

the **A.F.T.** show

A project of Make Art / Stop Aids

Foreword

For three decades, visual and performing artists have played a vital role in addressing HIV and AIDS throughout the world. This is especially true in the current era, when antiretroviral treatment (A.R.T.) is available to some, though not all, who need it in the Southern African region. Artists now are asking tremendously big questions: Who gets treatment and who doesn't? Will we run out of money for drugs that must be taken every day for the rest of one's life? Who profits from these drugs? What does it feel like to be restored to life after being so close to death? And what about the orphans? *The A.R.T. Show* is meant to explore all these questions and more, from the standpoint of art and creativity, and also from the standpoint of antiretroviral treatment. This is a show about Art and A.R.T. together.

Many of the creative artists represented in this exhibition hail from South Africa, where art and design have played a huge role in moving toward the goal of universal treatment for HIV and AIDS. But artists from other countries, such as the United States, are here too, and the curators plan to include new artists wherever the exhibition travels.

A feature of *The A.R.T. Show* is a portable trunk, which displays its contents in the manner of a cabinet of curiosities, precursor to the modern museum. In actuality, and symbolically, the intent is to transcend the pretensions and limitations of the modern museum, to encourage direct communication about HIV, AIDS, and A.R.T. in places such as community centers, shopping malls, and schools, as well as galleries and museums.

Lean in. Look closely. Take this opportunity to think deeply about the ways in which antiretroviral treatment for HIV and AIDS is changing all our lives.

***The A.R.T. Show* has been curated by Carol Brown and David Gere, with major funding from the Andy Warhol Foundation. Additional support has been provided by the Ford Foundation and the School of the Arts and Architecture at the University of California – Los Angeles (UCLA). *The A.R.T. Show* is sponsored by the UCLA Art and Global Health Center.**

"I live in the hope of a world that will be free not only of disease but of fear and discrimination." - Dominic D' Souza

The A.R.I. Cabinet

Design & construction - **Xavier Clarisse**

The inspiration for this cabinet came from the Renaissance idea of the cabinet of curiosities, an encyclopaedic collection of types of objects whose categorical boundaries were yet to be defined. They were also known by various names such as Cabinet of Wonder, German *Kunstkammer* ("art- room") or *Wunderkammer* ("wonder-room"). These were regarded as a memory theatre or theatre of the world where objects from science and the arts as well as historical relics were displayed. Art historians considered these cabinets to be progenitors of the modern museum.

The cabinet was created by Durban-based designer, Xavier Clarisse. The objects in the cabinet have been gleaned from many sources and artists. It is envisaged that this will be a changeable display which evolving with each showing.



Test Tubes

The installations in the test tubes reference the mix of science and art which was characteristic of the Cabinets of Curiosities. The representation of any medical condition through visual arts has science and its advancements and failures at its core. The artists who have used the test tubes to make their comments are aware of this. One test tube is based on **Peet Pienaar's** stills from his installation *I want to tell you something, 2000-2003*, containing sequential views of his own circumcision photographed as an art piece.

There is compelling evidence that male circumcision reduces the risk of heterosexually acquired HIV infection in men by approximately 60%. WHO/UNAIDS recommendations emphasize that male circumcision should be considered an efficacious intervention for HIV prevention in countries and regions with heterosexual epidemics, high HIV, and low male circumcision prevalence.

<http://www.who.int/hiv/topics/malecircumcision/en/>

This conversation about masculinity is taken up again in *Pain in the Mountain* by **Trevor Makhoba** which depicts a circumcision ceremony.



Rosemarie Marriott's fetus-like structures refer to the discourse around HIV and pregnant women. It has been proven that with correct treatment in the pregnancy phase, HIV Negative babies can be born to HIV Positive women. However, there are still risks to the foetus with various treatments and Marriott's work highlights the fragility of the unborn.

The fact that 34 million people in the world are living with HIV (UNAIDS Dec 2011) is generally due to the availability of medicine and access to it. The Test tube called *Six Months Treatment* is a representation in beads and wire of the number of pills one person has taken over six months in order to stay alive. The artist has chosen to remain anonymous.

Xavier Clarisse & Akiko Nakaji's installation *Cd4 COUNT*, where the sands of an hourglass slowly mark the time whilst the labels measure the CD count, also reminds us of the importance of knowing one's status which, thanks to modern science, can now save lives.

Artists' statements by Gordon Froud, Vaughn Sadie and Jenny Stretton describe other aspects of the mix of science and art:

Gordon Froud's *Viruses* utilise repetitive modular materials in combinations to simulate or suggest viruses. The hypodermic needles penetrate the spherical form, making a visually beautiful object that nonetheless alludes to the medical and painful aspects of the disease and treatment. The small crosses on the second virus remind us of the people lost to HIV and AIDS. The balance of the spheres allows each one to move independently, causing kinetic movement.



