

# THE DOUBLE BODY

being in space

## Preliminary Catalogue

This collection of short texts and images serves as an introduction to the exhibition *The Double Body: being in space*, installed at the University of Johannesburg's Faculty of Art, Design and Architecture Gallery from May 20 to June 21.

Although this introduction takes the form of a catalogue, it is only a preliminary body of work, a prelude to a more substantial and exhaustive catalogue, and is meant to provide a context for some of the works on the show rather than an inventory of the project. As such, not all of the works realised for the exhibition have been represented in this text, although they will be in the final catalogue, which will be produced and made available for download during the run of the exhibition. See [www.uj.ac.za](http://www.uj.ac.za) for updates.



Photo taken by: Anthea Buys

# The Double Body: being in space

## Artists and works

David Andrew  
Bronwyn Lace  
Marcus Neustetter  
Alexander Oppen  
Nina Barnett  
Lerato Shadi  
Phillip Raiford Johnson  
Johan Thom  
Murray Kruger  
Rodan Kane Hart

Classroom (Recovery Room)  
Verticality, Height and Mass  
The Observatory I  
Auseinandersetzung  
Same Seine  
Hema  
Nightscape (Thoughts About A Machine)  
Incantation  
Route (B)  
Direction (O)

Curated by Anthea Buys



Photo taken by: Avita Padiachey









# Marcus Neustetter

## Sketch for The Observatory I



Marcus Neustetter's small sculpture *The Observatory I* serves as a sketch for a proposed artists' observatory in Sutherland, the home to SALT (Southern African Large Telescope) and the SAAO (South African Astronomical Observatory).

# Lerato Shadi

Hema



Hema is based on a performance staged by Lerato Shadi at the offices of the advertising agency Ogilvy in Cape Town. In this performance she blew six hours worth of out-breath into 792 balloons, letting the balloons fall down the stairwell once she had filled each with breath. In her performance conceived for *The Double Body*, the inflated balloons, as they fall from the roof of the FADA Gallery become metaphors for skin, much like the outer surface of a building is imagined and referred to in architectural jargon as a skin. The balloons are vessels in which something of the artist's body is contained - their construction is entirely contingent on a corporeal act - and in this way they are architectural objects.

*Lerato Shadi is a Johannesburg-based performance artist. She graduated from the University of Johannesburg in 2006 with a B-Tech honours degree in fine art.*

# David Andrew

Classroom (Recovery Room)



The Classroom (Recovery Room) installation is a reconfiguration of the Standard Bank Gallery work from February 2009. The installation alludes to something that is to be retrieved, of ground to be re-covered: more specifically in the ways in which classrooms (and other institutional spaces) might be understood as spaces of potentiality and possibility rather than being predetermined as regimented and orthodox. Here the FADA Gallery space is interpreted as a classroom of sorts – but one that is allusive, poetic and volatile in its suggestion of human presence – presences that are still to emerge and those that have already engaged in generative activity.

Underpinning this investigation is an interest in the reciprocal relationship between the practices of artist and teacher. There is also a conscious framing of the installation in terms of Félix Guattari's question: "How can a class operate like a work of art?" As the viewer moves through the space, Guattari's question prompts various responses in relation to an often playful and improvisatory bringing together of makeshift objects and drawings. The Classroom (Recovery Room) installation suggests both a physical and metaphorical response to this question.

*David Andrew is an artist and senior lecturer in Fine Arts and Art Education in the Division of Visual Arts at the Wits School of Arts, University of the Witwatersrand, Johannesburg.*

David Andrew would like to thank:

Mr Lucas Matjila, Art teacher  
Mrs Vera Makubela, Principal,  
P.J Simelane, Secondary School  
Sipho Radebe

