and heroines, and ordinary people of different backgrounds share dinner at a round table. Each of the characters is rendered faceless, with only small details like a phone or a balaclava to distinguish them from their counterparts. Similar to the hand-painted barbershop and hairdresser signs typically found in Togo, Benin, Ghana, and the Ivory Coast, the subjects are painted in a flat perspec-

tive in colours that are simultaneously fleshy and otherworldly.

Similarly, his landscape painting series *Oxygen* (2018) illustrates an outrageously coloured, post-apocalyptic world that seems simultaneously familiar and unrecognisable. For Olympio, it all starts with the colours: "My raw material is first and foremost the colours." Working almost exclusively with acrylic on paper, his landscapes are characterised by large patches of colour, anchored by a horizon line that serves to define the foreground and background, allowing the viewer to piece together a narrative. They are neon-coloured terrains without buildings or human shapes, populated with organic forms that resemble natural elements like plants and seashells. Here

again, Olympio depicts more of a feeling than an exact location itself.

Olympio's intuitive style of painting speaks to his ambiguous relationship with issues of identity in contemporary cultures. In giving nothing a fixed form, he highlights just how amorphous all aspects of life are on both a universal and a personal level.

→ gregoryolympio.com

→ GREGORY OLYMPIO | PAYSAGES, RESPIRATION 2, 2019. ACRYLIC ON PAPER | 84X70 CM. COURTESY OF THE ARTIST AND SEPTIEME GALLERY.

LADI'SASHA JONES

CONSTRUCTED MYTHOS

AÏCHA SNOUSSI AND ALIDA RODRIGUES

Visual artists Aïcha Snoussi (Tunisia) and Alida Rodrigues (Angola) illustrate a body of imagery that is developed from distortions of the social world and vestiges of the imaginary. Both artists are working through a conceptual use of tonal darkness that is both sharp and playful.

Snoussi's black ink drawings depict a sequence of seemingly contradictory elements that are animated through the use of shadow, density, scale, and site, while Rodrigues' grayscale collages emerge from the space of portraiture and flora reproduction. Still, both of their works appear to be sites of multiplicity and responsive to interior impulse. Both blur the separation between artifice, repetition, and the mythical. This ambiguity that comes into being shifts our patterns of perception and suggests a more lingering approach to the act of looking.

Working both in murals and on paper, Aïcha Snoussi's drawings can be sculptural or comic in effect. Whimsical, enigmatic, and even sometimes erotic, her use of the notebook as both format and object exemplifies these qualities. Despite their yellowing pages and binding and the free swinging nature of the notebooks hung in installations, Snoussi's hand is precise and studied. Her images reflect a range of fictional characters, industrial geometry, and irregular depictions of organic matter. Although recent works introduce Snoussi's use of color – from deep reds to shades of pastel – the majority of her portfolio relays a deep engagement with black and monochromatic tones.

Overall, Snoussi's work remarks on the abstraction of reality: observed, imagined, and desired. Her drawings may require punctures through several pages, sprawl across an open fold, or be positioned in a corner, offering glimpses into scenes

that appear in motion. Undulating. Some images may be taking flight or dissipating into the puff of a smoky cloud. Others are creature-like or diagrammatic in form. All possess a sense of fluidity and somatic connection.

Taking this relationship with the body more literally, Alida Rodrigues' collage series *The Secret History of Plants* stirs together the stoicism of Victorian portraiture and the manipulation of found photographs, postcards, and cabinet cards, a style of photograph that was widely used for photographic portraiture after 1870.

