

HISTORY'S FOOTNOTE

on Love and Freedom



2 Oct —
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INTRO- DUCTION

KHANYISILE MBONGWA
Curator

History keeps creeping into the present; it is the past that is never the past, because it cannot be un-lived. We are not standing on a solid ground and words are never neutral. So, to look at history through the lens of love and freedom is a daunting and liberating task, and to engage with footnotes is to burst the entire story open and witness the narrative gush out for air. It is to move from decolonial perspectives to emancipatory practices; it is a work of moving through the unreconciled grief and to love the unlovable.

And this is why we must attend to the way we look and see, by paying attention to the moment and speaking into the future as we recall the past. We are writing against time on how to survive this present and thus "to be alive to the stories of your dead, is the least the living can do" (Nadia Davids). It is therefore our task to, so to speak, "brush history against the grain" (Benjamin) by intervening in it through such exhibition making.

Earlier this year after spending a day with my spiritual mother, she wrote to me: Khanyi, only free people can make a free world. While there are alternative sources of love in our biological lines, our children also love whom they love and should not have to be compelled to negotiate alternatives. Therein lies the ultimate freedom. Love is a force of unrestricted flow and

our first experience of it alone can determine how free we become. Only free people can make a free world. When we do not free ourselves from the things that claim us, the things that hold us hostage as parents of children for whom we intend freedom, we will continue to seek their freedom in the books we read and in so doing, miss the opportunity to be changed, rearranged, and freed by their daily acts of freedom, contained in their love. We cannot continue to look for one more thing to keep us away from them in the name of material comforts for them. Our freedom lies in the exploration of ways that in our times, keep them close while we generate materialism. Only free people can make a free world.

I sat with these words for weeks, kept running back to them to listen again and again: *only free people can make a free world*. So what now? Given our history of oppression, colonialism, and slavery that permeates our present, does that mean we cannot make a free world?

I do not know how to surrender myself fully to this notion, though I understand and resonate with it — but I also know that many of us are a result of the imaginative work of our oppressed and enslaved ancestors. And this is why I have been preoccupied by the thread that connects love and freedom — often wondering how those who

were denied freedom enacted love. And I keep getting stuck on love as resistance, survival, and protest, but what about joy, laughter, pleasure, softness? What about them (those who were enslaved, colonized, and oppressed) making a free world that didn't require them to die for it to be in existence?

So, I imagine these artists, writers, musicians to go as archeologists into the repository of our past. Guided by their curiosity and lived experience, they will excavate perspectives that allow us entry to narratives of possibilities. Narratives that disrupt the canonic archive, by representing those who have been oppressed not only as an index of suffering and pain, but also as something being made and life being freed. I imagine them engaging with counter narratives as a space of aliveness, joy, rest, pleasure, flourishing, play, and softness; as resistance and memorial; exploring it as a necessary form of resilience and protest from the historically marginalized; and tracing how these counter narratives introduce other realities, that shift us into emancipatory practices, freedom, and therefore love!

THE WOUND AND HEALING

In a quest for healing, HYMN_SELF invites us to a mourning, meditation and mediation by revisiting songs as old sites tracing his trauma. He

asks us to sit among the debris of what hurts and why it hurts, as a way of reckoning with the past and reconciling with ourselves. In this self-reconciliation, JANAÚ engages with the colonized tongue as a space of consistent violence and trauma that requires an unweaving of their tongue by learning and writing in Tupi-Guarani, an indigenous language to Abya Yala¹. This act of learning their mother tongue is in itself a search for freedom and radical self-love. By searching for the echoes of how memory survives through language and song, Janaú and Hymn_self write a love letter to all their ancestors by saying their names in full in their mouth. Thus, a beautiful conversation emerges between the artists' work that centralizes language, words, text, vocal cords, and sound as sites to introspect on the past and to ignite a healing toward the future. Through these site-specific installations, a passage or a doorway is created for us to stare at our wounds, sit with them, move through them, ask questions, and emerge with narratives of possibilities.