John Maleka  
Gordon Froud



Johan Thom  
Incantation



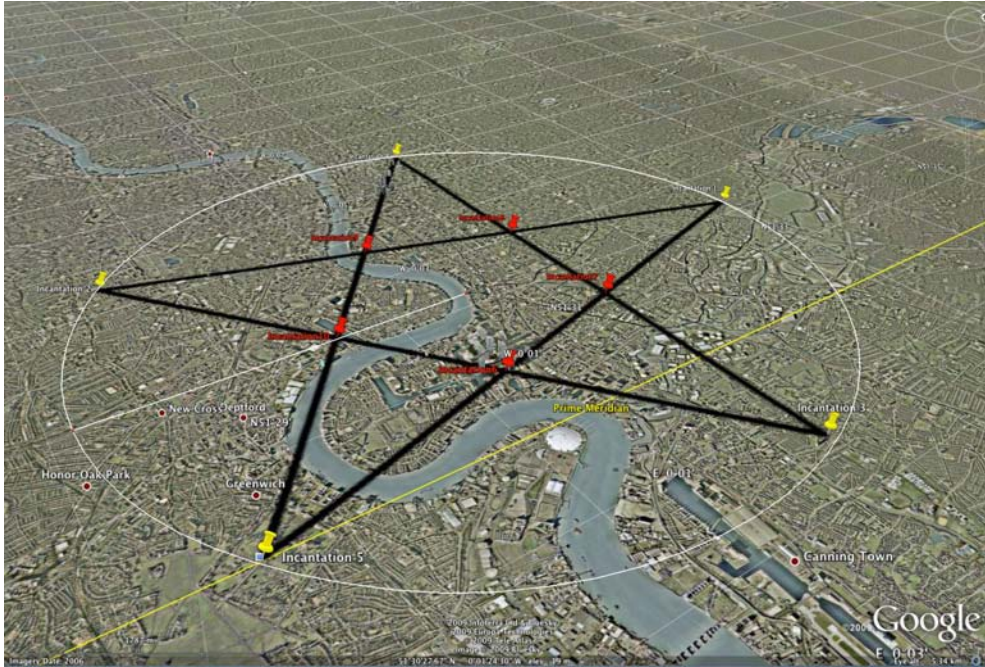
# INCANTATION

a series of public incantations connecting ten geographic sites in London 2009

URBAN OCCULT GUERRILLA 

INCANTATION is a large-scale land art work/ performance through which the artists body – its physical actions and corporeal extensions into space – will become the conduit for the release and implementation of a alternative infrastructure within the urban geography of contemporary London:

This infrastructure is corporeal: There is no distinction between knowledge, the body and spirit. As with language – the act/ion(s) of compiling, reading and articulating forms of 'knowledge' - is situated firmly as corporeal, or bodily, activity. Writing, and indeed all other forms of knowledge and human technology extends the body into space, physically, mentally & spiritually. The purpose of the INCANTATION is to establish a 'corporeo-psychogeography'. This is brought forward through the notion of the Urban Occult Guerrilla as 'the revolution of spirit through the extension of the corporeal subject into space and time'.



## INCANTATION:

1. ...'from Latin 'incantare', meaning "to chant (a magical spell) upon," from in- "into, upon" and cantare "to sing".
2. Incantations are the words spoken during a ritual, either a hymn or prayer invoking or praising a deity, or in magic, occultism and witchcraft with the intention of casting a spell or an object or a person.
3. Use of magic words to... raise the dead/ protect the living/ delineate space (between the sacred and the profane, for example).

*Johan Thom (b1976) is a performance and video artist currently based in London. Please visit <http://www.johanthom.com> for more information.*

# Nina Barnett

Same Seine





Nina Barnett is fascinated by foreign encounters and the act of wayfinding. She explores the attributes of a newcomer – both through the viewpoint of her own circumstances, and through observations of other outsiders and the spaces they navigate. Using maps and guidebooks, verbal interpretations of space; public markers and directional gestures as inspiration and subject matter, she reveals the ability of these to give purpose and agency to the foreigner, and to simulate a meaningful connection to the new environment.

Nina uses video, sound and animation – all elements that denote a transient, ephemeral experience, mirroring her conceptual interest in travel and temporality. Her current works investigate Johannesburg, Paris and New York - three cities that have figured prominently in her recent experiences.

*Nina Barnett is a South African artist living in New York. She was the Gerard Sekoto Award winner at the Absa L'atelier 2007, and was granted a Spier Contemporary Award for a collaborative work in the same year. She had exhibited and worked in residencies in many cities, notably Johannesburg, Paris, Belgrade, Rotterdam and New York.*



## Rodan Kane Hart and Murray Kruger

Rodan Kane Hart and Murray Kruger will be linking the top and bottom halves of the FADA gallery via the bridge and amphitheatre on the outside of the building. The two pathways have been installed to prompt a considered travel between locations. This temporary intervention is constructed to serve as guides and markers for the transitions of bodies within this specific site for the duration of the exhibition. The introductions of these pathways aim to aid the viewer in the process of changing space into place by delineating new architectural parameters to occupy. Hart and Kruger's idiosyncratic choice in surfaces are both aesthetic and experiential cues to consider. These cues are both personal and intended to be relational within the exhibition.

