

.info



Wim Botha's *Prism* bronzes in the garden at Stevenson Johannesburg. PHOTO: MARIO TODESCHINI

Season of migration to the north

New spaces in Joburg and Amsterdam

As of 18 May 2019, Stevenson Johannesburg has a new home in Parktown North – not too far from Craighall Park where David Brodie (formerly ArtExtra) and Michael Stevenson joined forces as Brodie/Stevenson in 2008 (their first show: Athi-Patra Ruga's ... *of bugchasers and watussi faghags*).

After spending nine years on Juta Street, Braamfontein, our adoption of a turn-of-the-century home in Parktown North carries the pragmatic benefits of an Uber-friendly Gautrain stop, wheelchair access, off-street parking and room for a bigger research library. So too it offers the suburban comforts of a garden with azaleas and clivias,

a dog named Leni, and a lounge styled by Tonic Design whose studio is two doors down.

The new gallery opened with Portia Zvavahera's *Talitha Cumi*, attended by, among others, friends from the Johannesburg Art Gallery, Keleketla, the Goethe-Institut, VANSa and Pérez Art Museum Miami. The show runs till 26 July.

In the Northern Hemisphere we're opening a space in partnership with We Folk, the agency that represents the commercial work of gallery artists Viviane Sassen and Pieter Hugo. Our newest and smallest space is less a traditional gallery and more an office with a specific mission: bringing our programme to a European audience in a package with more longevity than

an art fair – and one that feels more hospitable too.

Our first presentation, *Winter Sun*, takes its title from a linocut of an Amsterdam cityscape by Peter Clarke and features artists with personal connections to Amsterdam and our gallery: Clarke himself, Breyten Breytenbach, Meschac Gaba, Nicholas Hlobo, Moshekwa Langa, Neo Matloga, Zanele Muholi, Viviane Sassen and Kemang Wa Lehulere.

Following the opening on 8 June, our hours will be Saturdays from 12 to 6pm, September to June, or by appointment. Gallery director (and Netherlands native) Joost Bosland will oversee the programme, with the assistance of project manager Peter-Frank Heuseveldt and intern Christine Hveding Ramirez-Corzo.

At work in Paris and Germany

Mawande Ka Zenzile and Ian Grose on residencies

Mawande Ka Zenzile and Ian Grose are taking part in three-month residencies at the Cité internationale des arts in Paris and Gut Kerkow in Uckermark, Germany, respectively.

For his tenure at the Cité des arts, in the heart of the French metropole, Mawande Ka Zenzile said he will be working on *Udludlilali*, a project exploring 'the visible and non-visible territorial tension sometimes caused by non-conventional artistic practices in cultural and conventional art spaces.' The term

Udludlilali refers to a powerful mystic being in isiXhosa (analogous to a genie in Arabic mythologies). *Udludlilali* is known as a creature that doesn't have a master, which has the power to bestow blessings on the fortunate, and destruction on those less so.

Ian Grose is spending his time at Gut Kerkow, an organic farm in the Biosphere Reserve Schorfheide-Chorin, about an hour outside Berlin. The residency and gallery offer a chance to 'enter into a dialogue with contemporary art far removed from the urban rush.' This agrarian escape is a fitting retreat for

Grose who described his latest body of work, on view in Cape Town, with the statement:

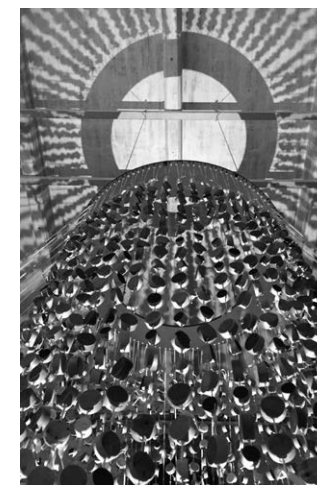
'[A] starting point was the decision to temporarily limit my subject matter to the most recent, dramatic change to my visual experience of the city: the profusion of delivery motorbikes, evidence of the popularity of apps that offer unrivalled convenience at the cost of increased personal isolation, and the loss of physical engagement with the common spaces of the city.'

