



Sumali Investments

Image: Chen Qiulin, *Garden*, 2007, Courtesy of the artist & Long March Space, Beijing. Front Cover: Randolph Hartzenberg, *I want to hear my brother*, 2000, Courtesy of the artist. Photo: Adam Letch. Copyright of all images resides with the artists.

[www.makingway.co.za](http://www.makingway.co.za)



MAKING WAY is curated by Ruth Simbao, Associate Professor in the Fine Art Department at Rhodes University. Simbao is the leader of the Rhodes University Humanities Focus Area "Visual and Performing Arts of Africa" (ViPAA) funded by the Andrew W. Mellon Foundation. [www.ru.ac.za/fineart/focusarea](http://www.ru.ac.za/fineart/focusarea). The ViPAA research team founded the National Arts Festival ARTS LOUNGE in 2011. [www.research-africa-arts.com/lounge.html](http://www.research-africa-arts.com/lounge.html).

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# 开路 *making way*

UKUVUL'INDLELA

CURATED BY RUTH SIMBAO





Doung Anwar Jahangeer, *Walking the Pink Line*, 2007, Courtesy of the artist

## CONTEMPORARY ART FROM SOUTH AFRICA & CHINA

NATIONAL ARTS FESTIVAL • GRAHAMSTOWN • 2012

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*MAKING WAY* is about forging new pathways physically, socially and conceptually.

In navigation terms, 'making way' suggests that a ship is moving through water with its own power—a sail or an engine. In a time of unmoored geographies, this nautical term can suggest physical progress across land too, for land is not as grounded as it used to be.

Movement is often represented in this exhibition through the body, which drags, scrapes and corporeally etches new trails. A number of artists based in South Africa refer to contemporary forms of global movement and southern African migration that fuel positive manifestations of cosmopolitanism as well as negative outbreaks of xenophobic violence. Social clusters of people are reshuffled as nations, governments and communities make way for new dispositions, new traditions, new accents and new outlooks. As such, 'making way' can be used as a metaphor for the making of socio-political, communal or personal progress. This progress is not necessarily linear with a clear goal ahead, but can simply be *about movement*, about progressing beyond stagnation.



Wu Junyong, *Flowers of Chaos*, 2009, courtesy of the artist & F2 Gallery, Beijing

A critical example of contemporary social rearrangement is the rise of China on the economic landscape. Rapid change is in motion as the 'old China' makes way for swift construction, large-scale global reach and multiple variations of hybrid traditions.

While revived China-Africa relations have piqued the interest of economists, little cultural understanding exists, and Sinophobia is hot on the heels of Afrophobia.

This exhibition seeks ways of opening up new conversations about cultural diversity, social tolerance and human understanding at a time of intense movement and change in the Global South.



Maleonn, *Amber # 1* (detail), 2008, Courtesy of the artist

## ARTISTS

ATHI-PATRA RUGA  
BRENT MEISTRE  
CHEN QIULIN  
DAN HALTER  
DOTUN MAKUN  
DOUNG ANWAR JAHANGEER  
GERALD MACHONA  
HUA JIMING  
JAMES WEBB  
KUDZANAI CHIURAI  
LEBOGANG RASETHABA  
MALEONN  
QIN GA  
RANDOLPH HARTZENBERG  
THENJIWE NKOSI  
VULINDLELA NYONI  
WU JUNYONG



