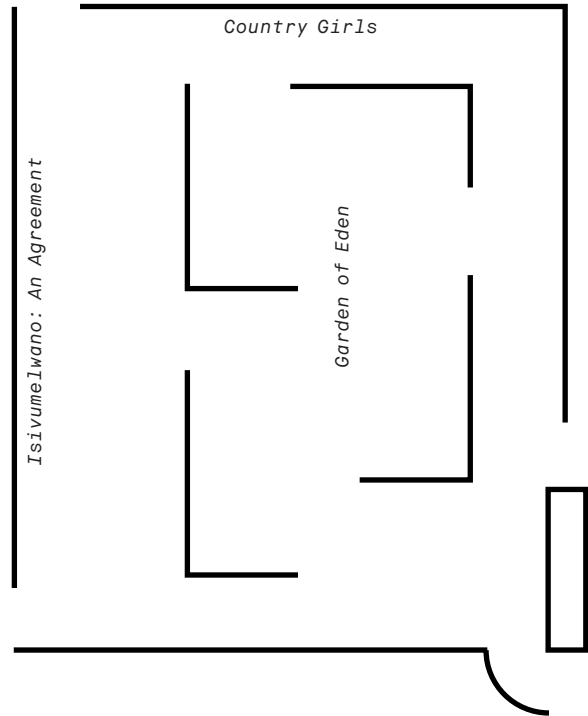


Works list

All works hand-printed silver gelatin prints



Country Girls

- 1 *Bafana getting ready for work*, 2009, 410 x 305mm
- 2 *Kgomotso, Palm Dove Lodge, Ermelo*, 2008, 410 x 305mm
- 3 *Oupa Kuhlahlle, Wesselton Township*, 2009, 305 x 410mm
- 4 *Oupa 'Konke enginakho nengiyikho kuyintando KaJehova'*, 2009, 305 x 410mm
- 5 *Kgomotso, Scalco, Bafana, Vusi and Tony*, 2009, 305 x 410mm
- 6 *Bafana Mhlanga and his soccer star boyfriend*, 2009, 305 x 410mm
- 7 *Lincoln Mkhathswa*, 2009, 410 x 305mm
- 8 *Intombazane*, 2009, 410 x 305mm
- 9 *Tony from Stanela and Bhuti from Bhethali visit eMlomo*, 2009, 410 x 305mm
- 10 *Talent and his girlfriends*, 2009, 410 x 305mm
- 11 *Xolani Ngayi, eStanela*, 2009, 600 x 500mm
- 12 *Lwazi Mtshali, 'Bigboy'*, 2009, 600 x 500mm
- 13 *Palisa*, 2009, 600 x 500mm
- 14 *Bigboy*, 2009, 600 x 500mm
- 15 *Innocentia aka Sakhile*, 2009, 600 x 500mm
- 16 *Madlisa*, 2009, 600 x 500mm
- 17 *Similo*, 2003, 600 x 500mm
- 18 *Piet Retief*, 2009, 305 x 410mm
- 19 *Kgomotso and his three days date*, 2008, 410 x 305mm

- 20 *S'busiso teaching sign language*, 2009, 305 x 410mm
- 21 *Couple Bheki and Sipho*, 2009, 410 x 305mm
- 22 *Sydney*, 2004, 410 x 305mm
- 23 *Human hair*, *Nkululeko's Salon*, *Piet Retief*, 2009,
410 x 305mm
- 24 *Vintage*, 2009, 305 x 410mm
- 25 *Simplex*, 2009, 410 x 305mm
- 26 *Bhansi and Madlisa dancing at the 60s party*, 2003, 410
x 305mm
- 27 *Nkululeko and friend from Durban*, 2003, 410 x 305mm
- 28 *Rings*, *Arthur and Thando*, 2003, 305 x 410mm
- 29 *Nyako and Lunga at Nomqghibelo's Tavern*, *Ermelo*, 2009,
410 x 305mm

Garden of Eden

- 1 ARTHRAI MYLIN TAVE LIUDA AS TAVE MYLIU, 2013, 410 x 305mm
A condom is not holy, 2013, 410 x 305mm
2 Ehlane, 2013, 410 x 305mm
3 Inkundla yocansi, 2013, 410 x 305mm
4 Eva, 2013, 410 x 305mm
5 Incwadi engcwele, 2013, 305 x 410mm
6 Amaqabunga uketshezi, 2013, 410 x 305mm
7 After isidlo, 2013, 410 x 305mm
8 His bicycle, 2013, 305 x 410mm

