

Visuele Kunste

Visual Arts

2019

Safari-opening van uitstallings Safari of exhibition openings

1 Jul: UV-Kampus | UFS campus

18:30 **Scaena voorportaal / Scaena foyer:**
Betwixt & Between

19:00 **Eupees Galery, Eupeeskompleks / Centenary Art Gallery, Centenary Complex:**
dwell in possibility

20:00 **Johannes Stegmann-kunsgalery / Johannes Stegmann Art Gallery:**
Footprints
Andrew Tshabangu

2 Jul: **Oliewenhuis-kunsmuseum**
Oliewenhuis Art Museum

18:00 **Hoofgebou / Main building:**
Blood Relatives
Cedric Nunn

18:30 **Anneks / Annex:**
Seeking Love
Banele Khoza

19:00 **Reservoir:**
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A Public Art Poster campaign conceptualised by Jodi Bieber

Meer inligting by Johannes Stegmann-galery /
More info at Johannes Stegmann Gallery:
051 401 2706 | artgallery@ufs.ac.za

 Toegang tot al die uitstallings is gratis /
Entrance to all exhibitions are free



Andrew Tshabangu, *Shembe Holy Sacrament* (2008), Archival print, 84 x 60 cm.

Footprints Andrew Tshabangu

Kurator / Curator: Thembinkosi Goniwe

 1 Jul 20:00 Begeleide toer / *Walkabout*: 2 Jul 12:00
 1 - 6 Jul, 09:00 - 18:00;
8 Jul - 8 Aug, Maan - Vry / *Mon - Fri*, 08:30 - 16:30

 Johannes Stegmann-kunsgalery, UV /
Johannes Stegmann Art Gallery, UFS

Andrew Tshabangu word gereken as een van Suid-Afrika se belangrikste fotografe met sy werk wat in dieselfde asem as David Goldblatt, Santu Mofokeng, die Afrapix Kollektief en die Market Photo Workshop genoem kan word. Hierdie oorsig-uitstalling dek bykans vyf-en-twintig jaar van sy kenmerkende swart-en-wit fotografie.

Gebore 1966 in Soweto word hy veral aangetrokke tot die mense, stedelike landskappe en huishoudelike ruimtes van Johannesburg. Hy is ewe gefassineerd deur godsdienstige pelgrimstogte en toegewyde seremonies as alledaagse rituele (soos klere was, brood bak, brandhout aandra, wag vir vervoer en bierbrouery).

Die omvang van die uitstalling strek verder as Johannesburg en inderdaad Suid-Afrika. Tshabangu het wyd gereis en nuwe "voetspore" geskep en bestudeer. In Durban en verder (met die Afrika-ooskus op na Mosambiek, Malawi en Reunion-eiland) het Tshabangu landskappe en see-uitsigte, kulture en mense aangetref vër verwyderd van sy geboortegrond.

This survey exhibition covers almost twenty-five years of Andrew Tshabangu's distinctive black-and-white photography. Recognised as one of South Africa's most important photographers, his work can be situated in a trajectory that includes David Goldblatt, Santu Mofokeng, the Afrapix Collective and the Market Photo Workshop.

Born 1966 in Soweto, Tshabangu is particularly drawn to the people, urban landscapes and domestic spaces of the city of Johannesburg. He is as fascinated by religious pilgrimages and devout ceremonies as by more mundane rituals (like washing clothes, baking bread, carrying firewood, waiting for transport or brewing beer).

The scope of the exhibition extends beyond Johannesburg, and indeed South Africa. Tshabangu has travelled widely, making and studying new "footprints". In Durban and further (up the African east coast in Mozambique, Malawi and Reunion Island), Tshabangu has encountered landscapes and seascapes, cultures and peoples far removed from his birthplace.