THE ARCHIVE AND CARE

In negotiating the ethics of care, the archive is brought into question as a living organism that ought to hold history accountable. Ethics of care are the ways in which the archive honors those it speaks about and

speaks to; it is about respect, accountability, intentionality, humility, and consideration; it is about having the sensitivity required to care for the narratives within the archive. EURIDICE ZAITUNA KALA engages with care as a practice, reflecting on the archive as a cultural, historical, and social narrative. An attempt to care for something that doesn't know how to hold space for her or her narrative. She uses glass to frame the archive as something wholly fragmented and easily breakable but also as a surface that the archive itself can be explored through. Kala employs fragility as an explorative aesthetic for both the archive and the institution. LUNGISWA GQUNTA on the other hand works with the archive from a personal perspective to give language to narratives that are discarded in the pursuit of nationalism. In her work, Gqunta uses intimate and familiar objects to expose the undercurrent of systemic wounding that has denied (and continues to deny) freedom and therefore love. In her work we are invited into a moment, to encounter mountains as observers and witnesses of change — as sharers of the archive. She asks us to wonder about the stories and

songs that live in these mountains as an intersection of the past, present, and future. Within this intersection of time KEMANG WA LEHULERE's work engages with counter narratives that are embedded in everyday objects as explorations that excavate, unpack, and deconstruct knowledge systems. His performative installations are inquiries that probe, examine, and construct narratives that necessitate a consistent return to the everyday as a site of violence, trauma, and erasure. Music and sign language in Wa Lehulere's work, function as visual overtures that interrogate "systems of knowledge and their archival methods. They put primacy in the structures of knowledge, contending with the manipulations, erasures, and control of how we come to know". Kala, Gqunta and Wa Lehulere create a possibility to move through the archive as public and personal memory that requires practices of care for us to imagine anew from and within it.

FREEDOM AS LIBERATION

Prompted by the notion of when changing your mind gets you killed, NÁSTIO MOSQUITO explores the concept of liberty in relation to freedom, unpacking the complexities, nuances, challenges, and contradictions that come with a shift in perspective. Mosquito probes at our

moral compass toward change and our capacity of changing our mind or participating in the renewal of the mind. In using cynicism, sarcasm, and irony as discerning tools within the limitations of his own existence, he attempts to bring a perspective on what tangible love within a social communal political space and context may be. In the same vein, GÉRALDINE TOBE engages with freedom and injustice as modalities that unpack the trauma left behind by the colonial invasion and the enslavement of Africans, excavating the ways in which injustices are perpetuated racially, culturally, and institutionally. A recall to memory on how to hold space of unjust death and the possibility to reclaim and thus reimagine it — as a form of liberation to the departed. Both Mosquito and Tobe use film and virtual reality to frame and intercept our perceptions of freedom, liberty, and injustice.

THE CURIOUS BODY

There's a sense of play in how NONCEDO GXEKWA centralizes the photographic gaze as a portal that can restore a sense of dignity that allows a moment for the dehumanized body to recognize itself as dignified. An intimate moment between her own body and that of her subject is woven by invitation by those who can see and those who yearn to be seen. Guided by a balance between her

curiosity and intuition, Gxekwa explores connections that humanize and make us visible in the advent of being systematically marginalized or in the wake of our traumas. There is a sensitivity she employs in reaffirming how her subjects see themselves and a genuine trust in their willingness to have themselves revealed through her gaze.

ERIC MAGASSA employs his body as a site that intervenes in the geographical location of inquiry through seeing, viewing, vibing, and listening. Opening himself to be a thoroughfare to whatever and whomever crosses his path, he becomes the flâneur, collecting stories through his senses and experiences. Magassa's site-specific work exists as fragments of historical data on walls, ceilings, floors, and the great outdoors, intervened and deconstructed by his abstraction. Like a freestyle jazz musician, he keeps returning to certain rhythms that are within himself and then improvises. It is this duality of the known and the explored that may usher us into transcendence.

In Gxekwa and Magassa's work, the body is a curious wonderer collecting narratives that are otherwise forgotten or even discarded.

