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'A manifesto against creative paralysis in a very confusing world': Studio view of Zander Blom's *Garage-ism*. The show, with accompanying publication, opens on 10 December in Cape Town and runs through the season

Resumption song

Looking ahead to a year of experiments in adaptation

One of the first exhibitions we had to rethink during this 'strange and uncertain' moment was *The Mushroom at the End of the World*, inspired by Anna Tsing's oblique treatise on adaptability and survival. Though the exhibition was placed on hold indefinitely, its ethos endures in forthcoming programming in our spaces and further afield.

France's Africa Season 2020 and

the São Paulo Biennale evidence a willingness to work differently with time. The first now takes place over six months of 2021, and is set to include *How to make a country*, an exhibition curated by Stevenson's Lerato Bereng at FRAC Poitou-Charentes in Angoulême; a solo show by Barthélémy Togo at the Musée du quai Branly; and a group exhibition on womanhood, *The Power of My Hands*, featuring Portia Zvavahera, at the Musée d'art moderne de Paris. The São Paulo Biennale, titled *Though it's dark, still I*

sing, follows the rhythm of a triennial for its 34th edition, starting officially in September 2021; Paulo Nazareth and Frida Orupabo are included.

Orupabo makes inroads further north in the Americas, launching the first in a two-part project celebrating Toronto's Year of Public Art in January 2021. Her *Woman with a Book* (2020) is exhibited as a mural in the city's historic garment district to assert 'the notion of Black women's bodies as sites of knowledge and empowerment'. And Simphiwe

Ndzube holds his first US museum solo, *Oracles of the Pink Universe*, at the Denver Art Museum in June.

After postponements, Kemang Wa Lehulere's first Scandinavian solo exhibition, *Bring Back Lost Love*, now takes place at Göteborgs Konsthall from 30 January; *Beyond Belief* by Deborah Poynton opens on 21 April at the Drents Museum in Assen; and Zanele Muholi's retrospective at Tate Modern – already lauded by the critics (see p7) – will have an extended run till 6 June. The Paris, Berlin and Umeå iterations of this show, at La Maison Européenne de la Photographie, Gropius Bau and Bildmuseet respectively, consider the possibilities of concurrent showings instead of a linear tour.

Though physical openings remain a point of speculation, Serge Alain Nitegeka and Wim Botha begin 2021 with spatial experiments at Stevenson Johannesburg. Nitegeka explores figuration and sound with *Black Encounters*, opening on 6 February. Botha presents new work in wood, marble and leather from 20 March.

The calendar in Cape Town gets off to an equally multidimensional start with solo exhibitions by Kemang Wa Lehulere and Dada Khanyisa. The former, set to open on 28 January, will introduce new forms and symbols in the artist's repertoire. Khanyisa's third solo exhibition, *Not All Shadows are Black*, opening on 18 March, comprises works made in the artist's new home studio with a particular emphasis on colour. As details reveal themselves and improvisation takes the place of stringent planning, words from Tsing's closing chapters remain an anchor: *There is room here for imagining other worlds*.



Call Me When You Get There: A view of Mame-Diarra Niang's pigment prints encased in

'Roads that lead you to

Lockdown presented Mame-Diarra Niang with an invitation to time-travel. She spoke to Sinazo Chiya about her encounters

MDN What do you see when you see the sequences?

SC They're like variations on a theme. It all feels the same, and different. It's almost like an extension of one image. When you look at the postures of the people, there's a sense of watching them process the same event from different places.

MDN Exactly, like something happened at the same moment for everybody. Like evanescence and disappearing. We don't know if we are erased or we are just in the making of something. It is an in-between that was so relevant for the present. That's why I like to say I don't know what it is, because over-defining it will just disturb all the ideas. It is the blank space that allows you to think about the relationships.

SC I felt something similar when I was walking through the works. You see how people care for their homes. Flowers and trees demonstrate life, but with the faces blocked there's room for a different reading – there's a sense of something deeper, sinister happening in the social fabric.