Lien Botha, *A boat comes in* (2018), Digital photograph construction, 30 x 42cm



Alta Botha, *Point of view I*, Blotting paper, Canson paper, charcoal, activated charcoal, Indian ink, fabric mesh, micropore plaster & silk thread, 29 x 44cm

dwell in possibility Kurator / Curator: Johann du Plessis

 1 Jul 19:00
 1 - 6 Jul, 09:00 - 18:00; 15 - 19 Jul, 10:00 - 15:00

 Eupees Galery, Eupeeskompleks, UV /
Centenary Art Gallery, Centenary Complex, UFS

Die kunsteneel verander met uitsonderlike spoed sedert die draai van die millennium. Kunstenaars gebruik nuwe metodes om kwessies aan te spreek wat 'n individuele wêreldbeskouing deel. Die uitstalling probeer om insig te bied in 'n kontemporêre wêreld waar wêreldwye kwessies en rampe deel van ons daaglikse lewens geword het en hoe die individu deur middel van kuns 'n verskil kan maak. Dit sluit in 'n verskeidenheid kunswerke deur bekende nasionale kunstenaars soos Michael Taylor, Andile Dyalvane, Lien Botha, Mbongeni Buthelezi, Alta Botha, laan Weldeck, Bongu Bengu, Katherine Glenday en vele ander.

The art scene has changed with exceptional speed since the turn of the millennium. Artists use new ways to deal with issues that share an individual world view. The exhibition attempts to provide insight into a contemporary world where global issues and disasters have become part of our daily lives, and how the individual can make a difference through art. Features a diverse range of artworks by well-known national artists such as Michael Taylor, Andile Dyalvane, Lien Botha, Mbongeni Buthelezi, Alta Botha, laan Weldeck, Bongu Bengu, Katherine Glenday and many others.



André Rose, *Waiting*, Digital print on cold press paper, 30cm x 30.5 cm

Betwixt & Between Free State Art Collective

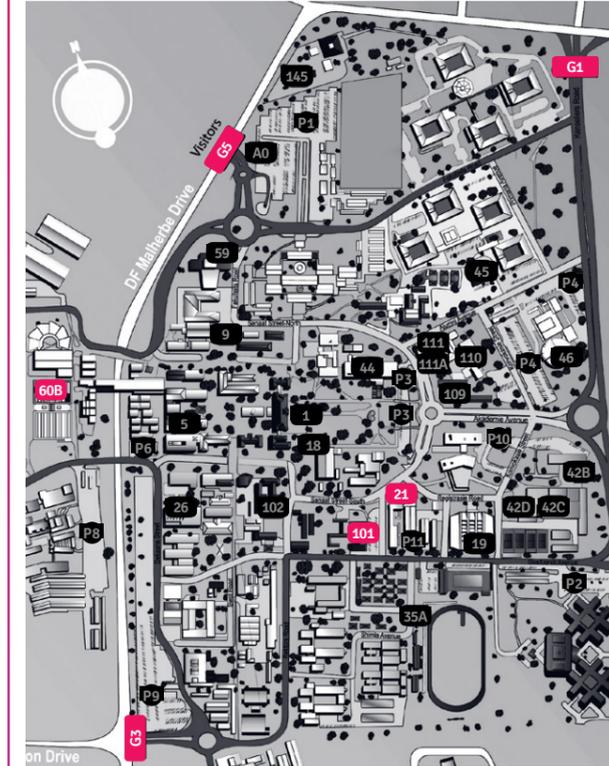
Kurator / Curator: Karen Bruschi

 1 Jul 18:30
 1-6 Jul 09:00 - 18:00
 Scaena voorportaal, UV / *Scaena foyer, UFS*

Ons leef in 'n "tussen-in" toestand, asof op die drumpel van iets nuuts. Beweging, of vooruitgang na 'n diskoers van diverse nadenke (met woorde soos "transdissiplinêr", "transkultureel", "transgender") oorheers die analitiese landskap. Die kunstenaar begeer om daardie "tussen-in" plek te betree – tussen die beperkings van voorskrif, wet, gewoonte, verpligting en verwagting. Die dubbelsinnige drempel waarna antropoloog Victor Turner as die liminale verwys, is nóg die een, nóg die ander. Kunstenaars van Free State Art Collective reageer op hul liminale ervarings wat spruit van lewe in die Vrystaat – 'n dikwels verrassende en verwarrende streek wat beide topografies en metafories as nóg hier, nóg daar beskou word.