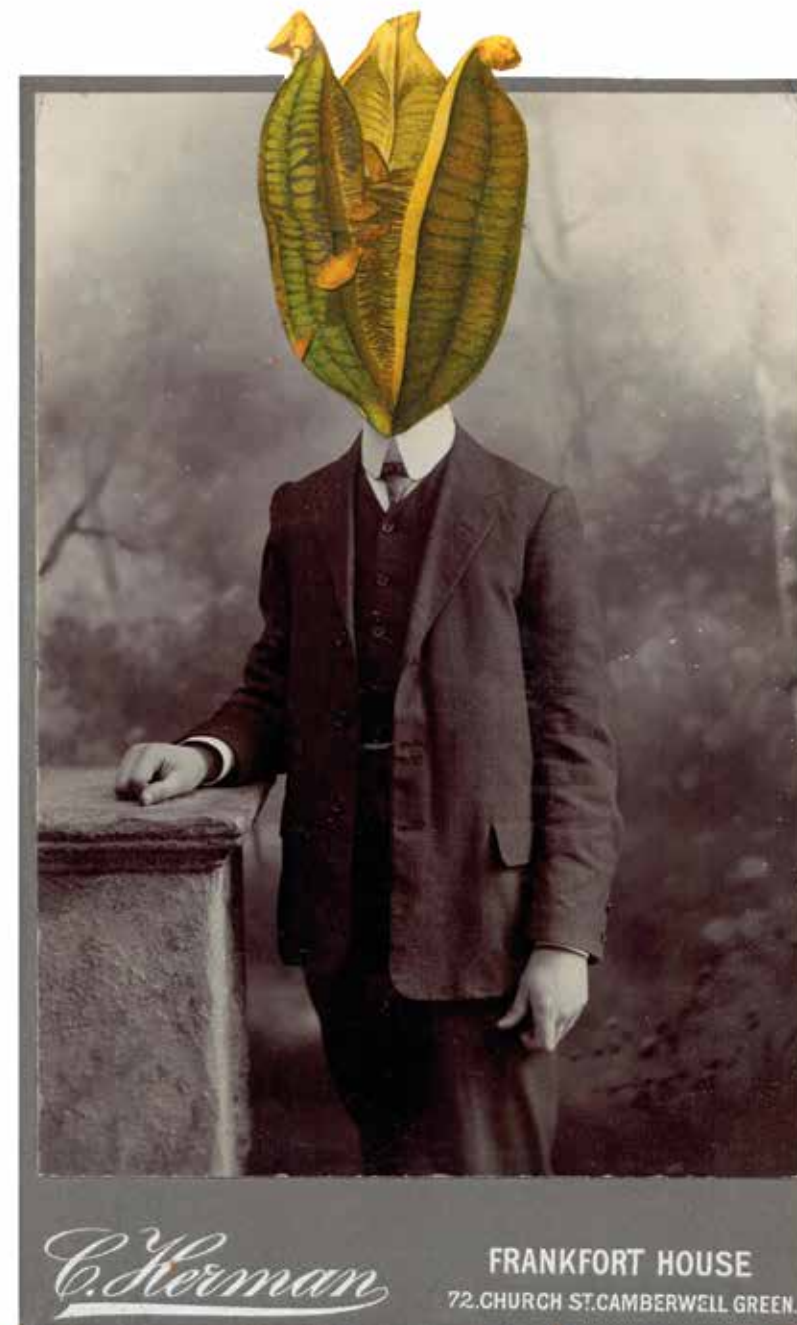
The artist disrupts these images by applying flower cutouts and drawings over the heads of the figures. This aesthetic decision doesn't come across as a florid affect, but rather as an invitation to viewers to reflect on the absence or narrowed circulation of Black portraiture during this time period, as well as our haptic, intimate, or economic relationships with the environment. Layered over the familiar imagery of these strikingly still nineteenth-century poses, emerging from soft sepia prints, is a swollen bulb awaiting bloom, the fanning of leafy foliage, the curl of a petal, or the dramatic stretch and bend of a prickly stem – a gesture that pulls the figures into obscurity.

Similarly to Snoussi, more recent works by Rodrigues introduce colors into the floral overlays, which further disrupts the solidness or the permanence of the original narrative towards one layered with conjecture. As Snoussi remarks on the abstraction of reality, Rodrigues disrupts our pre-existing reality, both leading the viewer into their carefully constructed myths.

