

ZEITZ MOCAA UNVEILS ITS OPENING EXHIBITIONS

Cape Town (15 September 2017) – The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) announces the inaugural exhibitions for the new cultural institution, opening to the public on Friday 22 September 2017. Spanning more than 100 galleries and utilising 6,500 square metres of exhibition space, Zeitz MOCAA’s opening programme will feature works from both the Zeitz Collection and the Zeitz MOCAA permanent collection.

“The mark of any advanced civilisation is the collective achievements of that civilisation,” says Mark Coetzee, the Zeitz MOCAA Executive Director and Chief Curator. “If we understand each other better, which is really what art does, we create a world we all want to live in. I think that is what is so extraordinary about this moment, this museum, and the collective vision and labour of those that brought it to fruition. This museum is a symbol and an icon of the confidence we feel about being Africans, the confidence we feel about our place in the world.”

Zeitz MOCAA co-founder and co-chairman Jochen Zeitz says: “I built my collection with a museum in Africa always in mind—the fact that these works will now be accessible to all is a very emotional thing for me personally and, ultimately, gives the art true purpose”.

The opening exhibitions will utilise all of the 100 gallery spaces across seven floors of the museum, spanning some 6,500 square metres. Zeitz MOCAA will be open Wednesday to Monday from 10 am to 6 pm. Under-18s will have free entry to the museum all year round while citizens of African countries will have free access on Wednesdays from 10 am to 1 pm.

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zeitzmocaa.museum

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INAUGURAL EXHIBITIONS AT ZEITZ MOCAA

TUNNELS, LEVEL -1

Exhibition *Luanda, Encyclopedic City*

Artist

Edson Chagas (Angola)

Curators

Paulo Nascimento (Angola), Adjunct Curator, Zeitz MOCAA

Stefano Rabolli Pansera (Italy), Adjunct Curator, Zeitz MOCAA

Assistant Curator

Sven Christian (South Africa), Adrienne Iann Assistant Curator of Books and Works on Paper, Zeitz MOCAA

Run dates Friday 22 September 2017 – Saturday 13 January 2018

Luanda, Encyclopedic City consists of 23 stacks of 5 000 mass-produced images from the artist's photographic series *Found Not Taken* (2009–2013). This site-specific intervention in the museum will mark the first time that this installation has been exhibited since winning the Golden Lion Award at the 55th Venice Biennale (2013).

The installation unravels the latent complexity inherent to the theme of the 55th Biennale: *Encyclopedic Palace*. When a palace is encyclopaedic, it becomes a city: In fact, the city incorporates an encyclopaedic multiplicity of spatial conditions and situations within a single complex entity.

The series *Found Not Taken* by Edson Chagas is an ongoing figurative investigation on the urban context of Luanda: Chagas creates an encyclopaedic portrait of the interstitial spaces of Luanda by placing a derelict object in the urban context and reactivating it with unexpected visual associations.

Much like his idiosyncratic site for the 2013 Venice Biennale, a private museum in Venice, Chagas has chosen to situate the installation in the most idiosyncratic space in Zeitz MOCAA—the transportation tunnels of the grain silo, once a key component of the early industrial framework of South Africa. Chagas’ modus operandi invites enquiries into the ways in which cities produce, consume, value and discard the products they give birth to.

Edson Chagas’ pictures are exhibited in a random order. Each visitor is invited to walk through the space and collect the pictures to assemble their own encyclopaedia.

BMW ATRIUM, LEVEL 0

Exhibition *iimpundulu zonke ziyandilandela*

Artist

Nicholas Hlobo (South Africa)

Run dates Friday 15 September 2017 – Monday 30 July 2018

The BMW Atrium stands at the heart of the museum. It provides Zeitz MOCAA the ability to commission and exhibit monumental interventions on a scale never before seen in a public museum in Africa.

Nicholas Hlobo's *iimpundulu zonke ziyandilandela* inaugurates the space. This seminal object, originally created for the 54th Venice Biennale (2011), combines rubber inner tubing, multi-coloured ribbons, an animal skull and pink theatre lights. As light streams in to the glass-topped atrium, this massive bird hovers over visitors to the museum. Hlobo also seduces the visitor with a haunting lullaby he has created for the piece.

As oral histories inevitably disappear, Hlobo represents the Xhosa myth of the Lightning Bird or witch's servant, manifesting itself as a bird or attractive man. Hlobo, however, has morphed the myth to particular personal concerns, taking into account taboos associated with masculinity and violence.

The generosity of Hlobo's practice allows the visitor to enter into a fantastical world not normally accessible.

