

gong precinct and many more online through social media, making it a global pioneering initiative with events such as CairoTronica in Egypt, Arts Electronica festival in Linz and the Dutch Electronic Art Festival in Rotterdam.

"Fak'ugesi ... interrogates the role of culture and creativity in regional technology innovation and its recognition and celebration of African culture and creativity. I do truly believe that the role of culture and creativity in technology development in Africa cannot be overlooked," Bristow says.

Keynote speaker, William Kentridge described digital art as the meeting of the intangible and the concrete through the relationship between movement and thinking.

of the body as the gesture. Even if the work is done by the mouse or keypad, there is an extension which is a much larger physical movement," he said.

In November 2016, Kentridge founded The Centre for the Less Good Idea, "as a space for art making with an interdisciplinary and playful nature".

The name comes from the Tswana proverb: "If the good doctor can't cure you find the less-good doctor."

"Our primary focus is allowing the making of art to be more accessible. We are developing a sense of empathy for the art-making process in that we open the art-making mechanisms up to the audience," the centre's amateur, Bronwyn Lace, says.

The centre operates as a kind of collage, as curators and creators from all artistic disciplines

melplatz. "Tummelplatz is the space between the psychoanalyst and the patient, the space for conflict or tumbling – playing, where anything is allowed to happen," Kentridge says.

"It is the space for free association, where the impulse and the whim may have the benefit of the doubt. Having a space for surprise, uncertainty, doubt and stupidity is a central part of the creative process."

Curators are invited to the centre to collaborate with artists, performers, dancers and entertainers to present two seasons a year, over four-day festivals.

Where the first season explored the edge of language and the old logic, the second season explores the physical in the form of art meeting with the immaterial in the form of digital. Curators on the second season

and Riot networks to train

Google artificial intelligence with images that can only be found locally.

"The platform is challenging and wildly collaborative, making pushing boundaries that much more accessible," says Bristow.

"This type of innovation on what can be made with digital technologies and how it can be presented to a participant audience is not something that happens easily within the corporate environment," she says.

Her technology and art collaboration with alternative reality makers Rick Treweek and Garrett Steele, together with Dondoo, 3D studio and Kentridge has developed an Invisible Exhibition, "showcasing in completely new ways work that has been made by more than 20 South African artists in full three-dimensional space in [Google app] Tilt Brush". Bristow also invited multidisciplinary

and Riot networks to train Google artificial intelligence with images that can only be found locally.

Mahlangu's rich interplay between movement and sound as director of the isicathamiya choir in the first season earned him an invitation for the second season. He presents his solo theatre work Chant, which explores the relationship between human nature and technology from the perspective of growing up in a squatter camp. "We juxtapose ideas because we don't want to be literal. We want to make beautiful art," he says.

"It is a multilayered piece that talks about the white privilege and the black condition, living in a squatter camp, how you die while you are still walking because of the conditions you find in this country."

said in her address: "Technology means the organisation of knowledge for practical purposes. It promises something new. It is a reflection of where we are heading in society."

"Africa has a disturbing technological legacy where countries are mined for their cobalt, lithium, ideas, resources, materials and culture, which are repurposed and dumped back without any sort of credit."

She inspired fellow participants to the unique opportunities the digital age provides in Africa, such as developing centres for myth making, creating tools for collaborative healing, understanding the importance of imagination and developing an online African archive of history, languages and ideas.

● Centre for the Less Good Idea takes place from October 10-14.

(mainly to Europe) made it easy enough for them to market their production. Since then their cost inflation has exceeded their net rand revenue: the demand is there, but the loot gets less every year. To make matters worse, average selling prices have remained resolutely low, tarnishing the image of Brand SA.

Roughly two thirds of all wine exports are bulk, filling gaps in the most price-sensitive categories. Bulk exports have replaced the KWV as the cistern for the surplus – except that these offshore trades come with much higher marketing costs.

The smart players optimise the opportunities presented by the home market – even though more than 50% of all domestic sales end up on shelf at under R50 per bottle. Given the ease with which it is

you want it now, you can buy it

at the cellar door for R2,500. The 2010 sold initially for R475 and is now a relative bargain at R1,200. The 2011 has gone from R500 to R1,550 in three years – a reflection as much of demand as it is of making the pricing statement stick over time.