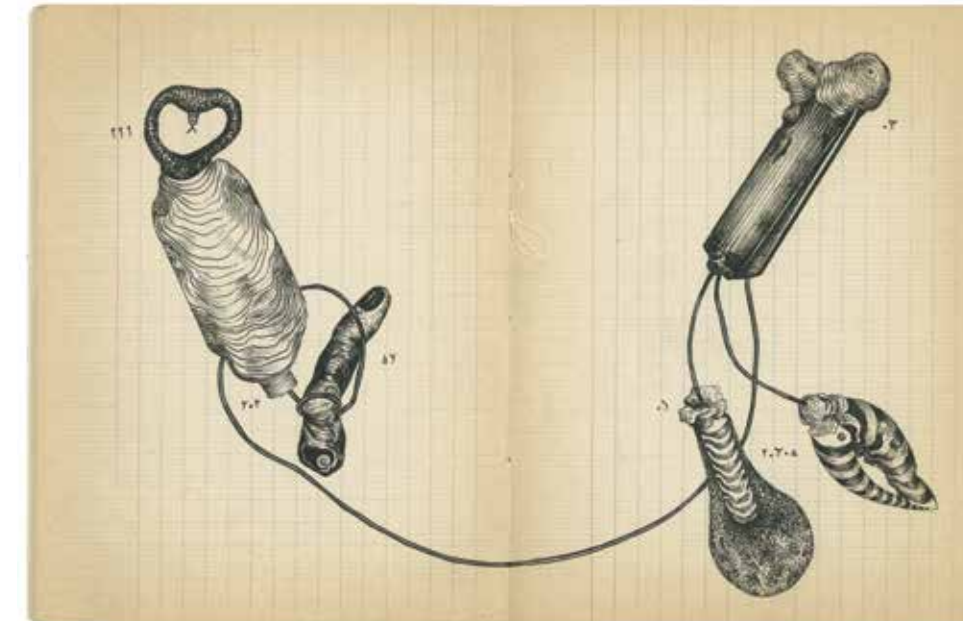
→ aichasnoussi.tumblr.com

→ tinawc.com > Alida Rodrigues

"A body of imagery that is developed from distortions of the social world and vestiges of the imaginary."