THE WATER AND LAND

Moving through water and land, FELIPE CASTELBLANCO and NICHOLAS GALANIN engage with indigenous knowledge systems as counter narratives. Castelblanco investigates how a single line in a map encircles, cuts off, and fragments the world; how it fences and creates boundaries that fragments vastly porous and entangled territories; how it disenfranchises ancient and indigenous practices. "Resisting the map means resisting the violent gaze that produces it. It means to pay attention to the "negative spaces", or the dimensions of space ignored by maps". His spatial inquiry centered on water as "interrelated, volumetric, or even multidimensional territories", that bring to surface other modalities of reading and encountering histories of mapping and place making. Nicholas Galanin engages with land as a site of trauma that can be intercepted, thus his works uses indigenous knowledge and contemporary technology as way of mapping forms of acknowledgment and reparations. There's an interplay in strategies of adaptation, resilience, survival, active cultural amnesia, dream, memory, cultural resurgence, and connection to and disconnection from land. His "process of creation is a constant pursuit of freedom and vision for the present and future". Castelblanco and Galanin not only make us aware of the

wound in the land and water, but also that indigenous knowledge and technologies are passageways that are valid in their quest of undoing and healing.

Perhaps the artists, writers, and musician's excavations here present us with strategies and blueprints on how to be free and how to love. And as such, these strategies and blueprints shape shift over time, holding space for the complexities and nuances the footnotes present us with how we come to know what we know. I don't know if this gives us the ability of creating a free world but at least I know that we are intentional and deliberate in our attempts toward it, always.

KHANYISILE MBONGWA is a Cape Town based independent curator, award winning artist and sociologist. She works with public space in which interdisciplinary and performative practices unpack complexities such as the socio-political, economic, racial and gender-queer nuances of the everyday.

Mbongwa uses creativity to instigate spaces for emancipatory practices, joy and play. In the past, she has worked with Norval Foundation as Adjunct Curator for performative practices, Cape Town Carnival as curatorial and social development advisor and she was the Chief Curator of the Stellenbosch Triennale 2020.



1 JANAÚ Unsilent Y

2021, Installation

Suspended straw curtains, forming a circular design, invite you to enter the inner space of the room. Cross the leave-covered floor and step into a landscape of sound: listen to sounds from the forest, words in Native American language, traditional songs. These sounds honor the Tupi-Guarani language and its people. In this language, the vowel sound Y reverberates in the throats. Its root means water.

The sounds of *Unsilent Y* were captured in the Tabapu Reko Ypy Reserve, in the Piaçaguera Indigenous Territory at Peruíbe, state of São Paulo, Brazil. Here the Tupi-Guarani Nhandewa people live. Their language is a spirit, their forest is a spirit. This work sings to the world that they are still alive.

Rizoma.l-series: Art residence at Andrea Recher Gallery, São Paulo, Brazil, 2019. Photo: Elizabeth Mennezes



In the past seven years Siyabonga Mhleli Mthembu, aka Hymn_self, has lost many people around him. A loss he mourned through songs. When he was young, his mother forced him and his sister to sing at funerals, thus starting him as a funeral singer. With five incantations focusing on his pain, he returns here to the practice

that never left him. The songs of *Mo'orning Grief* express his healing from grief from a very personal perspective. They are songs that carry the burden of love. In revisiting them and the people he sang them with 20 years ago, Hymn_self hopes that all that death has broken and will shine again.

2 HYMN_SELF Mo'orning grief

2021

Tracklisting:

1. *A New Mourning* ft Bokani Dyer (composed by Nanz Mthembu)
 2. *And She Said* ft Bokani Dyer (composed by Siyabonga Mthembu)
 3. *She Smokes Dope* (composed by Orangutang Bi*ch)
 4. *Myekahambeni* ft Bokani Dyer (composed by Siyabonga Mthembu and Gugu Bodibe)
 5. *Untsuku'zovuyo* ft Bokani Dyer, Hymn_self's mom Thobeka Mthembu, and his sister Khanyisile Mthembu
- Recorded at Dyertribe Studios

Siyabonga Mhleli Mthembu aka Hymn_self.
Photo: Tseliso Monaheng



3 EURIDICE ZAITUNA KALA Personal Archives, An exercise on emotional archeology

2020, Transfer to glass, painting, photography, size variable



In her glasswork, Euridice Zaituna Kala develops a quasi-physical connection with photographer Marc Vaux's archive. Vaux was a former carpenter who retrained as a photographer after being injured in the First World War. He took over

127,000 photographs of more than 6,000 artists, their work, and their workshops in Montparnasse and Paris from the 1920s to the 1970s.