Grose will exhibit the fruits of his residency at Gut Kerkow's gallery, *Spaced Out*, opening 16 June. His Cape Town exhibition, *Invention, Cure*, continues until 29 June.



Outside Paris: Viviane Sassen is one of five photographers commissioned to produce new work for the 12th contemporary art exhibition at the Château de Versailles, *Visible/Invisible*. Above, one of Sassen's large-scale photographs installed at the Grand Trianon, of which Sassen

says: 'I really like how the large scale makes the elements within the photographs more abstract and gain a monumentality that you don't have in smaller prints ... Dimensions start to shift as if suddenly a giant postcard is placed in a doll's house.' On view until 20 October.



Zanele Muholi's *Faniswa, Sea Point, Cape Town, 2016* (left) and Kemang Wa Lehulere's *Dead Eye, 2018* (right), in the Arsenale at the Venice Biennale

A Venetian affair

Zanele Muholi, Kemang Wa Lehulere and Mawande Ka Zenzile at the Venice Biennale

Selected by Ralph Rugoff for the 58th Venice Biennale exhibition *May You Live in Interesting Times*, Zanele Muholi exhibits wallpapers and prints from the acclaimed self-portrait series *Somnyama Ngonyama* ('Hail the Dark Lioness') and Kemang Wa Lehulere shows sculpture and installation drawn from his 2018 exhibition at Marian Goodman, London.

Muholi and Wa Lehulere are two of three artists on the exhibition who both originate from and continue to live and work in African countries – a point made by Ben Davis in 'Is Ralph Rugoff's Venice Biennale Exhibition Too US-Centric?' for *Artnet News*. (Michael Armitage, who lives and works in London and Nairobi, is the third; three others were born in African countries but live in the US and Europe.)

Writing in advance of the opening, Davis acerbically continued, 'Whatever the pitfalls of counting, it also seems important to do. Sometimes described as the "Olympics of Art," the Venice Biennale is inherently *about* national representation. In the coming weeks, countries around the world will compete to outshine one another in Italy through their presentations at national pavilions ...'

Speaking of national pavilions, Mawande Ka Zenzile contributes paintings in cow dung, gesso and oil on canvas to the 'trialogue' taking place in the South African Pavilion under the title *The Stronger We Become*. Curators Nomusa Makhubu and Nkule Mabaso (both of whom have written essays for Ka Zenzile's forthcoming monograph) were interviewed by ArtThrob:

ArtThrob: 'Can you talk a bit about what drew you to each of the artists – Dineo Seshee Bopape,

Tracey Rose and Mawande Ka Zenzile – for Venice?'

Nomusa Makhubu and Nkule Mabaso: 'It's the boldness, frankness and rawness in their work. Bopape's space-time installations, Ka Zenzile's earthy, bold, double-edged paintings and Rose's resolute performances show, in different ways, the disillusion with the 'post' in postcolonial and the 'post' in post-apartheid. They tease us. Confront us. And provoke us to think critically about social injustice. Engaging with issues of land, displacement and epistemic violence, the artists remind us not only of the tenacity people have but the will to resist injustice.'

→ The full interview can be read here: <https://artthrob.co.za/2019/05/03/venice-biennale-2019-ln-conversation-with-curators-nkule-mabaso-and-nomusa-makhubu/>

The 58th Venice Biennale runs until 24 November

Calendar Jun-Sept

4 June

Last week to catch the Sharjah Biennial, which includes works by Kemang Wa Lehulere and Meschac Gaba ENDS 10 JUN

6 & 7 June

Steven Cohen performs *put your heart under your feet ... and walk!/à Elu* at the Theatre Jerusalem as part of the Israel Festival 6 JUN 9.30PM; 7 JUN 3.30PM

7 June

Pieter Hugo's *Permanent Error* series is included in *Here We Are Today: A View of the World in Photography and Video Art* at Bucerius Kunst Forum in Hamburg TO 29 OCT



8 June

Stevenson's Amsterdam office opens with *Winter Sun* (from a print by Peter Clarke, above), a presentation of artists with connections to both the city and the gallery