We're living in a state of "betweenness", as if on the threshold of something new. Movement or progression towards a discourse in diverse reflection (with words like "transdisciplinary", "transcultural", and "transgender") dominate the analytical landscape. It is the artist's desire to enter that place of "betweenness" – betwixt the confines of rule, law, custom, obligation and expectation. The ambiguous threshold which is neither here nor there, that anthropologist Victor Turner calls the liminal, is betwixt and between. Artists from Free State Art Collective respond to their liminal experiences of living in the Free State – an often misunderstood region considered both topographically and metaphorically as betwixt and between.

UV-kampus Galerye UFS Campus Galleries



Galerye | Galleries
21 kykNET-Scaena voorportaal / *kykNET-Scaena foyer*
60B Johannes Stegmann-kunsgalery, Sasol-biblioteek / *Johannes Stegmann Art Gallery, Sasol Library*
101 Eupees Galery, Eupeeskompleks / *Centenary Art Gallery, Centenary Complex*

Hekke | Gates
G1 Hoofingang: Nelson Mandela-rylaan / *Main Gate: Nelson Mandela Drive*
G3 Wynand Moutonrylaan (Mediese Hek) / *Wynand Mouton Drive (Medical Gate)*
G5 DF Malherberylaan / *DF Malherbe Drive*

Johannes Stegmann-kunsgalery | Art Gallery
Sasol Biblioteek, Universiteit van die Vrystaat,
Nelson Mandelarylaan 205
*Sasol Library, University of the Free State,
205 Nelson Mandela Drive*
T: 051 401 2706 | artgallery@ufs.ac.za



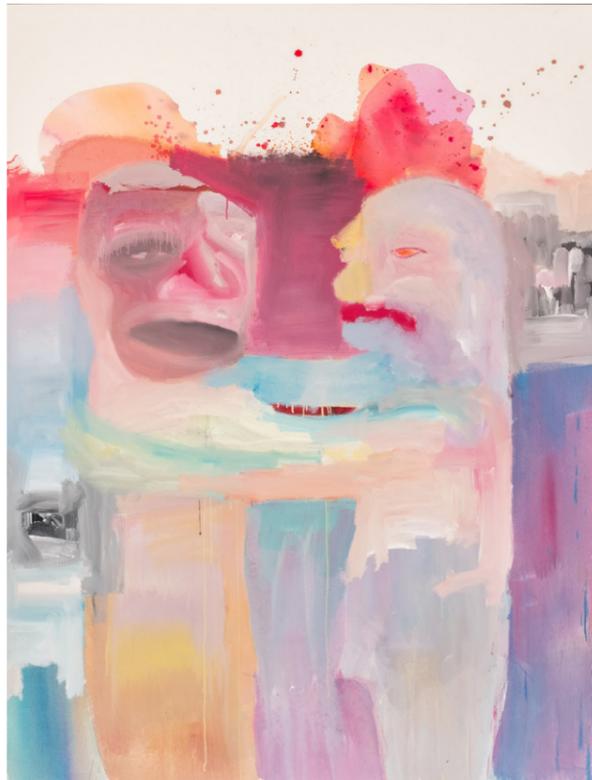
Cedric Nunn, Deborah Eksteen and her husband Noel Norris, grieving at the graveside of Deborah's father, Peter, who had been buried two months earlier. Manganete 2001. 112cm x 112cm

Blood Relatives Cedric Nunn

- 2 Jul 18:00
- 3 Jul - 18 Aug 2019; Maan - Vry / Mon - Fri, 09:00 - 17:00; Sat & Son / Sat & Sun, 09:00 - 16:00
- Oliewenhuis-kunsmuseum, Hoofgebou / Oliewenhuis Art Museum, Main Building

Vernaamde fotograaf Cedric Nunn se korpus het ontstaan in die vroeë tagtigerjare. "Ek het 'n diep gewortelde behoefte ervaar om my identiteit as 'n Suid-Afrikaner van gemengde herkoms te ondersoek. Ek het ongemaklik gevoel met [die klassifisering] ... 'Cape Coloured' wat deur die staat aan my toegeken is en moes tot 'n nuwe begrip kom van my oorsprong en plek in my land." Met sy uitgebreide familie as onderwerp het kuns 'n wyse geraak om hierdie kwessies te ondersoek, asook 'n meditatiewe proses om 'n nuwe perspektief te bemiddel. "Hoewel onderworpe aan die vormende invloede van 'n aparte bestaan en die inherente rassisme wat dit gevoeld het, het ek 'n sterk behoefte ervaar om deel te wees van 'n onverdeelde Suid-Afrika, vry van rassisme."