Vaughn Sadie's two installations, *Untitled (spread)* and *Untitled (Reach)* use the media of sound and light. *Untitled (spread)* pays homage to Felix Gonzalez-Torres' *Untitled (March 5th)* #2. 1991. Torres dealt extensively with HIV and AIDS in his own work, using everyday objects to poetically communicate the personal and political complexities of HIV and AIDS. March 5th marks the death of his lover. The work looks at the complex relationship between technology and illness.

Untitled (reach) is an edited version of a conversation between the artist, Sello Pesa and a group of twelve learners (12-17 years old) from the Hillbrow Theatre Project. Sello Pesa and Sadie were asked to facilitate a public space performance project with the young community theatre group for the Drama for Life Festival, held in Johannesburg in September 2011.

Jenny Stretton's *Fossil* 2011 reminds us that the search for a cure for AIDS has taken us to the limits of fantasy – such was the pandemic that no-one believed (as with Apartheid) that one would live to see its demise. Increasingly more desperate measures were thrown at the virus: beetroot, sex with a virgin, and the industrial solvent-based *Virodeen*. Later, as political heads rolled, civil society took the lead and scientists were put back in charge. Now the virus is in retreat. *Fossil* looks to a future when the virus will be a mere dim memory, its only physical records photographs, electron microscope images, and test results.

Pinboard

Zululand Workshop

Paper Prayers

The concept of paper prayers originates from an ancient Japanese custom offering painted strips of paper as prayers for the sick. In many cultures these are burned and sent to the Creator as a means to release new energy. These prayers were made in a workshop organized by Cara MacCallum in Zululand where issues of HIV were discussed and the process enabled the participants to develop imagery in order to record the stories of the people infected or affected by HIV. The two series of prayers were made in 2006 (pre treatment access) and in 2011 (post treatment access). The imagery of the first is that of memorialisation and death, whereas the second gives a sense of regeneration and hope.



Doors

The door panels contain two photographic prints, *Ze 1 & 2* by **Lunga Kama**, two wax panels by **Andrew Verster**, and the leather sculpture *Icarian 23* by **Daniel Goldstein**.

Lunga Kama's prints use medication as body adornment, which speaks to the works by Andrew Verster in that both artists treat the body (or a fragment of the body) as a canvas to express identity, health and history. The wax works by Andrew Verster are part of the artist's long standing exploration of the male body and homosexuality. These fragmented figures remind us of how the human body is inscribed by history. Images of ancient masks and objects, hand gestures, stars, and circles (similar to those used by Kama) all evoke memory, creativity, and spirituality, while the wax medium has the porous quality of skin. It also resonates with the idea of Icarus, which is central to Goldstein's work.

The ideas above are also found in Daniel Goldstein's *Icarian 23*, a piece of leather salvaged from a San Francisco gym frequented by gay men in the 1980s when the epidemic was at its height in the United States. The leather was originally part of an exercise machine and bears the imprint of the many bodies that sweated on it. The title *Icarian* is taken from the brand name of the exercise machine manufacturer. It also references the Greek legend of Icarus, whose father, Daedalus, fashioned two pairs of wings out of wax and feathers for himself and his son. Before they took off from the island, Daedalus warned his son not to fly too close to the sun, nor too close to the sea. Overcome by the giddiness that flying lent him, Icarus soared through the sky curiously, but in the process he came too close to the sun, which melted the wax, leading to his death.

"If we are to turn this pandemic around, South Africans have to really understand what the virus is, how it is spread, that it is not a death sentence thanks to medical treatment and to put an end to the fear and stigma of living with HlV." - Jimmie Early Perry

Shelves

Peter Rippon

Untitled (brain, head, lightbulb, scissors)

These paintings depict a pair of surgical scissors, a light bulb, and studies for phrenology of the head. These are all symbols of medical practice and scientific progress presented as artworks. We are reminded of how art has been used in scientific studies and how early envisioning of the body was dependent upon artists.

Ardmore Ceramics

Sacred Relics

In religion, a relic is a part of the body of a saint or a venerated person, or else another type of ancient religious object, carefully preserved for purposes of veneration or as a tangible memorial. Relics are an important aspect of many other religions. These hands, in their stark white colour, suggest the kind of relic which is often the bones of a saint or martyr, whereas while the various forms of hand gestures also bringlend a sense of movement and connectivity. Relics were also found in Cabinets of Curiosities and in altars and places of worship, which became pilgrimage sites which were visited for healing purposes.