# Murray Kruger

## Detail of Route (B)



My route begins adjacent to the stairwell, at the height of the amphitheatre. It is intended as an ephemeral distraction. Bubble wrap panels snake towards a central sector, where it coils downwards towards the base of the amphitheatre and turns sharply to enclose the space. I intend the original material state of my surface to serve as an aid in considering broader concerns of transportation and movement inherent to some of the other art on display. The translucent cellular surface hopes to invite an almost instinctive reaction while being traversed or occupied. The popping of this material by any participant becomes an aural marker of their actions and presence within this space.

As agents within the work, viewers are prompted to be aware of the performativity of their actions whilst simultaneously still functioning as an audience for Lerato Shadi's performance. However, this sound will inconsistently be activated but will ultimately die down once all the air pockets have been popped. The bubble wrap therefore becomes incapable of its original function by the end of the exhibition. In light of this I consider that a participant's contact with the material an evocative reflection on transgression and even violence beyond the originally intended call for play.

# Rodan Kane Hart

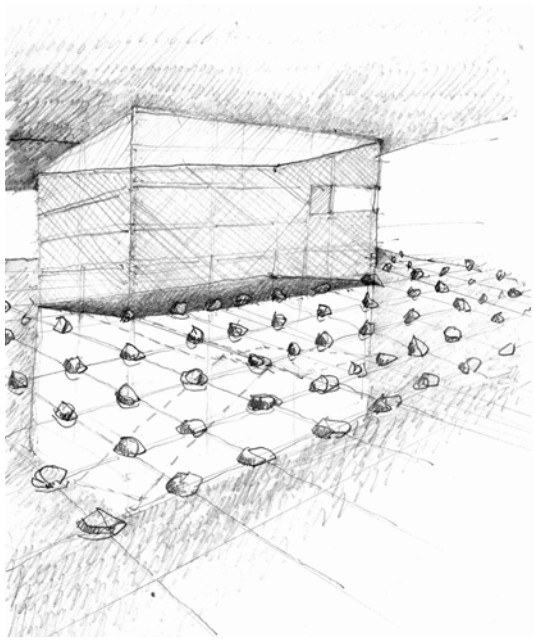
Sketch for Direction (0)



My Path intends to visually and physically connect the upper and lower halves of the gallery . By utilizing pre cut wood and coating it with an orange high gloss finish, I aim to use an aesthetic that is rooted in this site's architectural vernacular. It is a subversion that highlights this site's function and practicality. Thus the spacial design is critiqued without detracting form the official layout and architecture of the FADA complex.

# Alexander Opper

Sketch for *Auseinandersetzung*



*Alexander Opper is a principal of Notion Architects and a lecturer with the Department of Architecture at the University of Johannesburg's Faculty of Art Design and Architecture.*

The installation simultaneously configures and reconfigures its immediate environment. Physical shifts, disturbances and manifestations result from critical placements and (re)placements of available and imported material. These operations draw attention to and question the predictability of the FADA Gallery's usage, and act as a critique of the failed interrelationship between the gallery enclosure and its adjacent spaces.

The installation harbours an uncanny challenge for the gallery visitor: the orchestrated rocky surface of the gallery's upper floor destabilises normative use and restricts human movement to almost robotic increments, whilst the obstructed stairwell exacerbates possible user responses of misgiving. This double challenge is compounded by a third, latent element, consisting of the diffused presence of a misplaced, pungent scent. This atavistic smell, conceptually linked to the rocky network on the gallery's floor, embodies a possible aid for unlocking some of the shifts inherent in the installation. Thanks to these three internal presences, the gallery visitor relying on the traditional route of access is essentially rejected from the space upon entering it.







Photo taken by: Avita Padiachey

This exhibition is hosted and supported by the Research Center,  
Visual Identities in Art and Design, FADA, University of Johannesburg.

With great thanks to:

Leora Farber  
David Paton  
Gordon Froud  
Marc Edwards  
Rosalind Cleaver  
Norman Catto  
Avita Padiachey  
Lucille Pillay  
Rodan Kane Hart  
Murray Kruger  
John Maleka  
Conrad Kemp  
Shoni Maphangwa  
Mark Stanley-Adams



# THE DOUBT BODY

Designed by: Avita Padiachey and Lucille Pillay