CENTRE FOR PERFORMATIVE PRACTICE, LEVEL 0

Exhibition States of Grace

Artists

Gabrielle Goliath (South Africa)

Jacki Job (South Africa)

Mamela Nyamza (South Africa)

Curator at Large

RoseLee Goldberg (South Africa), Curator at Large of Performative Practice, Centre for Performative Practice, Zeitz MOCAA

Curators

Jay Pather (South Africa), Adjunct Curator of Performative Practice, Centre for Performative Practice, Zeitz MOCAA

Tammy Langtry (South Africa), Wendy Fisher Assistant Curator of Performative Practice, Centre for Performative Practice, Zeitz MOCAA

Assistant Curator

Kimberley Jacobs (United States of America), Mark Semonian and Dons Garcia Berges Assistant Curator of Performative Practice, Centre for Performative Practice, Zeitz MOCAA

Run date Saturday 16 September 2017

The Centre for Performative Practice is a dedicated platform that explores the increasing role of performance art today, and the immediate and immersive possibilities that this interdisciplinary practice offers.

The Centre is responsible for performance-based practice within the museum's temporary and permanent exhibition spaces. Due to the ephemeral nature of performance, the Centre takes responsibility to document and archive these happenings on our digital platforms. In addition, the Centre facilitates tours, lectures and supporting educational workshops.

The inaugural performances at the Centre for Performative Practice highlight the implicit function of space and time in relation to the black female body. Themes include decolonisation and nationhood, restriction of movement, voyeurism and the fetishisation of the female form, and the metaphorical reclamation of space through performance.

CENTRE FOR THE MOVING IMAGE, LEVEL 0

Exhibition *Wounded Negatives*

Artist

Samson Kambalu (Malawi)

Curators

Michaela Limberis (South Africa), The African Arts Trust Assistant Curator of the Moving Image, Centre for the Moving Image, Zeitz MOCAA

Owen Martin (Canada), Curator of the Moving Image, Centre for the Moving Image, Zeitz MOCAA

Run dates Friday 22 September – Wednesday 29 November 2017

The Centre for the Moving Image is an innovative platform where the shape of the original grain silo bins has been maintained. This unique architectural gesture accommodates new media installations and video projections. The Centre is dedicated to exhibiting traditional and experimental contemporary moving image artworks in an immersive environment. Equipped with the latest technology, it aspires to become one of the leading platforms for the moving image on the continent.

Film, television and the internet have created a visual literacy, allowing this form of new media to engage the public in an immediate and familiar way. New media, in the form of the moving image, has social relevance and relatability that encourages inter-generational conversations and attention to various modes of image-making.

The Centre facilitates collaborative workshops and programming that includes digital installations, forums, film screenings, festivals and exhibitions. Through its programming, the Centre will also provide opportunities to engage with traditional cinema.

Wounded Negatives is a solo presentation of works by Samson Kambalu. Reflecting on the role of film as a carrier of memory and an agent to disseminate information, Kambalu's works transform historical trauma through playful dissent. The films reflect a non-linear narrative, evident in the patterns of human migration. As the Centre's inaugural exhibition, *Wounded Negatives* deals with the fact that migration and displacement are no longer an exception but rather a universal norm. Binaries of indigenous and

alien, nationalism and disaffiliation seem simplistic tools to negotiate our sense of self in time and place. How do we situate ourselves if our geographical placement is continuously in flux? New mediums offered by information technology, as seen in the work of Samson Kambalu, liberate us from identities defined by a fixed location.

CURATORIAL LAB, LEVEL 1

Exhibition LGBTQI+

Artist

Zanele Muholi (South Africa)

New artists to be announced further into the programme

Curators

Githan Coopoo (South Africa), AKO Foundation Assistant Curator of Costume, Costume Institute, Zeitz MOCAA

Sakhisizwe Gcina (South Africa), AKO Foundation Assistant Curator of Special Projects, Curatorial Lab, Zeitz MOCAA

Run dates Friday 22 September 2017 – Monday 25 June 2018

The Curatorial Lab is a multi-disciplinary space for experimental curatorial practice and research that explores new curatorial methodologies, subversive curatorial approaches, non-prescriptive practices, and under-represented topics and issues.

The Curatorial Lab's first project investigates the representation of the LGBTQI+ community, in the context of homophobia and the current oppression of gay rights in South Africa. This project strives to promote intercultural understanding regarding a community who have been excluded from society's predominantly heteronormative culture and discourse. This exhibition promotes education through the arts and develops critical thinking about gender and sexuality.