I've just tasted the 2015 – blind – and gave it 92, one of my highest scores this year. It is a superbly crafted wine, made in a style I find easier to admire than to love. It exudes quality and leaves you in no doubt that this is not just another good red wine in a heavyweight bottle.

In a way, this is what distinguishes Vilafonte from most of the parvenus which come to market with all the hype and packaging, but remain as unconvincing as President Donald Trump at a Group of Eight summit.

## HALF ART

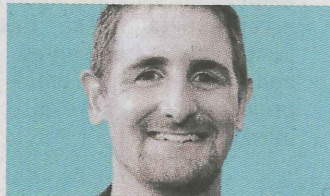
# Peeling back layers to find fugitive meaning in the past and present, the concealed and revealed

A friend of mine is a Jesuit priest. This means he went through a rigorous 15-year training period, much of which entailed academic study of one kind or another.

Still, none of his various degrees was in art history, so when I suggested we visit Moshekwa Langa's exhibition Fugitive (now coming to the end of its two-month stint at Stevenson Johannesburg), he professed general ignorance on the visual arts and uncertainty about his ability to discern the "meaning" of the work.

You could have fooled me. As we stepped inside the gallery, he launched into a formalist analysis of Langa's collages that would have made any art critic proud.

It was not easy going; Langa veers from abstraction to heavy symbolism. At times he appears more interested in the textures and colours of his mixed media, and, in particular, with the effect of scoring verticals and diagonals across canvases with strips of masking tape.



CHRIS THURMAN

At other times, he reproduces grainy black-and-white photographs of people and objects that are evidently intended to convey some personal or public significance – but this remains unclear.

My companion undertook the task of meaning-making with relish. He started by listing the compositional elements: "These three shapes could be human figures ... here I see splotches of turquoise that may be fragments of a greater whole ... here are photographs of traditional African pottery, sculpture and dress alongside a carton of commercial umqombothi beer ... these look like contour lines on an aerial drawing or photograph – maybe they are connected to that old map over there?"

Such observations laid the groundwork for an exercise in inductive reasoning that would have made Thomas Aquinas or Ignatius of Loyola proud.

Inductive logic is, really, the basis of art criticism as much as it is of science (and of the more convincing theological arguments). You start with what you can see in front of you – call it "evidence" – and establish certain premises, out of which you can develop a reasonable, albeit tentative, conclusion.

While we conversed and hypothesised, a pamphlet from the gallery was twitching in my hand. I knew it contained a curatorial statement, and perhaps a few quotations from Langa himself, that would provide an interpretive key.

After reading about the artist's intentions, his praxis or the abiding themes in his work, I would be able to navigate my way through the exhibition more confidently.

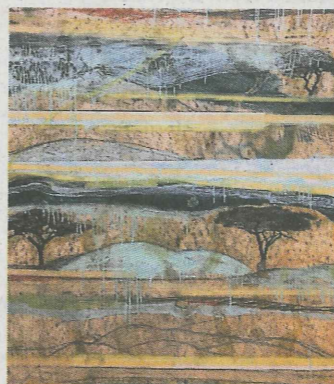
There is a different kind of logic in this approach: it is based on deductive reasoning. The gallery text provides the

viewer with a series of "truths", which can then be applied to the artworks at his or her discretion. You could call this a priori knowledge. It can empower the viewer, but it also cues a response based on a set of "first principles".

Most gallerists, artists and curators are attuned to the friction between inductive and deductive approaches to understanding art. They want to "guide" us as viewers but not constrain or circumscribe our experience of the work. Sometimes this results in exasperatingly vague statements, but usually we are given enough to go on.

In the case of Fugitive, we are encouraged to imagine the experimental process by which these images have developed. With collage, it is a layering method in which constitutive elements become partially or fully concealed.

This is apposite to Langa's thematic concern with "time-keeping and time marking", but particularly with the erasure of memory over time. The works in Fugitive seem to be an



attempt to recollect or recapture aspects of the artist's past that have been forgotten or have left no physical trace – specifically, we are told, "the landscape of his home town of Bakenberg [near Polokwane] as it changed with the onset of platinum mining".

They were produced during residencies in Paris and Amsterdam; given the distance in time and space, it is unsurprising that they express a yearning for something lost.

As my astute Jesuit friend put it: "The more you look at them, the more there seems to be something hidden."



**Layered meaning:** The collages in Moshekwa Langa's exhibition Fugitive explore the concept of memory and time, with works such as Bakenberg Imagined I (left) and The Parents I. /Supplied