11 June

Opening of *Kiss My Genders* at the Hayward Gallery, London, featuring Zanele Muholi DAILY EXCEPT TUES, TO 8 SEPT

11-16 June

Art Basel
→ EMAIL US FOR AN INVITATION

14 June

Moving Stories and Travelling Rhythms: Penny Siopis and the Many Journeys of Skokiaan – an exhibition of video and site-responsive works – opens at the National Gallery of Zimbabwe in Bulawayo TO 31 AUG

16 June

Youth Day, South Africa

18 June

Viviane Sassen exhibits in *50 Jours pour la Photographie*, the 50-day photo triennial created by the Centre de la Photographie Genève TO 25 AUG

19 June

Zanele Muholi's *Pam Dlungwana, Vredehoek, Cape Town, 2011*, from the series *Faces and Phases*, is included in *I Am ... Contemporary Women Artists of Africa*, Smithsonian National Museum of African Art, Washington, DC TO 15 MAR 2020



24 June

Last week to see Jo Ractliffe's *Signs of Life* and Ian Grose's *Invention, Cure* at Stevenson Cape Town CLOSSES 29 JUN

27 June

The South African National Arts Festival opens with Berni Searle as festival artist; works screened at various venues around Makhanda TO 7 JUL

1 July

Last week of Nicholas Hlobo's *Unyukelo* at SCAD, Savannah, Georgia ENDS 7 JUL

4 July

Join us for the opening of two solo shows, Deborah Poynton's *Memory of What Never Was* and Edson Chagas' *Factory of Disposable Feelings* at Stevenson Cape Town 6-8PM

5 July

Deborah Poynton gives a walkabout of her exhibition at Stevenson Cape Town 11AM

8 July

Last week to see Portia Zvavahera's *Talitha Cumi* at Stevenson Johannesburg CLOSSES 12 JUL

10 July

Opening of Zanele Muholi's *Somnyama Ngonyama/Hail the Dark Lioness*, organised by Autograph, London, and curated by Renée Mussai at Seattle Art Museum TO 3 NOV

20 July

Zanele Muholi's *Faces and Phases* opens at Stevenson Johannesburg 10AM – 1PM



29 July

Last week to see Wim Botha's *Still Life with Discontent* at North Carolina Museum of Art and 21c Hotel, Durham, NC ENDS 4 AUG

9 August

Women's Day, South Africa

19 August

Last week to see Viviane Sassen included in *Bauhaus and Photography: On Neues Sehen (New Vision) in Contemporary Art* at the Museum for Photography, Berlin, part of the centenary programme *100 Years of the Bauhaus* TO 25 AUG

29 August

Pieter Hugo opens a solo exhibition of new work taken in Mexico, at Stevenson Cape Town 6-8PM



7 September

A solo exhibition of new paintings and works on paper by Meleko Mokgosi opens at Stevenson Johannesburg 10AM – 1PM

19-21 September

Steven Cohen performs *put your heart under your feet ... and walk!/à Elu* at the Centre Pompidou, Paris, as part of the Festival d'Automne

13-15 September

Art Joburg, Sandton Convention Centre, Johannesburg
→ EMAIL US FOR AN INVITATION

13 September

A solo show by Wim Botha opens at Feldbusch Wiesner Rudolph in Berlin FROM 6PM; TO 19 OCT

18 September

Viviane Sassen's *Hot Mirror* – a selection of works from her book and show at the Hepworth Wakefield – opens at Stevenson's Amsterdam office TO 14 NOV

Opening of the 15th Lyon Biennale, *Là où les eaux se mêlent* ('Where water comes together with other water') curated by the Palais de Tokyo. Simphiwe Ndzube is included UNTIL 5 JAN 2020

19 September

Jo Ractliffe, Nandipha Mntambo, Zanele Muholi and Pieter Hugo take part in a group exhibition curated by Gary Schneider at Stephen Daiter Gallery in Chicago

24 September

Heritage Day, South Africa

Coming up in Oct/Nov

2-6 October

Stevenson presents a focus on Paulo Nazareth and Simphiwe Ndzube at Frieze London