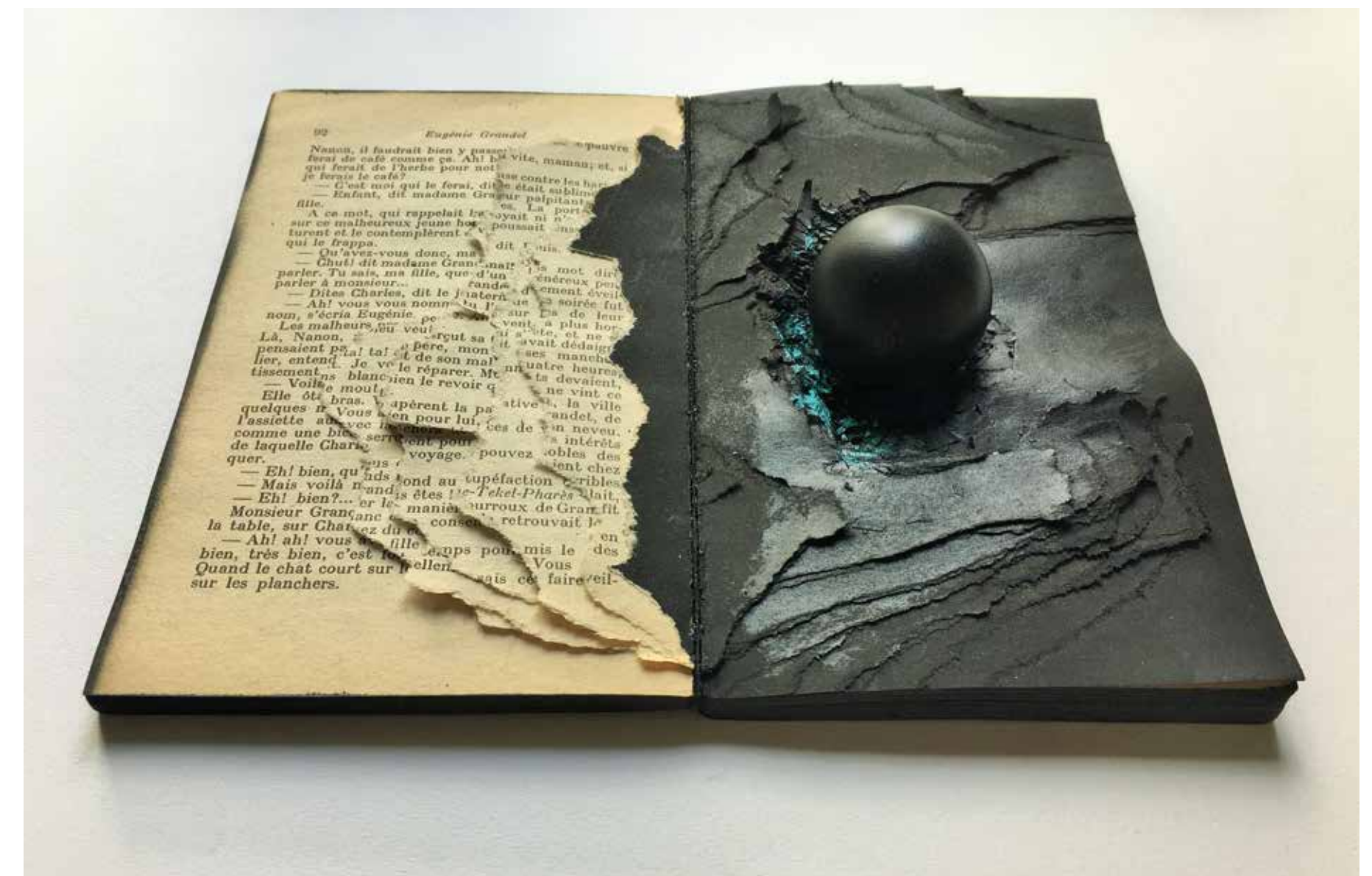


→ ALIDA RODRIGUES | TULIPE SERIE: THE SECRET HISTORY OF PLANTS, 2019. MIXED MEDIA COLLAGE | 12 X 6 CM. COURTESY OF THE ARTIST AND THIS IS NOT A WHITE CUBE GALLERY.



→ AÏCHA SNOUSSI | ANTICODEXXX, 2017. INK ON SCHOOL NOTEBOOK | 17 X 22 CM. COURTESY OF THE ARTIST AND A. GORGI GALLERY.

"Her images reflect a range of fictional characters, industrial geometry, and irregular depictions of organic matter."



→ AÏCHA SNOUSSI | FOSSILES, 2018. INSTALLATION DETAIL. MIXED MEDIA, FOUND BOOK | DIMENSIONS VARIABLE. COURTESY OF THE ARTIST AND A. GORGI GALLERY.

CHIEDZA PASIPANODYA

CLARKE'S BOOKSHOP

BRIDGING THE ART WORLD TO AUDIENCES THROUGH BOOKS



← CLARKE'S BOOKSTORE, INTERIOR |
PHOTOGRAPH BY AND COURTESY OF ANDRÉ
SALES.

Established in 1956, Clarke's Bookshop in Cape Town, South Africa, is one of the oldest surviving independent bookshops in the country. Initially a general second-hand bookshop, it grew to focus on South African titles, with a unique collection of rare, out-of-print, and African books. *The Art Momentum* spoke with André Sales, bookseller at Clarke's, on the occasion of the Investec Cape Town Art Fair (ICTAF) 2020 to discuss the role of art books and their involvement at ICTAF.

How did Clarke's get involved with the ICTAF?

One of the shared interests that Henrietta Dax, the owner, and I have (besides books!) is South African art. I think it is our responsibility to get everything that is published in South Africa or abroad, on

South African art and art from the rest of Africa. Henrietta started going to the Johannesburg Art Fair about 12 years ago, so when the ICTAF started we got involved with a book stand pretty quickly. Because there isn't really a bookshop in Cape Town that focuses exclusively on art, we also try to bring in a lot of international art books.

I know this is a difficult question, but can you name one art book that stands out for you from your extensive rare and out-of-print collection? Why does this book come to mind?

One of my favourite books, which we try to always have in stock, is a photography book, Ernest Cole's *House of Bondage*. It was published in 1967 in the UK and the US, but was banned here in South Africa. It was such an important

book at the time because it revealed the realities of apartheid through his photography. Formally, Cole's artistic vision and the quality of the photographs, especially how they were printed, have really stood the test of time well.

Do you do the work of archiving books like these too?

We don't have an archive, but we supply a lot of libraries and institutions with books. We [also] try very hard to get catalogues of all the exhibitions that happen, especially in Cape Town, by visiting all the galleries whenever there is a new exhibition so we can get whatever is published. One of our customers is the Smithsonian National Museum of African Art in Washington DC, USA. We gather ephemera, and, when a box is full, we send it to them

and they do the extraordinary work of archiving it so that people can access it all.

It seems that there is quite a bit of crossover then, between the bookshop and the art world. What do you think art books might be able to do for audiences that an exhibition alone may not?

I think that publications, no matter what they are, even a small exhibition catalogue or a zine, work in a way to legitimise the artist that's on display. What I mean is that they give audiences a way to explore an artwork in depth and beyond the gallery space. There is a lot to be said about the way that reading about art can make you understand more when you are seeing it.