Usually praised for its breadth and comprehensiveness, the Vaux collection — like any archive — is defined by its creator's subjectivity. "There are no missing images unless someone is missing them," Kala writes, "history sorts between the remembered and the forgotten." By reusing Vaux's negatives, and drawing and engraving her own images and memories on rectangular pieces of glass, she adds to the Vaux collection by reinserting bodies that were originally excluded from it.

This re-making of the archive sheds light on people and geographical areas who have been deliberately excluded from historical accounts. Kala: "In Paris, images were sorted by erasing black bodies. Now, I have a utopian dream of redressing this imbalance by putting these bodies back into the archive that erased them."

4 NÁSTIO MOSQUITO When changing your mind gets you killed

2021, Video

"... I could not continue this race — in favor of the integrity I am entitled to, and that so many north and south, east, and west fight so bravely to consummate. I would not be able to continue this race, my race, without telling you that I have indeed changed my mind..."

— Quote from the video *When changing your mind gets you killed*

The ability to change your mind, meaning the capacity to consider anew, is a dangerous weapon when in favor of the inevitable more, better, beautiful.

Mosquito's work plays with African stereotypes in Western contexts, often using himself as a central figure through which to question his own role as well as that of the audience. He often assumes roles to express ideas that occur to him. The distance between his actual identity and such characterizations enables him to express himself variously as being transgressive, cool, cynical, profane, and vulgar.



Photo of Nástio Mosquito taken during filming *When changing your mind gets you killed*

5 GÉRALDINE TOBE Kalunga

2020, Smoke on canvas, 600 x 320 cm

Kalunga is a threshold between worlds; a watery boundary between the living and the dead. The word originates from religious traditions of the Tshowke tribe in Congo. Kalunga connects the things of which we see neither the beginning nor the end. This piece tries to represent the visible and invisible: the break between the physical and immaterial world, the cycle of life from its fleshly being to its spiritual presence. A creation in continuous movement: the work of art itself is never finished, it is the artist who decides to stop.

Black smoke is at the center of the Tobe's work. She substituted brushes and classic colors by fire and the smoke of an old oil lamp to communicate her emotions and positions, and to address a new conception of death and acceptance of the other.

Photo: Jeanpy Kabongo



*It was a dream within a dream
where I was alone and walking
around the Cederberg mountains.
I can't for the life of me remember
what I was wearing but I think I was
carrying my two long sticks; they
don't have names but we walk
together a lot.*

*I woke up trying hard to remember
this journey to the mountains and
who or what was calling me there,
but I didn't manage.*

*Oh well, maybe it wasn't that
important.*

*Here we are again though, within
mountains and building mountains.*

*I've lost so many songs to dreams.
One must put their ear to
the ground slowly to hear what it is
so you don't miss anything.
Hopefully you remember all that is
said/shared.*

*These mountains have news, they
have stories and they bear witness
to histories.*