Zanele Muholi's *Faces & Phases* series are not merely black-and-white portraits but an intimate portrayal of lives that have been traditionally marginalised. The individuals confronting the viewer have collectively experienced the horrors of homophobia, violence, rape and murder. Still, they stand proud of who they are and claim their right to be visible. In a society that fails to take responsibility for the vulnerability of the LGBTQI+ community and the threat of their erasure, these portraits and their unyielding gaze commands respect for their humanity and speaks out against the silence of their violation. Muholi's images confront injustice, celebrate the existence of gay African individuals and refuse to allow the myth that they are invisible to the eye of history.

PERMANENT COLLECTION GALLERIES I & II, LEVELS 1–2, AND TEMPORARY EXHIBITION GALLERY I,
LEVEL 3

Exhibition *All things being equal...*

Artists

Athi-Patra Ruga (South Africa)

Chéri Samba (Democratic Republic of Congo)

Chris Ofili (United Kingdom)

Cyrus Kabiru (Kenya)

Daniella Mooney (South Africa)

El Anatsui (Ghana)

Frohawk Two Feathers (United States of America)

Gareth Nyandoro (Zimbabwe)

Ghada Amer (Egypt)

Glenn Ligon (United States of America)

Godfried Donkor (Ghana)

Hank Willis Thomas (United States of America)

Hasan and Husain Essop (South Africa)

Isaac Julien (United Kingdom)

Jeremiah Quarshie (Ghana)

Jody Paulsen (South Africa)

Joël Andrianomearisoa (Madagascar)

Julien Sinzogan (Benin)

Kehinde Wiley (United States of America)

Kendell Geers (South Africa)

Leonce Raphael Agbodjélou (Benin)

Liza Lou (United States of America)

Lungiswa Gquntu (South Africa)

Mack Magagane (South Africa)

Marlene Steyn (South Africa)

Mary Sibande (South Africa)

Misheck Masamvu (Zimbabwe)

Mohau Modisakeng (South Africa)

Nicholas Hlobo (South Africa)
Njideka Akunyili Crosby (Nigeria)
Owanto (Gabon)
Penny Siopis (South Africa)
Rashid Johnson (United States of America)
Roger Ballen (United State of America)
Sethembile Msezane (South Africa)
Taiye Idahor (Nigeria)
Thania Petersen (South Africa)
Wangechi Mutu (Kenya)
William Kentridge (South Africa)
Zanele Muholi (South Africa)

Curator

Mark Coetzee (South Africa), Executive Director and Chief Curator, Zeitz MOCAA

Assistant Curators

Bafana Zembe (South Africa), Wendy Fisher Assistant Curator of Photography, Roger Ballen Foundation Centre for Photography, Zeitz MOCAA
Gcotyelwa Mashiq (South Africa), AKO Foundation Assistant Curator of Photography, Roger Ballen Foundation Centre for Photography, Zeitz MOCAA
Githan Coopoo (South Africa), AKO Foundation Assistant Curator of Costume, Costume Institute, Zeitz MOCAA
Gontse Mathabathe (South Africa), AfriSam Curator of Digital Platforms, Zeitz MOCAA
Julia Kabat (South Africa), SAFIM Assistant Curator of Painting, Zeitz MOCAA
Kimberly Jacobs (United States of America), Mark Semonian and Dona Garcia Berges Assistant Curator of Performative Practice, Centre for Performative Practice, Zeitz MOCAA
Marijke Tymbios (South Africa), Mikael Kamras and Fredrik Oweson Assistant Curator of Sculpture, Zeitz MOCAA
Michaela Limberis (South Africa), The African Arts Trust Assistant Curator of the Moving Image, Centre for the Moving Image, Zeitz MOCAA
Owen Martin (Canada), Curator of the Moving Image, Centre for the Moving Image, Zeitz MOCAA
Sakhisizwe Gcina (South Africa), AKO Foundation Assistant Curator of Special Projects, Curatorial Lab, Zeitz MOCAA

Sven Christian (South Africa), Adrienne Iann Assistant Curator of Books and Works on Paper, Zeitz MOCAA

Tammy Langtry (South Africa), Wendy Fisher Assistant Curator of Performative Practice, Centre for Performative Practice, Zeitz MOCAA

Xola Mlwandle (South Africa), AKO Foundation Assistant Curator of Painting, Zeitz MOCAA

Run dates Friday 15 September 2017 – Monday 19 February 2018

Numerous questions have been posed around our opening exhibition, the most evocative of these being, “How will I be represented in the museum?”. See for yourself. *All things being equal...*

ROGER BALLEEN FOUNDATION CENTRE FOR PHOTOGRAPHY, LEVEL 2

Exhibition *OFF-THE-AIR*

Artist

Mouna Karray (Tunisia)

Curator

Gcotyelwa Mashiqua (South Africa), AKo Foundation Assistant Curator of Photography, Roger Ballen Foundation Centre for Photography, Zeitz MOCAA

Run dates Friday 15 September 2017 – Monday 15 January 2018

The Roger Ballen Foundation Centre for Photography collects, preserves, researches and exhibits contemporary photography from Africa and its Diaspora, exposing it to a global audience. By hosting temporary exhibitions of photographers from around the world, the Centre also exposes local audiences and practitioners to the rich legacy of photography globally.