Renowned photographer Cedric Nunn started this body of work in the early eighties. "I found a deep need to explore my identity as a South African of mixed origins. I felt uncomfortable with the ... [classification]... 'Cape Coloured' "bestowed upon me by the state and needed to come to a new understanding of my origins and place in my country." With his extended family as subject, art became a method to explore these issues and a meditative process to mediate a new perspective. "Though subjected to the moulding influences of a separate existence and the inherent racism that informed it, I felt a strong need to be part of an undivided South Africa, free of racism."



Banele Khoza, Unresolved matters (2018), Acrylic and ink on canvas, 200cm x 150cm

Seeking Love Banele Khoza

- 2 Jul 18:30
- 3 Jul - 21 Jul 2019; Maan - Vry / Mon - Fri, 09:00 - 17:00; Sat & Son / Sat & Sun, 09:00 - 16:00
- Oliewenhuis-kunsmuseum, Anneksгалery / Oliewenhuis Art Museum, Annex Gallery

As reaksie op Banele Khoza se beghetheid met liefde, bied die uitstalling 'n visuele interpretasie van sy 10-jaar soektoeg na toenadering. Die kunstenaar loods 'n verkenningstog om uit te vind hoekom die liefde konstant op sy tong en in sy gedagtes was. Khoza wen die Gerard Sekotoprys by die ABSA-kunsgalery in 2017 vir sy reeks Note making, wat handel oor sy stryd met die kwessie van manlikheid. Sy toekenning sluit 'n drie-maande residensie in by die Cité Internationale Des Arts in Parys.

As response to Banele Khoza's obsession with love, the exhibition presents a visual interpretation of his 10-year quest for affection. The artist launches an exploration to find out why love has constantly been on his tongue and mind. Khoza won the Gerard Sekoto Award at the ABSA Art Gallery in September 2017 for his series Note Making, about struggling with the issue of masculinity. His award included a three-month residency at the Cité Internationale des Arts in Paris.



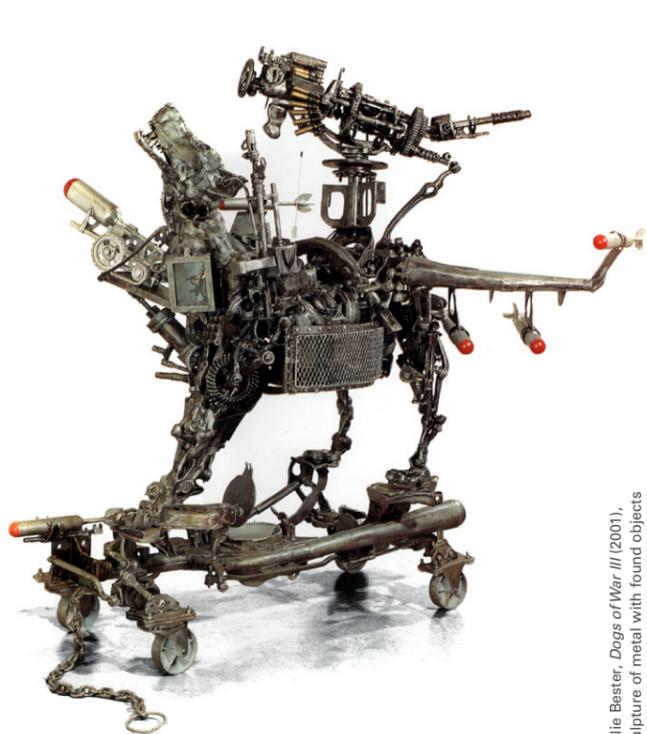
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Konsep / Concept : Jodi Bieber
In samewerking met 45 jong Johannesburgers /
In collaboration with 45 young Johannesburgers
Plakkaatontwerp / Poster design: Brenton Maart