MDN When I first got there I had the feeling that the people are not grounded. It was strange. It was perfect. They are on the land, but not – like spirits. I really interrogated myself about all these little characters: Who are they? What is their purpose? What are they talking to each other about? My work didn't have much of a human presence, it was the first time I was so moved by bodies, a bit like Martina Bacigalupo's *Gulu Real Art Studio* project.

SC So you have to listen to the story in the body, not just the story in the face?

MDN Yes, the body, the hands, the legs, the direction of the shoulders.



Perspex frames, installed at the Cape Town gallery

somewhere you don't know'

You can see the roads, and they lead you to somewhere that you don't know. I think it will be the next work that will tell where they lead us, but these are predictions of where we are going now. It's open roads, but in a contemplative moment. Everybody is stuck and yet they are going somewhere.

SC You can still see the relationships between the characters, whether they are in groups or pairs or alone. They are interacting within the distortion.

MDN They look at us, it's uncanny. For me it's not as if I was just using technology. I can tell you when I turned, who I met. I was there and it's like time-travelling. It was a sort of meditation. But also, to meet the glitch, you have to also really engage in the encounter. You need to take some time when you meet the people because when you are on the road you don't see the glitch. You have to turn in a particular way, you have to find the right angle and then it shows up. It's not something

you see at first, it's something that you find because you decided to look twice.

SC It felt more honest to your vision to have the work be seen together as a whole environment?

MDN *Sahel Gris*, the first photographic series, works with the same principle. I have an approach like a filmmaker. I am doing a kind of travelling, you know. It's like you have to see the works with maybe two metres in front of you and then see the line of the horizon and then you can see where I'm trying to lead you. I think this work is the most beautiful work that I have done and it's not forced into existence by me, it was given.

SC You had to be the one to find it?

MDN Yes. I think all this time gave everybody the kick to do something. To meet our shadows, and it was time to meet the shadow to see and make some healing and in some parts to be patient, to communicate, take time

to save, time to feel, to express and to do. I wasn't attempting to make anything when this work came to me. I was with my wife, pretending that everything was well because we have a beautiful house, we have a yard, we did barbecues on our own. I have a hammock, books, Netflix, everything that can help a person forget. I have a lot of privilege. But then I realised that things were kind of pressurised.

SC There was something blocked?

MDN Every day felt the same. My real memories of that time began when I started my journey on Google Maps. I visited new and familiar places, and each was different. I knew I had arrived *there* because I recognised it as how I felt. I felt cut, stretched; I felt like something was disappearing inside of me. It was like the portrait of who I was, and in all my works really I am taking a picture of who I am.

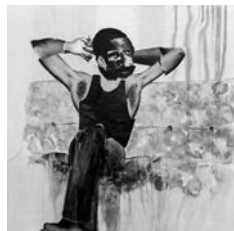
Mame-Diarra Niang's *Call Me When You Get There* will remain on view at Stevenson Cape Town through the summer season

Calendar Dec-Feb

Dates are subject to change; please check gallery and museum websites before visiting.

1 December

Witness: Afro Perspectives from the Jorge M Pérez Collection at El Espacio 23 in Miami includes works by Simphiwe Ndzube, Frida Orupabo and Portia Zvavahera



2 December

Stevenson takes part in Art Basel's OVR: Miami Beach, with a focus on new works by Thenjiwe Niki Nkosi, Serge Alain Nitegeka and Neo Matloga (above), among other gallery artists. Visit <https://www.artbasel.com/ovr> TO 6 DEC

3 December

Zanele Muholi's eponymous survey opens to the public at Tate Modern, London, with an extended run. The show spans the breadth of their career as a visual activist documenting the lives of South Africa's Black LGBTQIA+ community TO 6 JUN

4 December

As part of the OVR: Miami Beach Talks programme, Kefiloe Siwisa hosts a conversation with Neo Matloga and Serge Alain Nitegeka on Zoom 6PM