Isivumelwano: An Agreement

- 1 Sthembile and Richard Kgabu, Ermelo City Hall, 2010
2 Ikhekhe Lomshado, 2012
3 The reception area, 2011
4 Istitolomisi, Vryheid, 2003
5 Impelesi, Vryheid, 2003
6 Thuli Ngema, 2003
7 Thapelo and Malira Mamiala, Mohale's Hoek, 2012
8 Faith and Sakhi Moruping, Thembisa Township, 2004
9 Izimbali ne ndandatho, 2011
10 Emfuleni, Ekulindeni Fikile and her family, 2012
11 Sisi Thuli at the Park Vryheid, 2003

On the plinth:

Work in progress, June 2016

Supported by Auckland Council and
Creative New Zealand.

Special thanks to the Bijou Art Group
for supporting Sabelo Mlangeni's visit
to Auckland

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Sabelo Mlangeni

July 1 – August 27, 2016

As part of Singular Pluralities ∞ Plural Singularities

Three solo shows in parallel

Public programme

Saturday July 2

12pm: SO WHERE DOES PIP CULBERT FIT?

Christina Barton and Peter Robinson discuss the practice of Pip Culbert, moderated by Danae Mossman

2pm: POLITICS OF REPRESENTATION /
POLITICS OF IMAGE

John Mutambu and Misal Adnan Yıldız in conversation
with Sabelo Mlangeni

Wednesday August 3

A critical voice from Taipei: CURATORIAL RESEARCH & INSTITUTIONAL PROGRAMMING

Esther Lu, Director of Taipei Contemporary Art Center
TCAC in conversation with Misal Adnan Yıldız

August 4–5

THE STORY OF LOSHENG SANATORIUM AND MAKING OF REALM OF REVERBERATIONS

August 4, 6–8pm

Workshop with registered participants.

Visit Artspace.org.nz to sign up.

August 5, 6pm

Public Lecture By Chen Chieh-jen

Heartbreaker

Singular Pluralities ∞ Plural Singularities ∞ Singular Pluralities ∞ Plural Singularities

Interview with Sabelo Mlangeni

Misal Adnan Yildiz How did you start taking photos? What was your first encounter with a camera and what is your current relationship with photography?

Sabelo Mlangeni I was introduced to photography in 1997 by a local female photographer, Mrs C. S. Mavuso, who’s still practicing today. She is also a teacher at a primary school in Driefontein [in South Africa]. She’s the one who got me hooked.

In the beginning my work was to deliver photographs around the village. As a teacher she could not deliver, house to house, the photographs of people who came most times to her for photo sessions and also ones from ceremonies and parties where she was invited to photograph. So this became my job, until one Saturday morning when she called me to come over to her house. It was around summer (the wedding season) when, for the first time, because of other commitments, she asked me to go and photograph a wedding in the next town. That is when she showed me a few important things about a camera – how to focus, how to deal with light, the use of camera apertures and shutter speeds and every-thing started from there.

My relationship with photography has shifted over the years, as at that time I was still in secondary school.

It wasn’t until after I registered with the Market Photo Workshop in 2001, after moving from Driefontein to Johannesburg, that I was exposed to many other ways of making a photograph and the role photography has played in South Africa during the apartheid regime. So photography was this time introduced as a tool to tackle socio-political issues and a way to tell stories.

MAY What was the motivation behind the *Country Girls* series? How did it start, and when will you consider it complete?

SM The politics of a dress – that’s the motivation behind the series. And how a society has shaped our minds on how to see and (mis) understand our surroundings. It was 1993 when I first encountered the community during the wedding of Arthur Dladla and Thando in Ermelo, Arthur is from Driefontein and we knew each other from the village.

Because of the nature of his wedding he wanted someone he could trust with his images. This was also way before same-sex marriage was accepted in South Africa. Being a person from the village, who worked at a legal advice community centre in Driefont-ein around family-related issues, I guess I became a good person for the job. I was advised before leaving Johannesburg not to tell or even show anyone the photographs. That was my first encounter with openly gay persons from the surrounding towns.

Over the years, my relationship with the community in Ermelo and the surrounding areas have become even more than just that of photographer and subject. We are more than friends; more like a family. I am part of this community because Driefontein is close

to these towns. In fact, people from my village do their shopping in surrounding towns like Ermelo and Piet Retief. And this is also how I met Graeme Reid, with whom I later collaborated. As my relationship with the community continues to grow, I aim for this body of work to be ongoing and indefinite.

MAY Can you elaborate on the story of *The Garden of Eden* series? Why did you choose Tiergarten? Is location important in your work?