Jenna Burchell

If These Walls Could Talk

If These Walls Could Talk is an artwork that investigates how to capture and preserve the impermanence of an individual. It deals with fading identity versus preservation of the individual under a scientific gaze. Each mouth sculpture captures a fragmented syllable of a repeated sentence that has personal significance. The small nuances and habitual gestures caught here define a talking manner, capturing within them a personality, thought process, and ultimately a piece of the individual's essence. The mouth, presented like a science object, is preserved for interpretation or misinterpretation for those who follow the fluid design of the speech pattern.



The Drawers

Fritha Langerman

Subtle Thresholds: a Re-curation

Langerman's exhibition *Subtle Thresholds*, (South African Museum in Cape Town 2009-2010), aimed to draw attention to some of the contemporary debates surrounding biomedical representational and material culture. It presented a complex visual network of the inter-relationships between zoological, human, and microbial worlds. In doing so it sought to expose some of the cultural and historical mythologies that have contributed to the perception of disease as a state of otherness and separation. It referenced plague altars, zoonotics, pharmacopoeias, sites of contamination, bestiaries, and presented an exploded view of science – suggesting interconnectivity between organisms, world-views, science, and mythologies.

The manner in which bio-medical and biological science is visually expressed is often linear and non-layered. This project used curatorial strategies of conceptual and visual cross-referencing to express the information in a manner that allowed for a layered reading of the inter-relationships of species. Disease is not isolated, but dependent on a relationship between a host and an organism in order to exist. Infectious disease offers a meeting point between species.

These drawers (curated for the A.R.T. Show) contain residue and small versions of the above exhibition including: circular discs in 'sterile' and 'contaminated' states with images derived from pharmaceutical labware, parasitic and bacterial disease forms, and images of hell and purgatory by Dürer, Signorelli, Bosch, Doré, and Breughel; representations, in pharmacological labware, of viruses known to cause disease; chalk texts quoting personal, mythical, and philosophical readings of the diseased body; index cards of myths relating to animals and disease; winged 'healing hands' derived from 512 images of healers; a suggestion of a 'plague altar'; lists of microbes; electron microscope images of animal faeces; and a concordance of disease.





Gideon Mendel & UCLA Art and Global Health Center
The Harsh Divide and Through Positive Eyes

Gideon Mendel is widely regarded as one of the world's leading contemporary photojournalists. Born in South Africa, he moved to London in 1990, from where he has documented social issues in Africa and globally. Gideon Mendel first began photographing the topic of AIDS in Africa in 1993. The images on this spiral span seven years in his work. The panoramic image on the inner panel was made in 2003 as part of a project entitled *The Harsh Divide*, a collaboration with Treatment Access Campaign (TAC). The self-portraits made by HIV positive individuals on the outer panel were taken in 2010 as part of the *Through Positive Eyes* workshop, where 17 South Africans living with HIV photographed their own lives.

The inner image was taken in the TAC office in Braamfontein in Johannesburg, and it happened partly through a misunderstanding. Mendel had hoped to meet and photograph two individuals that morning in the TAC office.



However 24 people responded to the request and turned up hoping to be part of the shoot. The making of this image was a daylong collaboration with the group arranging themselves in a circle to be photographed with their chosen messages.

The images on the outside of this spiral are all self-representations made by the HIV positive participants in the *Through Positive Eyes* workshop held in Johannesburg.

Funding provided by the U.S. President's Emergency Plan for AIDS Relief (PEPFAR), The Andy Warhol Foundation, and The School of the Arts and Architecture at the University of California - Los Angeles. Special thanks to Pholokgolo Ramothwala and Positive Convention. This display is a collaboration with the UCLA Art and Global Health Center.

Sara Anjargolian & Narineh Mirzaeian

Masked

Photographic prints on film

Sara Anjargolian is a documentary photographer focusing on visual storytelling projects that seek to inspire social change. **Narineh Mirzaeian** is a Los Angeles based designer and associate at Gehry Partners LLP.

Tuberculosis (TB) is the leading cause of death in South Africa. It is also often the first sign of HIV infection. Mutant forms of TB such as MDR-TB (multi-drug resistant TB) and XDR-TB (extremely drug resistant TB) are gaining ground in the country and are defying the most potent antibiotics.

The photographs in this series, created by Sara Anjargolian in South Africa at an MDR-TB clinic in Greytown and at the Church of Scotland Hospital in Tugela Ferry, tell the story of TB and drug-resistant TB. Some individuals depicted in the series are battling both HIV and TB. The highly contagious nature of TB requires patients and healthcare providers to wear masks, which, along with their pragmatic use, become a symbol of each individual's personal fight against TB as well as the community's collective quest to shed the "mask of TB" through efforts to halt the spread of the disease.