## PERFORMANCE SCHEDULE

*Tickets available at the National Arts Festival ticket office*

### **RANDOLPH HARTZENBERG**

1 July @ 16:00, 2 July @ 16:00, 3 July @ 16:00 (Fort Selwyn, near the Monument)

### **DOUNG ANWAR JAHANGEER**

4 July @ 12h00, 5 July @ 12h00, 6 July @ 12h00  
(Meet at Alumni Gallery, Albany History Museum. Wear walking shoes)

### **ATHI-PATRA RUGA**

6 July @ 16h00 (Provost Jail, near the Botanical Gardens)

### **ATHI-PATRA RUGA in collaboration with MIKHAEL SUBOTZKY**

6 July from 10h00 (Observatory Museum, camera obscura tower)

### **GERALD MACHONA in collaboration with CHINYANTA MWENYA**

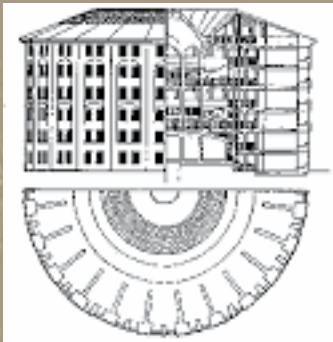
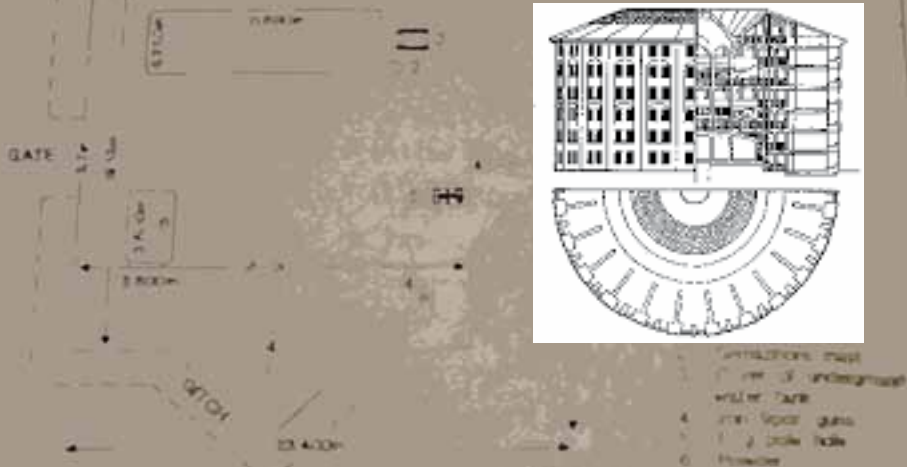
7 July @ 10h00 (Alumni Gallery, Albany History Museum)

Doung Anwar Jahangeer, *Ma Dlamini*, 2007, photo: Val Adamson (left)

Athi-Patra Ruga, *Death of Beiruth*, 2009, courtesy of the artist & Whatiftheworld Gallery (right)



“They are like so many cages, so many small theatres, in which each actor is alone, perfectly individualized and constantly visible. The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately...visibility is a trap”  
Michel Foucault



## VENUES

### FORT SELWYN

Building 1 and Building 2

### PROVOST PRISON

Main tower, Kitchen and 7 Jail Cells

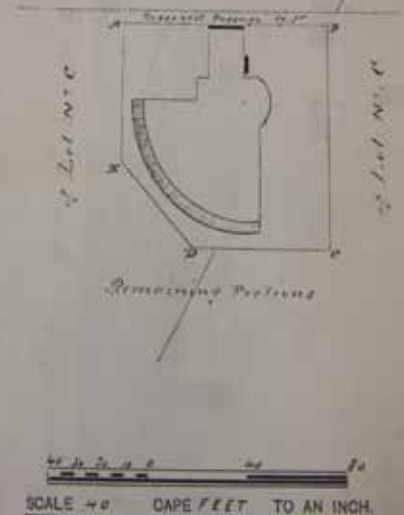
### ALUMNI GALLERY

(In the Albany History Museum)

### OBSERVATORY MUSEUM

Performance in *camera obscura* tower

... prison reserved for Government  
Lot C of the Drosty Lands was transferred to the  
to Gardens Committee, 6.11.1899)



SCALE 40 CAPE FEET TO AN INCH.

Image: Courtesy of Albany Museum archives

Chen Qiulin, *Colour Line*, 2006, Courtesy of the artist and Long March Space, Beijing



**WALKABOUT: 1 JULY @ 12:00 • 5 JULY @ 14:00 • 7 JULY @ 12:00**  
**ALUMNI GALLERY ALBANY MUSEUM**