Acknowledging the broad spectrum of photography, from traditional to alternative modes, the Centre develops educational programmes such as public discussions, lectures, conferences and workshops that promote visual literacy, and empower neglected and marginalised communities. An important role of the Centre is to encourage intercultural understanding and acknowledge the role photography played in the liberation movements in Africa, and continues to fulfil within society today.

Solitary environments, harsh landscapes and abandoned structures populate Karray's photographs. Her work portrays forgotten people and forgotten lands.

In the *Noir Series*, the audience sees a body, staged in a photographic studio, constrained in a white sheet. Is the hand clutching the remote shutter release a visual metaphor for a clenched fist, a persistent symbol of resistance? Karray transforms the camera into an instrument of power, highlighting invisible figures of society and the harsh physical realities they face.

Taken in the south of Tunisia, *Nobody Will Talk About Us*, depicts a region that has lost its economic significance. The audience sees the same figure but now in a barren landscape. The smoothness of the

figure contrasts with the roughness of the brown earth. This is a figure that remains eternally vulnerable in a precarious and inhumane environment.

“I’m in jail, my body is constrained but remains able to create.”

DUSTHOUSE, LEVELS 1–4

Exhibition *Addio del Passato*

Artist

Yinka Shonibare MBE (RA)

Curator

Michaela Limberis (South Africa), The African Arts Trust Assistant Curator of the Moving Image, Centre for the Moving Image, Zeitz MOCAA

Run dates Friday 22 September 2017 – Monday 28 May 2018

Yinka Shonibare's, MBE (RA), occupation of the Dusthouse, the third building that forms part of the Zeitz MOCAA campus, is an extraordinary acknowledgement of how the past and present engage to create meaning. Historically, the Dusthouse filtered the air of the adjoining industrial structures to protect the lungs of the workers and stop the building from exploding.

Shonibare's, MBE (RA), *Addio del Passato* tells the story of Lord Nelson's rejected lover and plays out as an endurance performance.

The sound of the opera resonates throughout the Dusthouse 24 hours a day. Four floors of stained glass windows are illuminated from the interior. The extraordinary projection draws in the audience across the bridge from the interior of the museum or from the stairways from the museum parking garage below.

TEMPORARY EXHIBITION GALLERIES I, LEVEL 3

Exhibition *Regarding the Ease of Others*

Artist

Kudzanai Chiurai (Zimbabwe)

Curator

Azu Nwagbogu (Nigeria), Curator at Large of Photography, Roger Ballen Foundation Centre for Photography, Zeitz MOCAA

Assistant Curators

Bafana Zembe (South Africa), Wendy Fisher Assistant Curator of Photography, Roger Ballen Foundation Centre for Photography, Zeitz MOCAA

Gcotyelwa Mashiq (South Africa), AKO Foundation Assistant Curator of Photography, Roger Ballen Foundation Centre for Photography, Zeitz MOCAA

Run dates Friday 15 September 2017 – Saturday 31 March 2018

Independence from colonial rule came with a responsibility for African leaders to construct new democratic symbols of nationhood. Chiurai's work invites the audience to consider how the symbols of an African heroic male figure can be challenged. It also reflects on the role of women as victims, observers and sometimes initiators in the violence that ensues during conflict and power struggles.

The attempt of nations to find a resolution to the political, religious and cultural cycle of conflict in the post-colonial era is depicted throughout Chiurai's work. He challenges the fallacy of an independent state and reimagines a feminist nation where female empowerment is admired by men. Women are no longer subjected to political violence but represented as the country's decision makers—revolutionary leaders and holy saints—all in control of their own symbolic power.

The alternative nation states in Chiurai's work are transformed as places where the marginalised can envision a hopeful future with women being recognised participants in the building of democracy.