The installation, designed by Narineh Mirzaeian, choreographs an immersive experience by presenting the photographs as a series of scenes encompassing the bigger picture. Taken independently, each portrait captures the singular story of an individual. Yet moving through the installation, the images begin to meld together. As they layer and overlap, the collective series comprises a narrative of survival. Like a medical X-ray offering a glimpse into the human anatomy, the hanging transparencies provide the viewer with a greater level of understanding and deeper insight into the lives portrayed.



"Although the road ahead is still long, we are on the right path to achieve a world without AIDS. This goal will be reached by following a model of research – continued basic and clinical research, investment of both public and private sectors, public health interventions and the participation, which would be strongly acknowledged, of people living with HIV/AIDS." - Françoise Barré-Sinoussi





Gordon Froud

Jacob XX

Ceramic

This sculpture explores issues of genetics, infection, reproduction, and excess. It is a conglomeration of spermbabies in a mix with genetic markers of noughts and crosses. The noughts are made from moulds of egg holders picking up on the notion of reproduction. The crosses can be read as an 'x' representing the x chromosome but also refer as a plus sign to the potential HIV positive status in a foetus. The game playing as a game of chance emphasises the game of chance and choice within the world of STDs and HIV and AIDS particularly. The chrysanthemum motifs represent the HIV virus. The visual effect of the piece is an almost 'cute' intertwined mix of forms and symbols that has a serious undertone.

There is also a touch of social commentary in the titling, which refers to our President Zuma's penchant for reproduction and his out-of-order comments that belie the seriousness of the HIV pandemic, particularly in his personal capacity. The idea for this piece was 'conceived' in the week that it was announced that President Zuma had fathered a 20th child.



Lolette Smith

Communication Sectors

In today's information age, searching for the word HIV on the internet returns more than 79 million hits claiming to have information on the topic. But the internet is not the sole source of information about HIV. This artwork is an abstracted visual interpretation of some of the many ways in which information can be accessed.

The artist has selected three channels of communication to explore. These are Cyber, Social, Organisational. The installation consists of three clear internally illuminated towers placed in a triangular formation.

Cyber communication

This consists of a series of parallel red fibres travelling through three networked compartments. The fibres travel in the same direction, stretching, twisting as they move upwards, representing life experiences juxtaposed with expert knowledge. The dynamic movement of the red fibres alludes to the internal bodily fluids and muscle formations of the body. The artist relates these to the "muscle" of information flow through cyber space.

Social communication

The loosely connected yellow fibres travel comfortably within two cylindrical containers representing the social structures of communication. These include the caring and sharing between connected groups and community centres (among other spaces). This ease of communication supplies light and upliftment.

Organisational Communication

This structure networks a series of 7,500 illuminated links on 500 strands of green fibres. It represents the various organisations dealing with information. These include NGOs, schools, universities, clinics, and other structures put in place by national and international bodies to distribute information and offer support. The clustering of the fibres emitting a green light appears like a beacon, representing the support given to those whose health is at risk.



Daniel Goldstein
Medicine Men

These photographs document three sculptures by American artist Daniel Joshua Goldstein, who has been living with HIV and AIDS for almost thirty years. The figure at the left, "*Medicine Mother*," was made with South African medication bottles and beaded elements created by HIV positive South African craftspeople. The figure represents a pregnant woman and the pointing shapes remind us of the ways that medicine can act like arrows attacking a disease and also of the side effects that the same medications can cause. The central figure, "*Medicine Man*," is made of the artist's own medication bottles as well as those of his friends and deceased partners. The syringes that surround the figure seem almost like a halo, protecting the figure, but they can also be seen as sharp and menacing. The figure at right, "*Invisible Man*," is made entirely of syringes, each tipped with a red crystal bead.

There is a man-shaped empty space inside the cloud of needles. People with HIV and AIDS can become defined by their disease and sometimes even made invisible by their society. This sculpture is an example of what the artist calls "the presence of absence," which describes his strong feeling of the presence of the many people lost to HIV and AIDS.



*"I tell you, it's funny because the only time I think about HIV is when I have to take my medicine twice a day."
- Earvin 'Magic' Johnson*

Kim Berman

Reclaiming our Future: Tribute Wall

Etching plates & wax prints

Over one hundred artists and students linked to Artist Proof Studio, a community printmaking training center in Newtown, participated in realizing this work, which was catalyzed by the tragic death of a studio member from AIDS. Kim Berman's approach in this work was to invite others to consider education and awareness, homage and tribute, legacy and the preservation of life. Through their active involvement, the participants from the studio contributed to "breaking the silence," to exploring their responses to the loss of someone they know who has died from an AIDS-related illness. Each tribute acknowledges a personal relationship, such as mother, brother, friend, or neighbour.