*These rocks came all the way down
to from the top to tell you.*

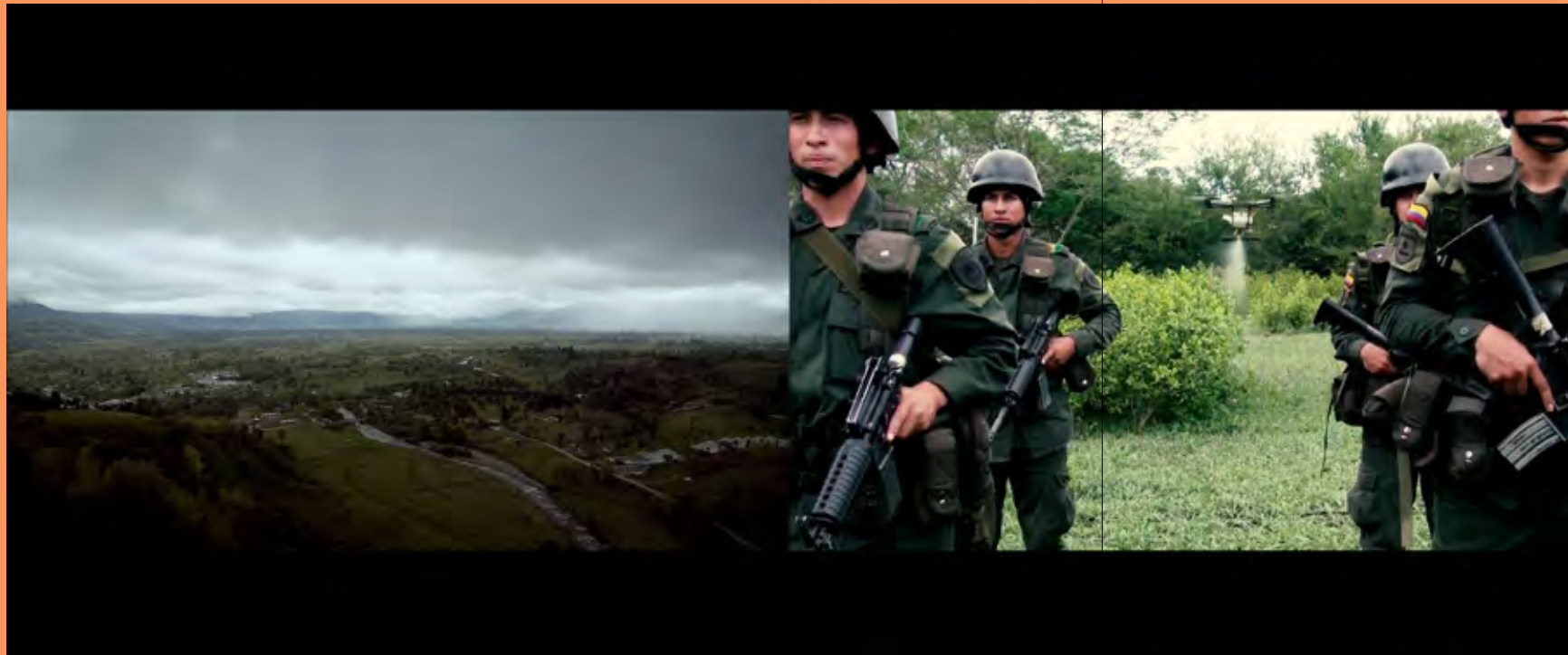
*Building Mountains celebrates
the quiet moments of black revolt
nestled in homes and in the many
places our eyes can't reach. This is
an ongoing site of excavating dif-
ferent methods of collective healing
and resistance, and acknowledging
different spaces of knowledge-
sharing and production.*



Rijksakademie Open Studios 2021. Photo: Sander van Wettum

L **LUNGISWA GQUNTA** **Building Mountains**

2021, Clay, rusted iron, size variable



Still from the film *Río Arriba*, developed after a series of trips upstream the Putumayo River in Colombia (2018–2020)

7 FELIPE CASTELBLANCO

Pathfinding: altitudinal border crossing and radical seafaring

2021, Video installation

Castelblanco's installation *Pathfinding* emerges from his ongoing practice-based artistic research through projects like *Cartographies of the Unseen* and *Driftless*, in which he presents water as the ultimate spatial model for life. Either as a cloud, a drop, a river, or the ocean, water is a space that molds and adapts to ultimately resist all forms of containment.

Through experimental films, expeditions across unlikely sites, and performances in remote landscapes, Castelblanco investigates various waterscapes as interrelated or multidimensional territories. In these "fluid" territories, time and space dissolve, histories overlap, and other forms of sensing overtake our cartographic way of gazing, measuring, and navigating the planet.

Nowhere Islands, from the series *Driftless*. Captiva, Florida, USA. Support from the Robert Rauschenberg Foundation as part of the Artist in Residency Program, 2019.