CENTRE FOR CURATORIAL EXCELLENCE, LEVEL 4 (AND LIFT LOBBY, LEVEL 0)

Exhibition *Harvest*

Artist

Michele Mathison (South Africa/Zimbabwe)

Curator

Raphael Chikukwa (Zimbabwe), Curator at Large of Painting and Sculpture, Zeitz MOCAA

Run dates Friday 22 September 2017 – Monday 15 January 2018

This exhibition includes all the *Harvest* installations Michele Mathison created for the *Dudziro* exhibition at the Zimbabwe Pavilion at the 55th Venice Biennale (2013). These installations were acquired the same year to keep them intact and preserve them for the people of Africa.

Mathison's work interrogates humanity's dependence on land and traditions of crop cultivation, the value of labour, how symbols of labour become political tools, and the ways in which we embed spiritual significance in nature.

Why does Mathison echo the intense physical labour required by land cultivation through the process of making sculpture? Why would an artist recreate trees out of burnt remnants of other trees? What purpose do 1 200 ceramic *mielies* serve if unable to provide actual nourishment? Why do we violate the very thing we depend on for our survival?

TEMPORARY EXHIBITION GALLERIES II, LEVEL 4

Exhibition Material Value

Artist

Nandipha Mntambo (Swaziland)

Curator

Mark Coetzee (South Africa), Executive Director and Chief Curator, Zeitz MOCAA

Assistant Curators

Julia Kabat (South Africa), SAFIM Assistant Curator of Painting, Zeitz MOCAA

Marijke Tymbios (South Africa), Mikael Kamras and Fredrik Oweson Assistant Curator of Sculpture, Zeitz MOCAA

Xola Mlwandle (South Africa), AKO Foundation Assistant Curator of Painting, Zeitz MOCAA

Run dates Friday 22 September 2017 – Saturday 27 January 2018

Nandipha Mntambo's solo exhibition, *Material Value*, presents artworks that span an entire career of using cowhide and the cultural, historical and universal associations we attribute to the medium.

The obsessive use of bovine by-products, and the complex associations of *tauromaquia* (bullfighting) in Mozambique, imbue her work with ambiguities and contradictions, arising from the assumption of a binary universe and the problematics of the obvious dichotomies they present: male/female, human/animal, protection/destruction, attraction/repulsion and public/private. Mntambo strives to fuse imagination, desire, memory and material with images that not only challenge a conventional framework but also the Occidental reading of image making and art history.

Mntambo's engagement with the physical and tactile properties of cowhide resides in its counteractive properties, its malleability when wet and rigidity when dry, both inhibiting and facilitating her artistic interventions. In this sense, the material takes on agency, a female figure, with the ability to control the outcome of its own form. The concept of anthropomorphism is extended to the material consciousness that remains in the cell of each hide as it moulds to the shape of a ghostly human figure, presenting a liminal boundary between humans and the animal kingdom.

Does the power of representation lie in the seen or in the remnants and memory of the seen? How do we equate the deafening silence of the empty stadium, the hollow gown, the silent army?

ROOFTOP LIFT LOBBY AND SCULPTURE GARDEN, LEVEL 6

Exhibition *Now and Then: El Loko/Kyle Morland*

Artists

El Loko (Togo)

Kyle Morland (South Africa)

Curator

Marijke Tymbios (South Africa), Mikael Kamras and Fredrik Oweson Assistant Curator of Sculpture, Zeitz MOCAA

Run dates Friday 15 September 2017 – Monday 27 August 2018

Now and Then El Loko/Kyle Morland introduces an intergenerational dialogue between a historical artist and a young artist, resulting in a greater understanding of the often derided, linear progression of artistic practice. The inaugural exhibition in the museum's sculpture garden unveils a major commission by El Loko (Togo) and works by the local sculptor Kyle Morland (South Africa).

El Loko's nine laminated glass discs are both the ceiling of the museum and the floor of the rooftop sculpture garden, now standing as a memorial to the artist and his contribution to the universality of artistic expression. Kyle Morland's presentation is an ongoing acknowledgement of the technical and conceptual inheritances from 20th-century abstract sculpture.

El Loko was born and raised in Pédakondji, Togo, and trained as a textile designer in Accra, Ghana. Joseph Beuys initially funded Loko's studies at the Kunstakademie in Düsseldorf, Germany, leading to later collaborations between the two. Best known for his *Cosmic Alphabet*, El Loko's vision was to create a universal language that transcends racial and cultural barriers—the very same barriers that prohibit free association and communication.

Kyle Morland manipulates metal to form abstract sculptures, expressing spatial relationships of scale, volume and weight. Morland aestheticises discarded or overlooked material to challenge preconceived ideas of hierarchies inherent in the conversations around material culture.