6 December

Neo Matloga's work features in *Collection as Poem in the Age of Ephemerality — Works from X Museum Collection* at the X Museum in Beijing TO 28 FEB

8 December

Last week to view Meleko Mokgosi's epic painting series *Democratic Intuition* at Gagosian's Britannia Street gallery, London TO 12 DEC

8 December

Last week to see *Vento* ('Wind'), featuring Paulo Nazareth, at the Ciccillo Matarazzo Pavilion, Ibirapuera Park, as part of the programme of the 34th Bienal de São Paulo TO 13 DEC

10 December

Zander Blom's *Garage-ism* – accompanied by a printed manifesto – and new ceramics by Hylton Nel open at Stevenson Cape Town. Works from Portia Zvavahera and Mame-Diarra Niang's recent solo exhibitions remain on view for those who missed them TO 23 JAN



15 December

Stevenson Johannesburg closes for the summer holidays

16 December

Day of Reconciliation, South Africa

17 December

Last days to see Odili Donald Odita's *From Periphery to Center*, a solo installation of flag works at Laumeier and Jeske Sculpture Parks

in St Louis and Ferguson, Missouri TO 20 DEC

19 & 20 December

The Norval Foundation, Cape Town, holds its first Art Book Fair, with selected publications from Stevenson, among others, on offer in the foyer 10AM-6PM

25 & 26 December

1 & 2 January
Stevenson galleries closed

3 January

Last day to see *Crossing Views* at Fondation Louis Vuitton, Paris, and *Being Seen: Recent Photographic Acquisitions* at the Ringling Museum of Art in Sarasota, Florida, both featuring Zanele Muholi TO 3 JAN

4 January

Last day to see *Global(e) Resistance* at the Centre Pompidou in Paris, an exhibition looking at contemporary strategies of resistance in the work of artists including Penny Siopis, Kemang Wa Lehulere, Meschac Gaba, Barthélémy Toguo and Paulo Nazareth TO 4 JAN

7 January

Stevenson Johannesburg reopens, showing Simphiwe Ndzube's *The Fantastic Ride to Gwadana* TO 22 JAN



7 January

Last days to see *In the Air*, a solo show of paintings and film by Penny Siopis at Stevenson Amsterdam TO 9 JAN

12 January

Zander Blom's *Garage Party* opens at Signs and Symbols, New York City TO 20 FEB

13 January

Last week to visit *And Then You See Yourself*, a solo exhibition of early to recent work by Zanele Muholi at the Norval Foundation in Cape Town TO 18 JAN

15 January

Penny Siopis' *Shame* series (below) is included in *Plural Possibilities and the Female Body* at the Henry Art Gallery, University of Washington, Seattle TO MAY



22 January

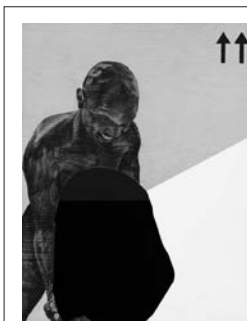
As part of France's Africa season, *The Power of My Hands* showcases the work of 16 women artists – Portia Zvavahera included – at the Musée d'Art Moderne de Paris. TO 30 MAY

28 January

A solo exhibition by Kemang Wa Lehulere opens at Stevenson Cape Town TO 13 MAR

30 January

Bring Back Lost Love, the first Scandinavian solo by Kemang Wa Lehulere, opens at Göteborgs Konsthall TO 11 APR



4 February

Black Encounters, a solo show of paintings, installation and sound by Serge Alain Nitegeka, opens at Stevenson Johannesburg TO 12 MAR

18 February

Photo 2021, Melbourne's international festival of photography, titled *The Truth*, features works from Zanele Muholi's *Somnyama Ngonyama* and *Faces and Phases* series TO 7 MAR

22 February

Last week to visit *Infinite Identities: Photography in the age of sharing* – featuring work by artists including Frida Orupabo who use Instagram in their practice – at Huis Marseille in Amsterdam TO 28 FEB