Wa Lehlere recalls a trip he once took with his son Tau, on the local underground speed train, the Gautrain. Tau was staring out the window as the train rushed past the scenery of Johannesburg. However, when the train entered the underground section of its route,

the scenery disappeared instantly. Only pitch blackness remained in its place, staring back at him. Befuddled by this sudden shift in his world, Tau turned to his father and asked: "Where did the sky go?" The child's bewilderment struck Wa Lehlere as a poetic axis.

8 KEMANG WA LEHULERE Where Did the Sky Go?

2020, 16 bronze life-size hands in 16 music stands,
10 bronze large hands, bronze dog head, size variable (550 x 670 cm)



Wa Lehlere's installation *Where Did The Sky Go?* takes this sudden shift as its point of departure. The disappearance of the sky causes panic. It is a disorienting absence. Examples of mythopoetic narratives around the fall of darkness are commonplace in all corners of the

world. Though their contexts may vary, their intentions all gravitate toward the same point. The absence of the sky not only becomes a cosmological and astrophysical enigma, but it also tends to imply the derangement of our temporal and spatial coordinates.



Courtesy the artist and Galerie Tschudi, Zuoz (Switzerland).
Photos: Ralph Felner, Malans (Switzerland)

Still from k'idéin yéi Jeené



k'idéin yéi jeené (you're doing such a good job) is a sampling of Tlingit* words of love and care spoken to an indigenous child, in an indigenous home; centering love, safety, connection, and continuum. Tlingit families continue to love and care for their children's needs, despite generations of violent state-mandated denial of those needs, the effects of generational trauma on their families and communities, and the continued refusal outside their communities to learn their history or their present. Despite the forced removal of their languages from generations of children, and the attempts by settler-colonial states to remove and destroy access and belonging to their cultures and land,

they continue to exist, to connect, and reconnect. Galanin's work is a disruption of settler-states built on genocide. k'idéin yéi jeené reflects the light of Tlingit children against the shadows of punishment for practicing their cultures, ceremonies, and languages; against the shadows of legislation used to divide them and take their children. Settler-colonial institutions choosing to perpetuate false historical narratives center on the oppressive colonial gaze, confining indigenous people to marginal existence. k'idéin yéi jeené centers on and celebrates indigenous families and communities, refusing a call and response relationship with oppressive narratives.

9 NICHOLAS GALANIN k'idéin yéi jeené

2021, Single channel video

* Indigenous people of the southeast Alaska coast

10 NONCEDO GXEKWA Don't You Know Cape Town is Killing Me

2016, Multiple photos, sizes variable

Cape Town, affectionately known as the Mother City, is home to thousands of homeless people. Individuals fighting for their livelihoods, fighting the system that makes them less human through unfavorable laws. Laws that are reminiscent of the forced removal of District Six,

a former residential area where over 60,000 inhabitants were removed during the 1970s apartheid regime.

Gxekwa had the privilege to spend time with the homeless and capture their lives and stories. She witnessed a community of lovers making homes. Lovers waking up every day with renewed energy and hope. Like everyone, people with great imaginings but in a challenging place in their lives. Men and women constantly negotiating to live in a city that is killing them every day. But they have found each other, and have found love in each other.



Left: I wear my heart on my leg, 2016, Buitenkant St. Right: Hold me, don't let go, 2016, Buitenkant St.

11 ERIC MAGASSA Footwork

2015 – until present, Juxtapose of painting, collage, archival images, abstract patterns and photography, size variable

Magassa uses archival images, collage, and pictures of objects, combined with travel photos and abstract patterns. His work creates imaginary portals; visual echoes from the past, present, and future. His media installation made especially for Marres juxtaposes painting, collage, and photography.

Born in 1972, Eric Magassa was predominantly inspired by the 1980s; a period of rapidly growing global capitalism, political upheaval, significant wealth discrepancy, global mass media, and distinctive music and fashion, including electronic pop music and hip-hop. It was the era of African famine and the end of the Cold War, marked by the fall of the Berlin Wall.