→ clarkesbooks.co.za

Investec

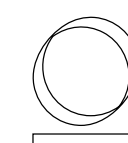
CAPE TOWN
ART FAIREXPERIENCE ART
FROM AFRICA
AND THE WORLD

@ict_artfair

@ICTArtFair

@ICTArtFair

investeccapetownartfair.co.za

Investec
CAPE TOWN
ART FAIR

THE ART MOMENTUM | INVESTEC CAPE TOWN ART FAIR 2020

→ theartmomentum.com

→ investeccapetownartfair.co.za

EDITORIAL TEAM

Céline Seror – Nadine Hounkpatin – Fay Janet Jackson – Valerie Behiery – Ashraf Jamal – Ladi'Sasha Jones – Rachell Marie Morillo – Nkgopoleng Moloi – Bianca Monet – Chiedza Pasipanodya – Khumo Sebambo

ACKNOWLEDGEMENTS

Laura Vincenti – Sophie Lalonde – Sadika Allie – Shirley Van Wyk – Gabriela Sanchez Sanchez – Sanne Huijsmann – Bina Genovese – Nina Constantinescu – @supercollective Amsterdam – Linda Kay @Tandym

The Art Momentum is a publication of artness – art projects agency.
info@artness.nl – artness.nl

Copyright images: the artists

All rights reserved. No part of this publication may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, including photocopying and recording, or in any information storage or retrieval system without permission in writing from the publishers.

Free copy, cannot be sold

© 2020, artness – art projects | artness.nl

THE ART
MOMENTUM

www.theartmomentum.com



PUBLISHING | ART ADVISORY | ART PROJECTS MANAGEMENT

ARTNESS.NL | INFO@ARTNESS.NL

A beautiful struggle

a film by Dafe Oboro

The Art Momentum — In your latest film *A Beautiful Struggle*, you poetically and vividly show us your vision of beauty in the everyday routine in Lagos. Whether through photography or video, what is at the core of your work?

Dafe Oboro — To me, my work is using creativity as a form and means of expressing my reality and that of those around me in raw and multi-dimensional honesty. This often means telling interesting stories, but it also means portraying painful, untold ones too. In the end, art is a medium to raise awareness and change the world. I'm always jotting down ideas and concepts that come to me throughout my daily life, so when Vlisco&co approached me to create a film showcasing their brand, I had already intended to create a piece expanding on the concept of migration and rural to urban settlement at the heart of my first documentary film.

The Art Momentum — By participating in another vision of the African continent, you offer a powerful alternative to the stereotypes still imposed by the mainstream media. What do you think will be the major themes of this new decade? How do you think the perception of Africa and African culture will change?

Dafe Oboro — I believe there is a new and contagious freedom spreading through young African creatives in their sense of expression... without the censorship we've been accustomed to in past decades. I believe in the future we will explore African heritage in more depth as well as delve into more uncomfortable discourses we've been known to shy away from. I believe art will increasingly embrace differences and creative mediums will feature more progressive ideologies and tolerance to social issues. This refreshing approach will be promoted by many young creatives in the coming years and Africa will contribute even more to art globally.

A beautiful struggle, 2019.
Written, produced, & directed by Dafe Oboro
in collaboration with Vlisco&co.
Featuring fashion design & styling by
Papa Oyeyemi and Abiola Olusola.

vliscoandco.com —→ *A beautiful struggle*

Words by Nadine Hounkpatin

Dafe Oboro is part of a new generation of Africa-based storytellers. Walking the line between fashion imagery and social documentary, Oboro's work is encompassed in the tender and benevolent humor of this talented image-maker. His latest film, *A beautiful struggle*, produced in collaboration with Vlisco&co, is an ode to the pursuit of fame by all means necessary in the name of fashion. Set in the city of Lagos, the film offers a living portrait of a creative, optimistic, and dynamic youth.

The Art Momentum — Can you share with us a bit about your background?

Dafe Oboro — I'm a 25-year-old, currently working as a filmmaker, photographer, casting director, and producer in Lagos, Nigeria, where I was born and raised. My work is deeply tied to my experience growing up in Lagos. To me, it has been a vivid source of great inspiration. As a creative, I can appreciate the authenticity in its character, as well as the diversity of its people. In turn, I can also acknowledge its difficulty and hardships as a complicated place where one can thrive, but also a home one can get lost in.

The Art Momentum — When and how did your fascination with fashion imagery begin?

Dafe Oboro — My interest initially started when I began taking pictures of myself sporting interesting, unconventional outfits for my online fashion blog. My goal was to document my personal fashion and lifestyle through pictures but also integrate this creative expression into my everyday reality and try to relate that with others. I find that fashion surrounds us always, regardless of setting or what you do. Fashion imagery helps document this ever-changing, lively, and buoyant state of fashion and best captures the dynamic nature of its existence.



BOSCHENDAL

Founded 1685



Where passion, craftsmanship and nature combine to create our internationally awarded wines.

EVERY GENERATION

— INSPIRES —

GREATNESS

...

Alcohol Not for Sale to Persons Under the Age of 18. Drink Responsibly.