As part of this self-reflective process, the hundred artists engaged with the experience of HIV testing. Issues of concealing and revealing that arise when confronted with one's HIV status are contained in the Tribute Wall. Fifty of the etched plates are overlaid by wax-dipped monotype prints as responses to the testing, whereas the others, who did not test, remain sealed.



Keiskamma Art Project
Keiskamma after Guernica
 Fabric print & embroidery

The original Guernica painting was made in 1937 by Pablo Picasso to tell the story of the bombing by the Germans of a small village in Spain – this action affected the civil community of this small village.

This version, created by the Keiskamma Art Project, uses Picasso's imagery as source material to depict the devastation caused by HIV and AIDS among the Hamburg community based in the former Ciskei Homeland. Despite improved access to treatment, most of the local population cannot benefit, mainly due to poverty and lack of infrastructure such as road transport, availability of food, and shortage of medication in the clinics.

The project has created the different versions of this artwork. The first version is in the Library of the Red Location Museum in Port Elizabeth. This one includes a print of the original embroidered artwork, which is surrounded by embroidered faces still crying out for help and healing. The artwork was designed and created by Carol Hofmeyer, assisted by Nokuphiwa Gedze, Nozeti Makhubalo, Nombuyiselo Malumbezo, Veronica Betani, Cebo Mvubu, Florence Danais, Grace Cross, Gay Staurup, Buyiswa Beja, Nomfusi Nkani, Bandlakazi Nyongo, Magda Greyling, Thobisa Nkani, and Ayanda Gcezegana, with felters and embroiderers from the Keiskamma Art Project.

Additional help provided by Irene Neilson, Lynnley Watson, Liz Velz, Cathy Stanley, Franck Danais, Justus Hofmeyr, Renzske Scholtz, Robert Hofmeyr, Annette Woudstra, and Marielda Marais.

Woza Moya Crafters

Beaded Curtains

Three curtains: beads, wool, thread and paper prints

This artwork is the result of a workshop with a group of people from the Woza Moya art project. The project is based at the Hillcrest AIDS Centre and supports those affected and infected by HIV. The installation consists of three curtains through which one walks to experience the artwork.

The first curtain represents the net curtains hung in homes, which offer privacy and protection. It is therefore a symbolic entrance to the participants' lives.

The second curtain is the beading of a body map – body mapping is a process pioneered by Dr Jonathan Morgan. This map was made on the body of a 21-year-old man who passed away soon after the workshop. A group of beaders all worked on the body map and used the process as a communal tribute to the person whom it represents.

The third curtain is a patchwork of each person writing a story or a fragment either of their experience of being HIV positive or else communicating a message that they wish to share. These messages are all crocheted together. The technique is related to the tradition of quilt making, where women come together to share their stories and experiences.



"We must categorically reject any attempt to so-called 'normalize' AIDS or treat this epidemic as just one of many medical problems."

- Peter Piot



Siyazama - Lobolile Ximba, Sbongile Ximba, Tholiwe Sitole, Celani Noiyeza and Beauty Ndlovu
Human Orphan Tower

Dannhauser Village just outside of Dundee, in rural KwaZulu-Natal, is home to 634 young children, all of whom are orphaned on account of AIDS. This Tower, which has 634 small beaded cloth dolls made by five bead workers of the Siyazama project, looks at the AIDS pandemic in South Africa through the gloomy lens of statistics. It is our hope that the collective image that this Tower signifies will have more human impact than the raw numbers that are routine in AIDS indicators. The current statistics for young children orphaned to AIDS, in South Africa, stands at 3.7 million. In order to depict the real magnitude of this human disaster, 5,835 Towers such as this would be required.

Acknowledgements: Richard Barrow, of Barrows, for the Tower design and construction, Saprotex International, G+M The Peers Company, and Ninian and Lester.

*"HIV attacks our body; the stigma and discrimination affects our soul, our mind. With the treatments available today, the wounds of the body can be treated. Scars of the soul and spirit can take decades to fade or even last forever."
- Tarik*

Clive Van den Berg

Limbo 1 and Lover's Grammar

Clive Van den Berg has worked for many decades on the theme of the body and HIV and AIDS. This theme has also encompassed memorialisation and those lost to the epidemic. These monoprints are part of a series he produced during a residency at the Smithsonian in Washington D.C. in 2010 and the medium of drawing, as evidenced in this body of work, captures the fragility and fleeting nature of life. The work illustrated above is one of monoprints which illustrates this. In describing his work, Rosalind Morris writes:

"Body: skin, bone, gland. Art is a technology of the sensuous. It is the means by which we extend the body's capacity to experience the world, and it is the means by which we come to know our own bodies – as the scenes of pleasure, pain, fear, desire, revulsion, and dissipation. For Clive Van den Berg, art must do more than represent the body as a surface; it must evoke its trembling interior and give form to those experiences which take place on the border between inside and outside." Rosalind Morris