His works show traces of his Swedish, French, and Senegalese roots, and explore how West African art has been copied and exploited in various ways for artistic and commercial purposes. With masks, patterns, and montage, Magassa stages a series of dislocations between the visible and invisible, and between various identities and meanings.



ARTISTS

JANAÚ (Rio de Janeiro, Brazil, 1983) is a writer and visual artist. Words are the object of many of her artistic works. She adopted her name from her great-grandmother, who belonged to an indigenous pre-Columbian culture in the Amazon region. This Marajoara culture is revived as an ancestral memory in her body. Janaú is interested in different art languages such as installations, images, and printed texts, and also in sharing experiences through ritual actions. She seeks to elaborate individual and collective memory in *Abya Yala** and reflects on possible cures for the colonial trauma.

* *Abya Yala* is the name used by many Native American people to refer to the American continent.

HYMN_SELF aka **SIYABONGA MHELELI MTHEMBU** (South Africa, 1984) is a Johannesburg-based creative activist, performer and curator. He performs lead vocals as *Hymn_self* in his band *The Brother Moves On* that, in its love for the esoteric and eccentric in what it is to be rhythmically South African, pays homage to South African jazz, rock, and funk. Mthembu is also the lead singer of *Shabaka* and the *Ancestors*, a South African super band led by UK-born saxophonist *Shabaka Hutchings*.

EURIDICE ZAITUNA KALA (1987, Maputo, Mozambique) is a Mozambican artist based in Paris. She was trained as a photographer at the Market Photo Workshop, Johannesburg. She is the current laureate of the ADAGP (Association for the Development of the Graphic and Visual Arts) / Villa Vassiliev fellowship, has been awarded several residencies on the African continent and performed at venues such as The Centre Pompidou (Paris), Galerie Saint-Séverin (Paris), and the *Infecting the City Festival* (Cape Town, 2017). Her work was included in exhibitions such as the *Stellenbosch Triennial* (2020), *Haus der Kulturen der Welt* (Germany) and the 4th *Triennial of Small-scale Sculpture in Fellbach* (Germany, 2019).

Angolan multimedia artist and elucidator **NÁSTIO MOSQUITO** is known for performances, videos, music, and poetry. His work shows an intense commitment to the open-ended potential of language. Easily misread as a kind of world weariness, it is the extraordinary expression of an urgent desire to engage with reality at all levels. *Mosquito*

has performed at music festivals within the context of visual arts programs — *Biennale of Bordeaux* (2009), *Tate Modern* (2012), *Berardo Collection* (2013). He also has a lively online presence, including an app and an album *Se Eu Fosse Angolano*. Previous group exhibitions include *Centre Pompidou* (Brussels, 2021), *Nest* (The Hague, 2020) and *Stellenbosch Triennale* (2020).

GERALDINE TOBE's (Kinshasa, Congo, 1992) creative process shows a willingness to break down aesthetic, artistic, societal, religious, and political barriers through freedom and free will. She expresses this in a provocative and arrogant way to let prejudices, formats, and stereotypes give way to innovation. This artistic practice allows Tobe to overturn aesthetic, cultural and societal boundaries and challenge stereotypical considerations based on appearances. She invites her audience to see the world differently — a world in full change. Tobe graduated from the *Académie des Beaux-Arts* in Kinshasa. Recent presentations of her work include *Institut Français de Kinshasa* (2018), *Jinan International Biennial* (China, 2020) and *African Women Artists* at *Galerie ART-z* (Paris, 2020).

LUNGISWA GQUNTA (Port Elizabeth, South Africa, 1990) is a visual artist working in performance, printmaking, sculpture, and installation. She deconstructs spatial modes of exclusion and oppression by addressing the access to and ownership of land, unravelling multisensory experiences that highlight persistent social imbalances — legacies of both patriarchal dominance and colonialism. She aims to disrupt this status quo with material references to guerrilla tactics and protest. Gqunta obtained her bachelor degree in fine Art at the Nelson Mandela Metropolitan University in 2012 and a master's degree at the Michaelis School of Fine Art in Cape Town in 2017. She has been in residence at the *Rijksakademie van Beeldende Kunsten* in Amsterdam (2019–2021) and participated in the *Manifesta 12* (Palermo, Italy, 2018) and the 15th *Istanbul Biennial* (Turkey, 2017). She held solo exhibitions at, amongst others, *ZOLLAMTMMK Museum of Modern Art* (Frankfurt, 2021) and *Apalazzo Gallery* (Brescia, Italy, 2018) and was part of exhibitions at *Palais de Tokyo* (Paris, 2021) and *Mercusol Bienal Brasil* (2020).

