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PHOTO: TREVOR STUURMAN C/O THE MANOR

'The Beyoncé of the show': Dada Khanyisa's sculptural wall piece *Pantone tea party edition*, 2023, holding attention at the opening of their exhibition at the Johannesburg Art Gallery in August

Institutional memories

Museum exhibitions taking place in Joburg, Cape Town and Paris offer place as a moment in space, in time and in the body

As part of Dada Khanyisa's graduate essay at Michaelis, the artist described their formative experiences, writing, 'It is the Joburg hustle and bustle that made me enjoy the pace of things in Cape Town. It is the Cape Town hostility that encouraged me to

handle people of *Esdikideni* [rural KwaZulu-Natal] with greater care.' For their first institutional solo exhibition, as recipient of the 2022 FNB Art Prize, Khanyisa invites the audience into their memories and reflections. *Cape Town*, showing at the Johannesburg Art Gallery, features sculptural paintings that combine nostalgia, humour and keen social observation to act as both personal memoir and public memorial to epochs of youth culture that no longer exist, spanning jazz clubs, memes and graffiti.

Taking place within Cape Town's confines is Mame-Diarra Niang's first survey exhibition, *Self as a Forgotten Monument*, opening at Zeitz Museum of Contemporary Art Africa on 16 November. For Niang, visual autobiography takes place in more abstracted terms as she further unravels what she has termed 'the plasticity of territory'. This phrase, her short-hand for a long-standing approach to *Self* as a never-ending, ever-evolving entity, is given articulation through works spanning 10 years. →

→ The exhibition combines her two photographic trilogies – *The Citadel* and *Remember to Forget* – with her immersive installations, *Éthéré* and *Since Time is Distance in Space*. The latter, an ongoing work with previous iterations shown in Joburg, Amsterdam and the biennales of São Paulo and Dakar, makes its debut in Cape Town with site-specific elements.

Viviane Sassen presents her first retrospective in France at the Maison Européenne de la Photographie (MEP) in Paris. *Phosphor: Art & Fashion* displays the artist's creativity across both the commercial and curatorial worlds in which she operates with over 200 works created over 30 years. The exhibition brings together

photography, collage, painting and video, as well as never-seen-before self-portraits, providing a new perspective on the ways she has cultivated her sensibility. The show is accompanied by a 400-page monograph comprising interviews and essays, designed by Dutch graphic artist Irma Boom (see page 7 for an extract from this monograph by Dawn Ades).

Wim Botha and Serge Alain Nitegeka take on more oblique institutional presences with projects at the Johannesburg Contemporary Art Foundation and the Johannesburg Stock Exchange. Botha's *Solipsis I*, created in 2011, fills a room in the museum as part of *Otherscapes*, adding a new layer to the work's occupation with the

concept of time 'as a circular or spiral process, with return but never to the same point'. *Liminal Cargo VIII* (2023), Nitegeka's three-metre sculpture first seen at Art Joburg in September, now stands as a memorial to human persistence at the entrance to the stock exchange. He states: '*Liminal Cargo* explores an idea of the body and personal belongings as the last vestiges and vessels of identity, home and dislocation. Symbols of a deep felt desiderium. [The] works in the series are a collection of objects that I carry, bodily and at heart, as a refugee and an asylum seeker.'

See Calendar on pages 4 and 5 for dates of these and other exhibitions.

Collect Call: Lyn Bird

THE FOURTH IN OUR SERIES
OF Q&AS WITH COLLECTORS

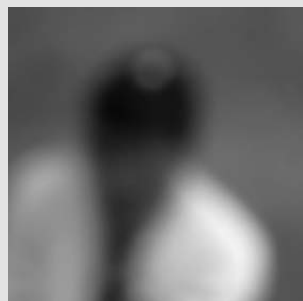
When did you first realise you were a 'collector'? I don't think I had a specific moment of identification with the word. But I remember sitting down, looking at my rooms and my walls, and realising that I had a wonderful collection of art, that what I had hung on my walls literally grounded me and made me feel differently. Which leads into your next question ...

Why art? Art is an expression of so much personal interpretation in whatever we look at that it appeals to different parts of my brain. When you work hard all day in the worlds of logic and structure, to sit back, look at a work

of art – to feel, emote and respond – unlocks something peaceful. It's almost my way of meditating.

What was the first work you bought from us? It was *Portrait of Bhonco* by Simphiwe Ndzube. It really talks to me because of how it talks to history; where we came from, what we do, what we feel. It hangs in a special place in my house – it's the first thing I look at when I walk in every day.