Trevor Makhoba
Pain the Mountain

"I'd lost 99.9% of my best friends to AIDS. Why did I live and they die? It's simple – I had access to these (antiretroviral drugs)."
- Loon Gangte

Trevor Makhoba (1956-2003) was born in Umkambhane (KwaZulu-Natal) and his work frequently presented a critique of tradition and modernity in an almost surreal manner. The painting "*Pain in the Mountain*" depicts the ceremony of circumcision as part of initiation into manhood in many parts of South Africa. Young men go into the mountains with elders and other young boys and go through various rites during the process. There are constant articles in the media reporting the dangers of this practice, which include loss of blood, infection, mutilation, and death. Since the recent research which recommends circumcision for HIV prevention (see test tubes work by Peet Pienaar) the KZN government have has attempted to promote clinical circumcision.

Lunga Kama

Ze 1 & 2

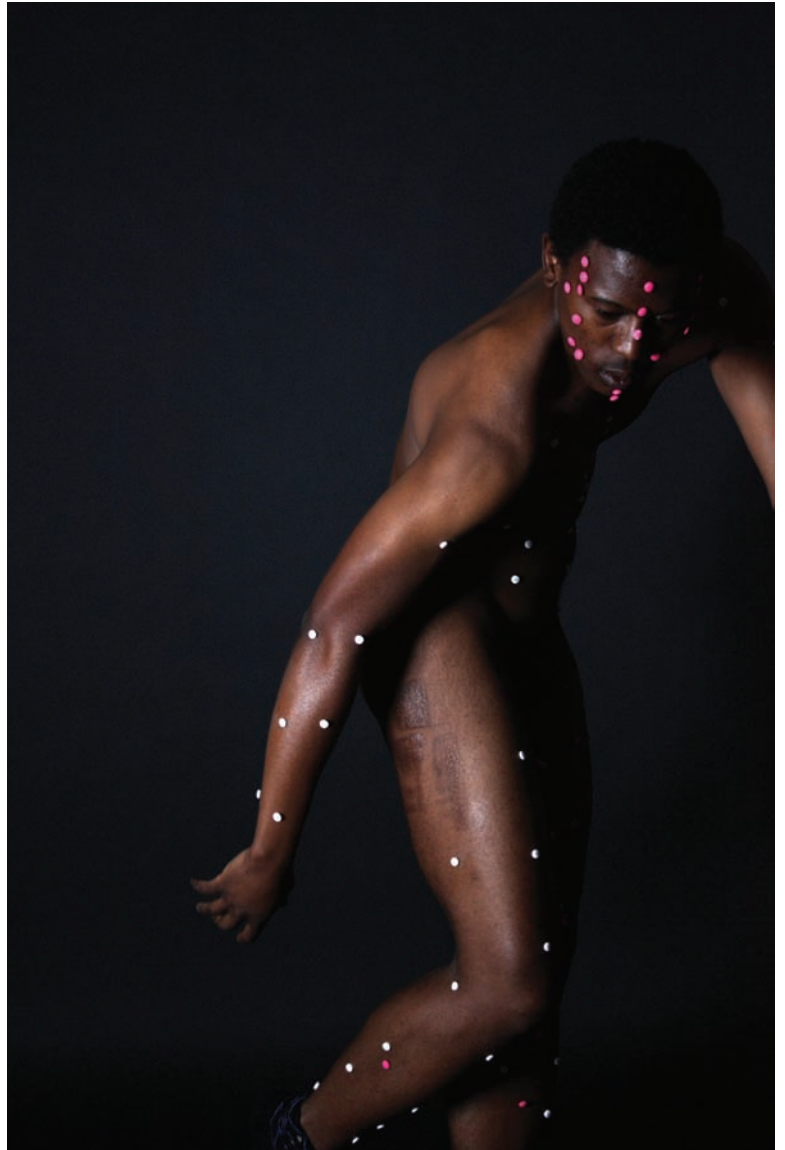
Kama's self-portraiture in the Ze prints conveys a presence that is both assertive and vulnerable. Central to these images is the use of medication as body adornment. Speaking of these photographs, Kama mentions finding inspiration in Hindu and Xhosa uses of colour and body decoration, in addition to body sensors used in the production of 3D animation, and old photographs of smallpox survivors.

For the triptych *Ubuntu libhongo lam* (roughly 'pride in my humanity'), Kama distributes a combination of white and pink pills over his body. Movement is suggested by the progression of the three images, in which Kama assumes quiet, introspective, almost submissive poses. In the close-up portrait of the same title, the text on the white pills, 'Lilly', becomes discernible. Lilly is one of the largest manufacturers of drugs for psychiatric and mental health-related conditions. The medication is Kama's own.