SM This ongoing photo essay was started at a park in Berlin in 2013. My first encounter with the sexual activity in the park was at night when I was walking, wandering alone, finding my way into the city. Navigating through Berlin, one is unavoidably conscious of the city’s dark history; the bloodshed, the ghosts.

But when I got closer I realised that I was actually seeing real human presence, then I followed as I was curious to understand what these people were doing in this place, in the dark. This is when I realised it was a place of sexual pleasures. After that night the park became an object of interest.

At the time I was living in an apartment on the edge of the garden and tracing the park’s curious activities became my daily routine. I followed and observed the night routines, and in the morning traced the evidence of these activities, in an attempt to discover the relationship between day and night. During the day the park offered a bright, sobering space where people walked and interacted freely. At night the park had a completely different face: it became a space where identities became obsolete, secrets abounded and sexual taboos were freely explored. I asked myself: Do those who happen to be in the park in the day notice the traces of the night?

Although I had never seen this park-cruising at night before I was aware of Kohei Yoshuyuki’s great images of the park in Japan and Thomas Roma’s ‘In the Vale of Cashmere’. This became a chal-lenge as any other works around this topic became mere shadows of Yoshuyuki’s and Roma’s. After some research, I decided not to photograph the actual activities but to wake up every morning and trace the night as an attempt or a way of opening up the body of work and the questions of conservativeness around sex and to force an imagining of those who participate in this space.

MAY You have received the African Photography Award (POPCAP, the piclet.org prize for contemporary African Photography) this year. Can you tell us a bit more about the selection process and the winning series, *Isivumelwano: An Agreement, 2003-2014*?

SM I’m not too sure about the selection process, personally. I wanted something that could bring my photographs to a wider audi-ence. After years of resisting competitions (for personal reasons) I thought, after separating with a gallerist, this could be a good opportunity so I took a chance.

The winning body of work, *Isivumelwano: An Agreement*, comprises a series of photographs shot at various Southern African wedding ceremonies. The first time I used a camera was for a wedding in 1997. Unfortunately, I did not get a chance to see the photographs because the bride picked them up straight from the lab. This body of work is an attempt at reconstructing these images looking at how an event about the love between two people becomes a community event.

Wedding ceremonies in black Southern African cultures are signifi-cant gatherings, often with more than one day of celebrations. The work looks at the way Southern African cultures have been adapted over the years looking particularly at the amalgamation of African cultural practices and Western white-wedding rituals seen predomi-nantly in metropolises.

Tendai John Mutambu Notwithstanding a few exceptions your images are shot in black and white. Can you speak about your rela-tionship to the photographic medium and its related processes.

SM I define this process as “tradition”. Over the years, I have started to think of my interest in this way of processing a photograph as relating to more than the physicality; the romance; and the waiting time associated with analogue processes. Looking at South Africa’s landscape as a main influence in my thinking, I have started to approach this process as an attempt to trace life – both now and then, before and after, past and present. Although, like life itself, it is an ongoing process of (self-)discovery as I continue to learn how and why I can see colour in black and white images.

TJM You’ve recently completed a residency in Europe. How did this

come about? And what are some of the projects or bodies of work that have come about as a result of your time there?

SM As a photographer I have been mainly concerned with the notion of entering a space that is not necessarily mine, a place that doesn’t share my beliefs and culture, looking at how one gets accepted and is able to gain trust in these spaces. I’m interested in finding out what my presence within these spaces means while questioning how histories have been written from within these contexts.

Here in Arques-la-Bataille, a village in France close to Dieppe, my point of departure has been the South African soldiers who died in World War One. My interest is in what I have defined as “Walls of a War”: the reality of how a war can create a wall and a division between people. For the last few months I’ve been based in Arques-la-Bataille where walls that have survived wars are still standing. A few weeks ago I visited the South African memorial and I found both of my biological parents’ surnames in the list of soldiers who died in the war. Following that discovery I felt an even closer connection to this body of work.

In conversation with “Walls of a War” is “At Home”, a series photographed in rural parts of South Africa, focusing closely on Driefontein – my home village – which suffered the impact of the apartheid regime. In the 1980’s its residents were subjected to forced removals – years after the death of many of the South African soldiers in the First World War. Many black soldiers left their ‘home-lands’ in South Africa to fight in the war, most frequently against their will and this can be seen as another form of forced removal. Many of these soldiers died in these battles and were never again to see their native homes and instead were buried oceans away. The presentation of “At Home” in this historically loaded space, where the bodies of the late soldiers lay dead, is an attempt to connect their spirits with what can be perceived as a homeland.