Art fairs: love them or hate them? I love them! I love them because they make me realise how privileged I am to be working with people like Lerato [Bereng], who advise me on the best additions to my collection. I get to see and experience the variety of what's out there, even if there are things I'd not normally look at. The fairs make me appreciate what I have and love even more.



What hangs in your bedroom? *Morphologie du rêve #4* [see image above] from Mame-Diarra Niang's *Sama Gueni*. I love how the work connects to dreams. When I lie in bed, when I wake up – that moment between awareness, consciousness, getting up and facing the day – and when I go to sleep, looking at it and knowing that I'm about to enter into a dreamscape is just beautiful.

The warmest welcome in the art world

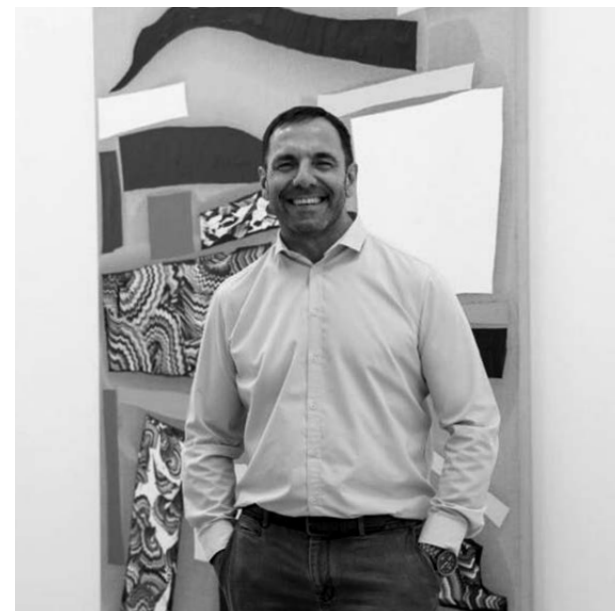
The gallery paid tribute to Andrew da Conceicao, one of our founding directors, at his memorial on 4 August

The outpouring of messages and affection in Andrew's honour have been testament to the love and respect he elicited in the art community, local and beyond. Many of us at have known Andrew for years, some since 2003, when the gallery opened in Green Point. Andrew was one of the founding directors, alongside Michael Stevenson. A well-known anecdote has the two of them travelling to Okwui Enwezor's Documenta in 2002 and being inspired by the prominence given to contemporary African art.

Andrew had great reverence for artists' imagination, skills and craftsmanship; his eyes would light up when recounting the process of making an installation or describing the surface of a painting. He was passionate about helping to translate the artist's vision into something concrete, and he did so with deep care and dedication.

His precision and attention to detail were almost legendary: he caught the scuffs on walls and floors that would otherwise have eluded the most careful inspection, marking them with his favourite blue masking tape; the symmetry of his wall layouts was a standard to reckon with.

He was unwaveringly generous with his time and experience.



Andrew da Conceicao, 22.10.1969 – 28.07.2023

He was genuinely interested in emerging artists and art initiatives and followed their progress with enthusiasm. Once he had worked with an artist, he would remain a dedicated supporter, never failing to let them know their work was seen and appreciated.

Most notable of all was his warmth; he was always ready to listen ... in happy times, sad times or when you just needed to get something off your chest. This was followed by a huge bear hug and a smile that would light up the room.

Andrew's care extended to those in need, in the immediate community and beyond. He was part of the gallery's Social Fund committee, and through the fund arranged for support of the Pride Shelter Trust, among other organisations.

We remember Andrew exploding with joy at post-opening

celebrations. A memorable occasion is when, on the last day of Art Basel Miami Beach, Marc Spiegler, then Art Basel's global director, came to our booth and announced that the gallery had been accepted to Art Basel's main sector the following year. As Marc left, Andrew started jumping up and down; when Marc turned and caught Andrew in the act, laughter and hugs ensued.

Andrew was at his happiest when surrounded by art, and when immersed in nature. Describing his weekend hikes, the invigorating feel of a morning swim in the sea, he had the ability to take you there. Seeing the mountains through his eyes will remain a gentle prompt not to lose sight of the bigger picture that lies beyond our mundane occupations. It is on his beloved mountain that we like to imagine him, joyous and free.