23 February

Last week to see *Matereality* at the Iziko South African National Gallery, Cape Town. Mawande Ka Zenzile is included TO 28 FEB

25 February

Last days to see Portia Zvavahera included on *Psychic Wounds: On Art & Trauma* at The Warehouse in Dallas, Texas TO 28 FEB

Don't miss these ongoing shows

→ Until March

Wim Botha's *Still Life with Discontent*, previously in Durham, North Carolina, shows at 21C Museum Hotel in Louisville, Kentucky

→ Until 26 April

Drives, Jo Ractliffe's first US museum survey, featuring more than 100 works from the mid-1980s to now, is on view at the Art Institute of Chicago

→ Until May

Sculpture by Odili Donald Odita is included in *Color Field* on the campus of the University of Houston

→ Until 30 May

Meleko Mokgosi: Your Trip to Africa is on view at the Pérez Art Museum Miami. And Mokgosi's *Pan-African Pulp* is at the University of Michigan Museum of Art until September

→ Until 1 July

Allied with Power: African and African Diaspora Art from the Jorge M Pérez Collection at the Pérez Art Museum Miami includes work by Pieter Hugo, Zanele Muholi, Odili Donald Odita, Robin Rhode, Guy Tillim and Portia Zvavahera

→ Until 3 October

Dada Khanyisa has work on *Heroes: Principles of African Greatness* at the National Museum of African Art, Smithsonian Institution, Washington DC

To make an appointment to visit Stevenson, please email cpt@stevenson.info in Cape Town; jhb@stevenson.info in Johannesburg; or ams@stevenson.info in Amsterdam.



Intimate view: Pieter Hugo's portrait of his children wading in the Lagoon during Lockdown

Homage to childhood

For i-D magazine's 40th anniversary issue, Pieter Hugo photographed his two children in lockdown. This is an extract from his interview with Ryan White

"The first thing I concerned myself with was the wellbeing of my family, so making work – well, my head just wasn't in the right place." As time went by, [Pieter] began to find himself "unfrozen from the paralysis" and, between homeschooling classes, he and his two children began working on a story together.

"I actually had a conversation with my family about the idea and

chatted to my kids about it first," he says. "I don't photograph my wife very much, she doesn't enjoy being photographed so I respect that. And I'm very conscious of not shoving a camera in my kids' faces all the time, because I don't want them to become resistant to being photographed by me. I don't want making pictures to become a power struggle."

Acknowledging the complexities of shooting your immediate family, Pieter was very keen for the story to feel collaborative rather than opportunistic. Something he realised early on in lockdown was that "forced isolation, forced intimacy, meant a lot of parents' relationships – but especially fathers, I imagine – are

going to become very different this year," he says. "I definitely realised I've used work as an excuse to avoid the emotional challenges of being present as a parent."

Beneath the story's more obvious, uplifting themes – "growth, birth, and coming into your own, and becoming more sentient", there does lie some sadness to his story, too. "I think there's quite a bit of sadness actually," he says. "It's a homage to childhood and the loss of – I don't know if it's a cliché to say loss of innocence but, the changes that come with growing up."

The full story can be viewed at https://i-d.vice.com/en_uk/article/k7a8jz/pieter-hugo-photography-lockdown-children

'Once seen, never forgotten'

The press responds to Zanele Muholi's survey at Tate Modern

Zanele Muholi's long-awaited solo exhibition at Tate Modern, London, finally opens its doors to the public in December. Press previews were held in early November, before the UK went into lockdown; excerpts from some reviews follow.

→ Unwavering in their commitment to the fight against global injustice, Muholi's photographs seek to remind us all of the need to occupy our own narratives, and reclaim our own histories, so that nobody can undermine our humanity. Following an unprecedented year of social isolation and political uprising, they reveal that the most radical form for resistance is to be exactly who we are.