10 October

Paulo Nazareth and Simon Gush open at Stevenson Cape Town

24 October

Stevenson presents Moshekwa Langa, Viviane Sassen and Portia Zvavahera at Andrew Kreps Gallery, New York

26 October

Opening of the 2nd Lagos Biennial

7-10 November

Paris Photo

21-24 November

Amsterdam Art Weekend; Robin Rhode opens *Jericho* at Stevenson's Amsterdam office

Don't miss these ongoing shows

→ Until 22 September

Nicholas Hlobo and Moshekwa Langa are included in *Material Insanity* at the Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech

→ Until 6 October

Paulo Nazareth's first solo show in a US museum is at the ICA Miami

→ Until 20 October

Viviane Sassen is one of five photographers showing in *Visible/Invisible*, the 12th exhibition of contemporary art at the Palace of Versailles, France

→ Until 31 October

Steven Cohen's *Chandelier* (below) and Simphiwe Ndzube's *Raft* are among the new acquisitions included in *Filling in the Gaps* at the Iziko South African National Gallery, Cape Town



→ Until 24 November

Zanele Muholi and Kemang Wa Lehulere are among the artists participating in the 58th Venice Biennale's main exhibition, *May You Live in Interesting Times*, while work by Mawande Ka Zenzile can be seen at the South African Pavilion



Now representing Nazareth and Nkosi

In this moment of renewal we're proud to announce our representation of Paulo Nazareth and Thenjiwe Niki Nkosi. Both artists bring new nuances to our notion of 'region' and our programme within it.

Paulo Nazareth was born in 1977 in Governador Valadares, Brazil, and self-professedly 'lives and works around the world'. Nkosi is New York-born, raised and educated across southern Africa and the USA, and now lives in Johannesburg. Work by Nazareth was first exhibited at Stevenson during our 15-year celebration, *Both, and*; Nkosi made her gallery debut in our 2018 portraiture exhibition, *About Face*.

Nazareth currently has his first solo US museum exhibition, titled *Melee*, at the ICA Miami. Co-curator

Gean Moreno notes, 'In his ongoing investigation into common historical narratives, Nazareth opens a space of discussion and critique around contemporary societal fissures and systemic oppression.' Nazareth will have his first solo exhibition with Stevenson in Cape Town, opening 10 October, and will be a focus of our booth at Frieze London the week before.

Nkosi's practice has been described as 'examining social relations by plying the aesthetic possibilities of portraiture, installation art, and collaborative performance' (Walt Hunter in *asajournal.com*). She participates in the 6th Lubumbashi Biennale in October, and will have her first solo exhibition with Stevenson in Johannesburg in March 2020.



TOP Paulo Nazareth with his public sculpture *DRY CUT* [from *BLACKS IN THE POOL - Ruby*], 2019, at the Rockefeller Center in New York. PHOTO: © MENDES WOOD DM SÃO PAULO/BRUSSELS/NEW YORK AND THE ARTIST

ABOVE Thenjiwe Niki Nkosi
PHOTO: AKONA KENQU

MuhoLi World

London, UK 16 May
Somnyama Ngonyama, Hail the Dark Lioness (Aperture) wins the Kraszna-Krausz Best Photography Book Award 2019

London, UK 12 Jun - 8 Sept
Kiss My Genders (group), Hayward Gallery

New York, USA 27 Apr
Muholi wins the Rees Visionary Award in recognition of 'exceptional work that educates, inspires and emboldens the viewer through these challenging times'

Paris, France 30 Mar - 25 Aug
Lignes de vies - Une exposition de Legends (group), Musée d'art contemporain du Val-de-Marne (MAC VAL)

New York, USA 22 Oct
Muholi to accept the Lucie Award for Outstanding Achievement in Humanitarian Photography

Venice, Italy 11 May - 24 Nov
La Biennale di Venezia, *May You Live in Interesting Times* (group)

San Francisco, USA
9 Feb - 7 Jul
Show Me As I Want to Be Seen (group), Contemporary Jewish Museum

Zurich, Switzerland
17 May - 22 Sept
Mirrors: The Reflected Self (group), Museum Rietberg