Calendar Oct-Jan

3 October

Steven Cohen presents his performance-installation *Boudoir* at the Théâtre Garonne in Toulouse, France TO 8 OCT

5 October

Last week to see *Before Tomorrow: 30 Years of Astrup Fearnley Museet* in Oslo; Frida Orupabo is included TO 8 OCT

6 October

Paulo Nazareth and Jo Ractliffe feature in the Deutsche Bank Collection exhibition *The Struggle of Memory* part two, opening at the Palais Populaire, Berlin TO 11 MAR



7 October

Landscaping, a solo exhibition of new photographic work by Jo Ractliffe, opens at Stevenson Cape Town. *Dialectics*, a video installation by Aziz Hazara, runs alongside TO 18 NOV

11 October

Neo Matloga participates in the Larnaca biennale in Cyprus, themed *Home Away from Home* TO 24 NOV



11-15 October

Stevenson shows new work by gallery artists (including Sosa Joseph, above) at Frieze London, taking place in Regent's Park

13 October

Steven Cohen performs his tribute to Elu, *Put your heart under your feet ... and walk!*, at the Berliner Festspiele TO 15 OCT

16 October

Last week to see *Between Borders* at Museum Arnhem in the Netherlands, with work by Serge Alain Nitegeka, Meschac Gaba and Paulo Nazareth TO 22 OCT

18 October

The Maison Européenne de la Photographie in Paris presents *Phosphor: Art & Fashion*, Viviane Sassen's first major survey show in France TO 11 FEB

25 October

The Rose, which includes Frida Orupabo in its 'circular genealogy of collage', comes to an end at the lumber room in Portland, Oregon TO 28 OCT

27 October

Coming to a close: Neo Matloga's solo exhibition *Figures* at Stevenson Amsterdam TO 28 OCT

31 October

Last week to see Wim Botha's *Solipsis I* installed as part of the Joburg Contemporary Art Foundation's exhibition *Otherscapes* TO 4 NOV

2 November

Stadium, a solo exhibition of new paintings by Thenjiwe Niki Nkosi, opens at Stevenson Amsterdam TO 16 DEC



6 November

Last week to see Barthélémy Togo's *Expression(s) décoloniales(s)*, a takeover of the Château des Ducs de Bretagne TO 12 NOV

8 November

Last days of the CODA Museum Appeldoorn's 11th *Paper Art* exhibition. Neo Matloga takes part TO 12 NOV

9-11 November

Steven Cohen appears at euro-scene Leipzig, the 33rd European Dance and Theatre Festival, with three pieces: *Put your heart under your feet ... and walk!*, *Sphincterography* and *Deface*

9-12 November

Stevenson presents work by Jo Ractliffe, Viviane Sassen, Mame-Diarra Niang and Frida Orupabo at Paris Photo, taking place at the Grand Palais Éphémère

15 November

Last chance to see works by Georgina Gratrix, Pieter Hugo,

Moshekwa Langa and Jo Ractliffe in *You to Me, Me to You* at A4 Arts Foundation, Cape Town TO 18 NOV

18 November

A solo exhibition by Mame-Diarra Niang, curated by Koyo Kouoh, opens at Zeitz MOCAA in Cape Town

20 November

At Stevenson Johannesburg, last week to view the third iteration of *Juxtapositions*, featuring Moshekwa Langa and John Muafangejo TO 24 NOV



21-23 November

We present Thenjiwe Niki Nkosi's short film *The Same Track*, made for a project responding to the Commonwealth Games, at LOOP video art fair in Barcelona

25 November

Celebrating 20 years of Stevenson, the Cape Town gallery presents *The Artist List*, featuring a work by each represented artist (see Frida Orupabo below) TO 20 JAN



27 November

Last days of *Chimères*, including work by Wim Botha, presented by the Fondation Blachère at La Gare de Bonnieux in France TO 30 NOV

2 December

A group show by young curators Aza Mbovane and Mosa Molapo opens at Stevenson Johannesburg TO 26 JAN

11 December

Steven Cohen offers his *Body Scenography* workshops at the Théâtre National de Bretagne in Rennes TO 22 DEC

15 December

Stevenson Johannesburg closes for the holidays, reopening 8 JAN

16 December

Penny Siopis exhibits at A4 Arts Foundation, Cape Town, in a two-person presentation alongside Alex da Corte

25 December

Christmas Day

28 December

Last days to see *Sightlines – On Peace, Power and Prestige: Metal Arts in South Africa*, including work by Bronwyn Katz, at the Bard Graduate Center Gallery, New York TO 31 DEC