– Osei Bonsu, 'Inside Zanele Muholi's powerfully political visual archive', *Vogue*, 29 October

→ Muholi's extraordinary body of work possesses a powerful political and cultural resonance. The images have a presence that is palpable, but difficult to describe: a complex undercurrent of intimacy and defiance. *Faces and Phases* is both testimony and archive, the portraits accompanied by personal statements that speak of struggle, but also self-composure and pride. It is, as Sarah Allen, co-curator of the Tate Modern exhibition, notes "a family album writ large, and a homage to both the individual and the collective."

– Sean O'Hagan, 'Zanele Muholi's queer South Africa', *The Guardian*, 2 November



PHOTO: © TATE (ANDREW DUNKLEY)

Re-writing history: Zanele Muholi at Tate Modern

→ It would be an understatement to say these images make you think twice about race, colour, imperialist oppression, state cruelties – historic and continuous – of all kinds. Just to stand before any of the self-portraits in this lifetime survey is to be confronted by images of exceptional beauty – exquisitely lit, brilliantly conceived, in all their profound intelligence – yet never to be lost in simple admiration. This is an art of agency, meant to stir; this is portraiture as activism.

...
The last gallery is filled with self-portraits that stand somewhere between fiction and truth... Indelible in their burning blacks and whites, each image is as condensed as an epigram: once seen, never forgotten.

– Laura Cumming, 'Zanele Muholi – portraiture as activism', *The Observer*, 8 November

→ Filled with complicity and confrontation, the artist's portraits of trans women and men, inbetweeners and subjects whose

gender performances leave us in a state of pleasurable uncertainty (and why, we might ask ourselves, might we be so desperate to fix a gender on anyone?), the artist and their collaborators tease at our anxieties, play them back to us, face us down. As much as we gaze at them, they gaze at us.

– Adrian Searle, 'Strap-ons, style and self-invention', *The Guardian*, 3 November

→ Muholi's form of visual activism depends on the power of photography. They harness the unique capacity a photograph has to stop us in our tracks, and the way it can hold entire histories in its four corners. Presenting their work like this, in institutions like the Tate, means that their activism can go beyond the now – and in this way, it can endure longer and reach wider than any placard or protest, for generations to come.

– CharLotte Jansen, 'Zanele Muholi Shows Us the Power of Photography in Activism', *Artsy*, 11 November

Reading matter

On offer at the CT Art Book Fair



On 19 and 20 December, the Norval Foundation in Cape Town hosts its first Art Book Fair, presenting an array of publications from bookshops and galleries, Stevenson among them, in time to solve any Christmas gift conundrums. You'll be able to dip into Mawande Ka Zenzile's gold-edged monograph, *Uhambo luyazilawula*; browse a first copy of Jo Ractliffe's expansive survey, *Photographs: 1980s to now*, published by Steidl and The Walther Collection; and pick up

recent exhibition catalogues – Neo Matloga's *Back of the Moon*, Thenjiwe Niki Nkosi's *Gymnasium* and Dada Khanyisa's *Good Feelings*, among others. Khanyisa will be present to sign copies and engage in conversation with contributing writer Julie Nxadi on Saturday the 19th at 2pm. Take in Zanele Muholi's exhibition, *And Then You See Yourself*, while you're there. The fair takes place in the Norval Foundation's foyer from 10 to 6pm.

From the press

Annabelle Wienand on Frida Orupabo's *Hours After* at Stevenson Johannesburg:

Writing about the body in the archive, Alan Sekula argues that when viewing a photographic portrait, 'We are confronting... a double system: a system of representation capable of functioning both *honorifically* and *repressively*.' Orupabo's work addresses this duality and also reveals how at times, images are both honorific and repressive simultaneously. In her words, Orupabo is interested in how when people are oppressed, when they cannot speak, they are able to speak with the eye. And by making contemporary viewers of her work confront that gaze, we have to confront the complexities of our position and our potential complicity or resistance.

'Speak with the eye', *ArtThrob*, 10 November 2020. <https://artthrob.co.za/2020/11/10/speak-with-the-eye-frida-orupabos-hours-after/>

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