Washington, USA
19 Jun - 15 Mar
I Am ... Contemporary Women Artists of Africa (group), Smithsonian National Museum of African Art

Johannesburg, South Africa
20 Jul - 30 Aug
Faces and Phases (solo), Stevenson

Boston, USA 7-23 Jun
Isabella Stewart Gardner Museum residency

Durban & Cape Town, South Africa
8 May - 2 Jun
Ikhono LaseNatali (25 emerging artists commissioned by Muholi to interpret images from *Somnyama Ngonyama*), KZNSA, Durban. Moves to A4 Arts Foundation, Cape Town, in August

State of São Paulo, Brazil 15 & 16 Sept
Festival de Fotografia de Paranapiacaba

Seattle, USA 10 Jul - 3 Nov
Somnyama Ngonyama (solo), Seattle Art Museum



Reading matter

New additions to our shelves



Simphiwe Ndzube *Uncharted Lands and Trackless Seas*. Published by Stevenson (cat. 92), 2019. Short story and notes by Bongani Kona



Guy Tillim *Museum of the Revolution*. Published by Mack/Fondation HCB, 2019



Jo Ractliffe *Signs of Life*. Published by Stevenson, 2019

From the press

→ Chris Thurman on Penny Siopis's *Warm Water Imaginaries* at Stevenson Johannesburg:

"Process is also, Siopis notes, inseparable from concept. Her noninterference is a deliberate act that seeks to recognise the agency of her materials, which have a 'life' of their own. While glue is an artificial agent, and dries to become a form of plastic, as non-human matter it is comparable to natural elements and beings. Reducing human interference in the painting process thus becomes analogous to 'treading lightly' upon the earth – whether that means (to extend the metaphor) minimising one's carbon footprint, or making other choices that acknowledge the urgency of responding to climate change."

'The very human art of noninterference', *Business Day*, 12 April 2019

→ Carole Naggari on Guy Tillim's *Museum of the Revolution* at the Fondation Henri Cartier-Bresson, Paris:

"[A]s we take a closer look, subtle disparities and discrepancies of time and space appear between photographs, unsettling the viewer. The pieces of his puzzles don't quite fit: Have we blinked? Between any two images, the appearance of the street has changed. The man in the red shirt who leaves the left-hand panel is replaced on the right by a similar man in a white shirt. A man's torso becomes grafted to another man's arm. The jogger never makes it to the other side of the street. Dry weather turns to rain, leaving puddles on the asphalt. There is a gap in time that the viewer's imagination has to fill. There is no hierarchy among these images, so our gaze doesn't concentrate on a dominant point but instead sweeps over scenes that convey the passage of time. It seems as if the photographer, suspending judgment, has given each element of the street equal play."

'Framing Time: Guy Tillim's African Street Photography', *The New York Review of Books*, 25 May. <https://www.nybooks.com/daily/2019/05/25/framing-time-guy-tillim-african-street-photography/>

WHAT WE'RE READING

Meleko Mokgosi, newly appointed Associate Professor in Painting/Printmaking at Yale University School of Art, 'tends to read three or four books at the same time', currently: *Women Writing Africa: The Southern Region*, edited by MJ Daymond, Dorothy Driver, Sheila Meintjes, Leloba Molema, Chiedza Musengezi, Margie Orford and Nobantu Rasebotsa (2003); *Meyer Schapiro's Worldview in Painting - Art and Society: Selected Papers (1999)*; *Pan-Africanism, and the Politics of African Citizenship and Identity*, edited by Toyin Falola and Kwame Essien (2013)

WHAT WE'RE LISTENING TO

Unati Silinga, external relations at Stevenson and part of the Breaking Bread collective, recommends: Ben LaMar Gay, *Downtown Castles Can Never Block the Sun* (2018); Flamme Kapaya, *Banningsville* (2012); Shafiq Husayn, *The Loop* (2019); Bobbie Humphrey, *Fancy Dancer* (1975); Burnt Sugar the Arkestra Chamber conducted by Butch Morris, *The Rites* (2003); *Bottle Tree, Bottle Tree* (2017)