1 January

New Year's Day

3 January

Last days of *Africa Supernova*, featuring works by many of our artists from the Schulting Collection, at Kunsthall Kade in Amersfoort, the Netherlands TO 7 JAN

4 January

Stranger in the Village: Reflecting on Racism with James Baldwin draws

to a close at Aargauer Kunsthhaus in Aarau, Switzerland; Frida Orupabo takes part TO 7 JAN

12 January

Last chance to view *A World in Common: Contemporary African Photography* at Tate Modern, London. Edson Chaga is included TO 14 JAN

27 January

A solo exhibition by Mawande Ka Zenzile opens at Stevenson Cape Town, marking his 10th year with the gallery TO 9 MAR

27 January

Stevenson Amsterdam reopens with a solo exhibition of new work by Zander Blom TO 16 MAR

Don't miss these ongoing shows

→ Until 18 Feb

Thenjiwe Niki Nkosi exhibits in *Resistance Training: Arts, Sports, and Civil Rights* at the Broad Museum of Art, Michigan State University

→ Until 23 Feb

Dada Khanyisa presents a solo show, *Cape Town*, at Johannesburg Art Gallery as winner of the 2022 FNB Art Prize

→ Until 28 July

Mame-Diarra Niang features in *Unbound: Performance as Rupture* at the Julia Stoschek Foundation in Berlin

Home and away

9 Weeks Around the World is our next volume of artist interviews. Here, an extract from Joost Bosland's conversation with Georgina Gratrix

Has the way you work changed now that you live where you paint?

I'm quite regimental. I prefer working during the day, that hasn't changed so much. But there is an ease with working at home and being able to make yourself a sandwich. I listen to BBC 3 or BBC 6. I do the *New York Times* Spelling Bee every day, or a Wordle. If I have enough time, I do the whole crossword. It is nice to give my brain a break from solving visual puzzles. And it's often where I get my titles.

Speaking of titles, you have made a book called *9 Weeks*.

It was a body of watercolours that I made during peak lockdown. A daily self-portrait, made at the table. I would put them on Instagram, because I thought Instagram was such a nice way of connecting. It was about sharing while you were not allowed to leave your house. Going to the beach was illegal, remember that? I first exhibited the project in LA, and then it was shown in the Norval show.

What was Los Angeles like?

I didn't travel for that show because there were still restrictions, but I had been before for a Jeffrey Deitch group show curated by Nina Chanel Abney. It was quite something – there was my work hanging alongside Amoako Bofo, Jordan Casteel, Robert Nava, Henry Taylor, Tschabalala Self... Nina had seen my



Georgina Gratrix at her home in Hout Bay, Cape Town

PHOTO: MIA THOM

work at an art fair in Miami, and now there I was.

Maybe you're more legible in LA or Miami than here. Where did you stay?

Chateau Marmont. We just did the LA life thing. I found the city very overwhelming – highways and traffic jams, all those sorts of things. And people saying, 'Come to our house in Malibu!', and it's five hours away, and it's a beach next to a highway. I just remember feeling hungover and looking like shit and Marc Jacobs was having breakfast one table over ... I felt very out of place.

Was New York easier? You did the Ampersand residency in 2018, right?

It was the first time I spent any time in New York, we had an apartment in the middle of Tribeca. It was still muggy because it was the end of August. We just stomped

around going to every museum, every gallery. I didn't really make much art. You couldn't smoke in the apartment, so I'd smoke on the rooftop while making some watercolours. The only other guy up there was like this wild character out of a movie – he was always smoking weed speaking on his phone: 'Yeah, man, just fire them all and then rehire them at half their salary, just do it. Just do it.' And then he'd try to ask me questions about my watercolours.

After that you went to Oaxaca. That must have been a change of pace.

I lived in rural Oaxaca with Jared Ginsburg and our neighbour was a cow. So I painted there, because there was not much else to do.

9 Weeks Around the World, featuring Joost Bosland's interviews with Georgina Gratrix, Frida Orupabo, Penny Slopis, Robin Rhode and five others, is due on our shelves early next year.