In *Lunga Kama I and II*, the Lilly pills have been replaced with bright pink tablets, as well as shiny silver confetti, reminiscent of pieces of aluminium foil punched from the back of pharmaceutical blister packs. This substitution suggests a move away from the literal towards a more open-ended use of materials.

Experimenting with methods of picture-taking, Kama found the presence of a second person in the studio disruptive. As a result, he works alone (using a self-timer), which allows him to be in the moment. He compares this process to the concentration required in target shooting, his sport of choice in high school.

<http://stevenson.info/exhibitions/kama/index.htm>



William Kentridge
Medicine Chest

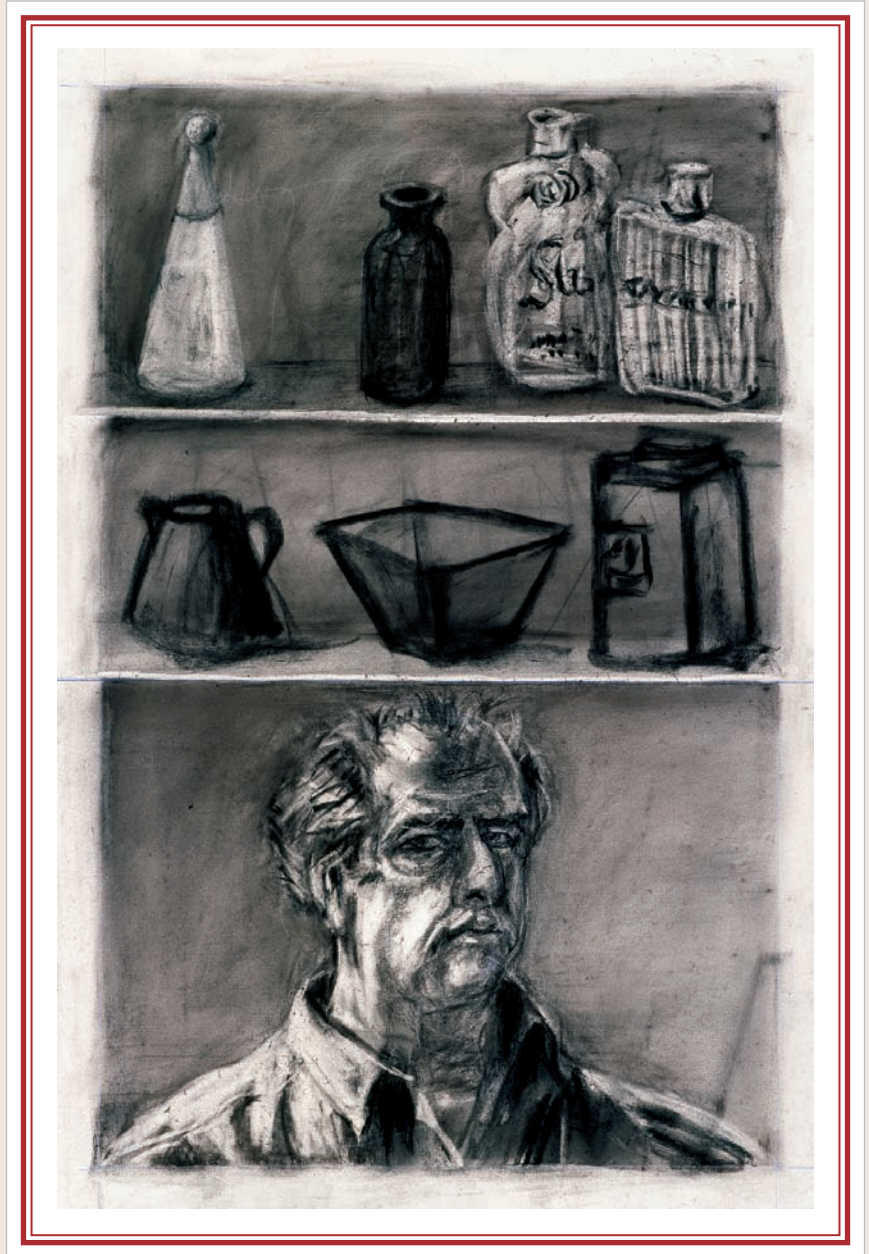
Artist's note:

Medicine Chest is the second projection installation I have made. In the past I have done several site-specific installations; this is a screen-specific installation – one of a series of projections that use a found screen (*écran trouvé*, as opposed to *objet trouvé*). In this case, the found screen is the medicine chest, and this site of projection sets the theme of the piece.