FELIPE CASTELBLANCO (Bogotá, Colombia 1985) is a multidisciplinary

artist and researcher, working at the intersection of participatory, film, and media art. His work explores institutional forms, creates platforms for interepistemic dialogue, ventures out into new frontiers of publicness, and engages remote and unlikely audiences. *Castelblanco* holds an MFA from *Carnegie Mellon University* (USA) and is currently completing a practice-based PhD in Basel, exploring avenues for biocultural peace-building, and territorial and epistemic justice in the Colombian Pan-Amazon region. He has been the recipient of several international awards, including the *Robert Rauschenberg Foundation Residency* (US 2019) and *The Starr Fellowship* at the *Royal Academy Schools* in London (UK, 2015). Recent shows include the 2019 *Quebec Biennial* and *Seasons of Media Arts 2020* at *ZKM* in Karlsruhe (Germany).

KEMANG WA LEHULERE's (Cape Town, South Africa, 1984) work not only revels in narratives featuring everyday objects, but it also unravels the potential in ordinary objects to relay multiple layers of narratives that are embedded in them. Having grown up in the working-class flats of *Gugulethu*, 15 km outside Cape Town, *Wa Lehulere* understands that objects never have a singular value or utility; their function is consistently in flux. He therefore doesn't just attach abstract meanings to them but rather attempts to unearth, dig out, or investigate other narratives that are already inscribed in them. One can think about how porcelain dogs are not merely a commentary on black working-class domesticity and home decor but also serve to elicit the paradox of the *Alsations* (preferred breed of the apartheid police) as a mark of kitsch ornamentation in the interiority of black homes.

NICHOLAS GALANIN's (Sitka, Alaska, United States, 1979) work engages with contemporary culture from a perspective rooted in the land. His work departs from incisive observations and investigations into the intersections of culture and concept in form, image, and sound. *Galanin's* works embody critical thought as vessels of knowledge, culture, and technology — inherently political, generous, unflinching, and poetic.

NONCEDO GXEKWA (Ladysmith, South Africa, 1981) lives and works in Cape Town. Her practice engages with collaborative forms of photography, individuals, and nature. She completed her studies at *CPUT* (Cape Peninsula University of

Technology) in 2010. She recently collaborated in the *Moonsoon Project*, a performative research project looking into decolonizing cultural practices emerging in South Africa. She participated in various group shows, such as *Connecting Views* at the *National Museum of World Cultures* (Leiden, NL, 2021), *The SAME SAME Show* at *Gallery One11* (Cape Town, 2018) and *Content* at *Quoin Rock Wine Estate* (Cape Town, 2020).

ERIC MAGASSA (Gothenburg SE, 1972) is a multidisciplinary artist, combining mixed-media collage, painting, and photography. He explores issues of identity, its intermediary nature and its connection to memories and places. A recurring theme in his work is the mask, both as an object and as a boundary. *Magassa* studied at *Central Saint Martins*, London and *The Art Students League of New York*. Recent presentations include *Passagen* *Konsthall* (Linköping SE, 2020), *Gibca* (Gothenburg SE, 2019), *Valongo Festival* (Santos BR, 2019), *Alingsås* (Konsthall SE, 2019) and the *Moderna Exhibition* (Stockholm SE, 2018).

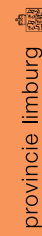
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12 – 5 PM

Marres, House for Contemporary Culture is located in the heart of the old town of Maastricht. Marres develops a new vocabulary for the senses in collaboration with artists, musicians, designers, chefs, and perfumers. In addition to bringing a lively program of exhibitions, presentations and performances, Marres also features a beautiful garden and a wonderful restaurant.

Marres