'Photographer, surrealist, sculptor'

Viviane Sassen is the subject of a survey exhibition at the MEP in Paris and an accompanying book. In an essay extract, Dawn Ades describes Sassen's expanded view of her medium

During one of our recent conversations, I asked Viviane Sassen whether she self-identified as a surrealist. Her answer surprised me at the time. "Maybe I call myself a surrealist. I also call myself a sculptor." However, this idea, that she thinks of herself as a sculptor, has proved illuminating, not just in its direct relevance to the physical nature of the huge wall collages, the *Cadavres exquis*, but more broadly in relation to her work as a whole, and her expanded concept of photography. "I look for ... a sort of sculptural form. I try to introduce structure into the chaos – I'm crazy about chaos – of all the things I see" (from an interview by Robbert Ammerlaan in *Hot Mirror*).

Photography has, since its beginnings, persistently and enthusiastically betrayed the cause for which it was apparently discovered. The miraculously accurate representation – whether on glass or sensitised paper – of people, buildings and the natural world, in the mid-19th century, was a shock and a revelation, and the genius of this new medium seemed fixed as that of an accurate recording device. This is the role it has subsequently championed, challenged, celebrated and contradicted, and is not the least of the reasons that it is now undeniably accepted as art, but on its own terms.



PHOTO: IVE TROJANOVIĆ

Viviane Sassen's *Cadavres exquis*, first conceived for *The Tears of Eros* at the Centraal Museum, Utrecht, is shown here at Zagreb's Museum of Contemporary Art as part of the 2022 Organ Vida photo festival

The work of Viviane Sassen deepens the mysteries and ambiguities of the photograph, as she continues the long history of overturning the handmaid function once envisaged for it and bridges in totally original ways its conflicted relationship with art. [...]

Sassen's collages exist independently, usually as unique works, which in their final form can vary dramatically in size. Often they are effectively photomontages: to start with she makes small photographic prints and cuts them up, moving the loose elements around until she finds the image. She then photographs this and may enlarge it. The photographs taken with her Phase One camera are of such high quality that they can be blown up to a huge scale, without losing definition, and indeed revealing details as if in a close-up. This has been crucial to the outsize heads and bodies in the *Cadavres exquis*. Room installations of larger-than-life-size bodies pasted to

and tumbling from the walls, the *Cadavres exquis* take their name from the surrealist verbal version of the children's game Head Body and Legs: "*Le cadavre exquis boira le vin nouveau*" [the exquisite corpse will drink the new wine]. The game can be either drawn or written – a body or a sentence. The first player draws the head or writes the subject, folds the paper, and the second adds the body or the verb, the third the legs or the object. The result is a surprise to all concerned, a variation on the games of chance or versions of automatism the Surrealists engaged in. Sassen's *Cadavres exquis* are collages which have in a sense come to life as balletic monsters, constructed from the juxtapositions of anatomical fragments.

Viviane Sassen - Phosphor: Art & Fashion 1990-2023 is at the Maison Européenne de la Photographie from 18 October to 11 February. The book, published by Prestel and designed by Irma Boom, with texts by Dawn Ades, Damarice Amao, Simon Baker, Clothilde Morette and Dan Thawley, hits the shelves in January.

Email books@stevenson.info

Reading matter

A fond farewell to Hansa



PHOTOS: GABRIELLE GUY

For 20 years Hansa has been Stevenson's printer of choice, located just five minutes from our gallery in Woodstock. Founded by Klaus Fricke from Germany, Hansa maintained high standards while also welcoming us into the factory as part of their printing family. Over the years they helped us bring into the world most of our publications, from catalogues 1 to 98 and upwards of 30 monographs, not to mention brochures like Zander Blom's, above, and these newsletters. Many an hour was spent fine-tuning the CMYK balance on their five-colour litho press, pictured above. As they close up shop, we thank all their staff; we will miss them!

WHAT WE'RE LISTENING TO

Music and sound have an elusive yet tenacious relationship with visual arts; it is not unusual that one evokes the other in the creative process, and perhaps this is one of the reasons why the grammar of music resonates in the language used to describe a visual experience. Paintings, photographs and sculptures are composed, have a rhythm, form dynamics with artworks placed in relation to them - they elicit deep emotional responses, much like music does. A growing curiosity about the potential of this relationship inspires *Sound*, a new series of sessions that place musicians or sonic practitioners in dialogue with exhibitions at Stevenson.

The first appointment with *Sound* took place during the finissage of Zander Blom's *Monochrome Paintings* in September. It featured a 'sound bath' with traditional Tibetan singing bowls performed by Sana (@alliz.sana). Sana is Alliz Espi, a classically trained string player, composer and musician, who creates immersive sound experiences that invite an inner and outer exploration of the perception of listening.

Keep an eye on gallery communications for more sound/art dialogues to follow.

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