- 2 Jul 19:00
- 3 Jul - 18 Aug 2019; Maan - Vry / Mon - Fri, 09:00 - 17:00; Sat & Son / Sat & Sun, 09:00 - 16:00
- Oliewenhuis-kunsmuseum, Reservoir / Oliewenhuis Art Museum, Reservoir

In 2016 begin Jodi Bieber 'n samewerking met 45 jongmense van Johannesburg wat vandag almal in die ouderdomsgroep 15 - 23 jaar val, maar andersins van uiteenlopende kulture, inkomste-groepe en woonareas afkomstig is. Hulle tel onder diegene wat na apartheid gebore is en grootgeword het, maar ook van kindsbeen af oor tegnologie beskik het wat hulle met die wêreldgemeenskap kan integreer. Verskille tussen hul ervaringswêreld en die van hul ouers kry ook gestalte in die vertrekpunte van hul eie visie en verwagtings van hulself en Suid-Afrika. Sentimente soos dié vind uiting in hul eie woorde en beelde (met hul fone geneem), uitgelê as 'n collage op Bieber se portret van elkeen. Die uitstalling transformeer die projek tot Publieke Kuns in die gestalte van 'n plakkaatveldtog: toeskouers mag 1 van die 45 afsonderlike stapels litografiese drukke kies en huis toe neem.

In 2016 Jodi Bieber began a collaboration with 45 Johannesburg youths, all of whom currently fit in the age bracket of 15 - 23 years, but are otherwise from a diverse range of cultures, income groups and living areas. They are amongst the citizens that were born and grew up after apartheid, whilst from a tender age also having access to technology that could integrate them in the global community. Differences between their developmental experiences and that of their parents find expression in the departure of their own vision and expectations of themselves and of South Africa. These sentiments are expressed in their own words and photos (shot with their phones) arranged as a collage on Bieber's portrait of each individual. The exhibition introduces the final manifestation of the project as Public Art in the guise of a poster campaign. Viewers may select one of the 45 individual stacks of lithography prints to take home.



Willie Bester, Dogs of War III (2001), Sculpture of metal with found objects

Gonne ka bone ra gopola Te danke aan hulle onthou ons Because of them we remember

- 1 - 7 Jul, Maan - Vry / Mon - Fri, 8:00-16:45; Sat 9:00 -16:45; Son / Sun 09:00 - 11:45
- William Humphreys-kunsmuseum / Art Gallery
Cullinan Cres, Civic Centre, Kimberley, 8300
GPS: 28°44'37,85"S 24°46'07,55"E

Dié uitstalling toon seminale werke uit die permanente versameling van die William Humphreys-kunsmuseum in Kimberley. Kunstenaars wat in die skoolleerplan vir gr. 12's behandel word se werk is in die uitstalling opgeneem en beeld die realiteit en wyses van die kreatiewe skeppingsproses uit. Deur openbare interaksie en leeraktiwiteite skep die galery platforms vir dialoog sodat deelnemers kennis kan neem van wat dit behels om 'n kunstenaar in die huidige Suid-Afrikaanse landskap te wees.

This exhibition showcases seminal works from the permanent collection of the William Humphreys Art Gallery. By selecting artists featured in the Grade 12 school curriculum the WHAG has an opportunity to bring to life the lived realities and modes of creative production of some of South Africa's most celebrated artists. Through public engagement and learner activities the WHAG will create platforms of dialogue to understand what it means to be an artist living and working in the current South African landscape.

Aanwysings na Oliewenhuis Directions to Oliewenhuis



Oliewenhuis-kunsmuseum
Oliewenhuis
Art Museum
Harry Smithstraat 16
16 Harry Smith Street
S29° 5.913", E26° 13.185"
051 011 0525 (ext 200)
oliewen@nasmus.co.za



vrystaat
KUNSTEFEEES
ARTS FESTIVAL
TSA-BOTJHABA



Oliewenhuis Art Museum is a satellite of the National Museum, Bloemfontein.



an agency of the
Department of Arts and Culture

L'Atelier



an agency of the
Department of Arts and Culture



GALLERY MOMO



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