So it is a reflection on the self – both literally the self reflected in the mirror, as in the self-portraits in the film; and also as in thoughts about the self. The format of a medicine chest is similar to that of newspaper billboards around the streets of Johannesburg, which have the day's headlines on them. Headlines used in the film come from the news events that were reported on during the weeks when this section of the film was made – both local to South Africa (SHOPPING MALL'S BLOODY MONDAY) and international (DOOMED SAILOR'S CHILLING NOTE refers to the Kursk submarine incident).

As in other works, with these projects the interest is in finding the visual evocation of the incoherent and contradictory ways we construct a sense of ourselves. The drawings of the still lives themselves refer back to still lives of Chardin, Morandi, and Philip Gaston.

"The answer to AIDS is really an answer about what kind of society and what kind of values you would like to live by. Stigma on AIDS is like going back to the Middle Ages."
- Mohamed El Baradei



The A.R.T. Cabinet

Xavier Clarisse

Design & construction

Test-tubes

Chris

G.M.'s 6 months of Treatment

Beads & wire

Gordon Froud

Viruses

Rubber, glass & found objects

Rosemarie Marriott

Foetus 1 & 2

Skin & cotton

Vaughn Sadie

Untitled (spread)

Sound installation

Untitled (reach)

Light bulbs

Xavier Clarisse & Akiko Nakaji

Cd4 COUNT

Hourglass, wood, paper & string

Jenny Stretton

Fossil 2011

Stone & x-ray

Based on **Peet Pienaar's**

Untitled (circumcision)

Video stills on acetate & found object

Doors

Daniel Goldstein

Icarian 23

Leather (found object)

Courtesy of artist

Lunga Kama

Ze 1 & 2

Photographic print on board

Courtesy of Stevenson Cape Town

Andrew Verster

Wax Works 1 & 2

Wax paper & mixed media

Courtesy of artist

Zululand Workshop

Paper Prayers 1997 and 2011

Handmade prints on paper

Facilitator: Cara MacCallum

Shelves

Peter Rippon

Untitled (brain, head, lightbulb, scissors)

Oil on canvas

Mixed works courtesy of artist

Ardmore Ceramics

Sacred Relics

Ceramics

Drawers

Fritha Langerman

Subtle Thresholds: A Re-curation

Mixed Media

Individual Artworks

Gideon Mendel

The Harsh Divide & Through Positive Eyes

Photographic prints on canvas twill

Spiral construction – Xavier Clarisse

Sara Anjargolian & Narineh Mirzaeian

Masked

Photographic prints on film

Gordon Froud

Jacob XX

Ceramic

Lolette Smith

Communication Sectors

Multi-media light box installation

Daniel Goldstein

Medicine Men

Photographic prints on film & lightbox

Lightbox design – Xavier Clarisse

Kim Berman

Reclaiming Our Future: Tribute Wall

Etching plates & wax prints

Keiskamma Art Project

Keiskamma after Guernica

Fabric print & embroidery

Woza Moya Art Project

Beaded Curtains

3 curtains: beads, wool, thread & paper

prints

Individual Artworks

Siyazama

Lobolile Ximba, Sbongile Ximba, Tholiwe Sitole,

Celani Noiyeza and Beauty Ndlovu

Human Orphan Tower

Beaded dolls & perspex

William Kentridge

Medicine Chest

5 minutes 50 seconds

35mm film transferred to video and DVD

Director, photography, drawing - William Kentridge

Editing - Catherine Meyburgh

Music - Philip Miller and Paul Hindemith

Sound design - Wilbert Schübel

Courtesy of the artist and Goodman Gallery

Trevor Makhoba

Pain in the Mountain

Oil on canvas

Courtesy Tatham Art Gallery

Lunga Kama

Ze 3 & 4

Photographic print on board

Courtesy of Stevenson Cape Town

Jenna Burchell

If these walls could talk

Marble cement

Courtesy of the artist

Clive Van den Berg

Limbo 1 and Lover's Grammar

Monoprint on paper

Courtesy of the artist



South African Exhibition Venues & Schedule

Tatham Art Gallery

1 December – 25 January 2012

www.tatham.org.za

KZNSA

10 February – 4 March 2012

www.kznsagallery.co.za

Michaelis Galleries

3 – 25 April 2012

www.michaelis.uct.ac.za

Museum Africa

May – June 2012

www.museumafrica.org

Exhibition Team

Curators: David Gere and Carol Brown

Curatorial assistant: Tatum Robinson

Design of brochure: Akiko Nakaji

Loans

Thanks, Goodman Gallery (Johannesburg) & Stevenson (Cape Town)

The Andy Warhol Foundation for the Visual Arts

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