

View of the exhibition

# *My Joburg* The Johannesburg art scene

#### Curators: Paula Aisemberg, Antoine de Galbert

At a time when people lament globalisation and accuse the art world of increasing uniformity, la maison rouge is showcasing some little-known and original art scenes in a bid to show some of the exciting art that thrives on the periphery, away from the major centres of contemporary creation.

After the Canadian city of Winnipeg in 2011, the spotlight turns to Johannesburg, coinciding with the South Africa season 2012/2013 in France. The idea behind these exhibitions is to travel to a city and, with a completely open mind, meet its artists and return with a selection of works that paints a portrait of that city.

### Few dates

1886 Johannesburg's foundation after the discovery of Gold Reef

**1923** Urban Areas Act, laws making it compulsory for non-white people to have a circulation pass in the city

1948 Declaration of Apartheid in South Africa

**March 21st, 1960** Shaperville Massacre. The police open fire on protestors during a march against the circulation pass

1960 Ban of ANC (African National Congress)

**1961** Declaration of Republic

**1976** Soweto Uprising, a series of protests violently repressed led by high school students against the introduction of Afrikaans as the medium of instruction in local school.

1986 Urban Areas Act is repealed

**1990** Nelson Mandela is released after 26 years in prison

**1994** First free elections – Mandela is elected president

**1999** Thabo Mbeki (ANC) is elected

2009 Jacob Zuma (ANC) is elected

Built in 1976, Ponte City is a 54-storey skyscraper and the tallest residential building in Africa. Its stunning views of Johannesburg made it a desirable address, and the tower became an inner-city landmark. In the 1990s, the white middle classes who had originally lived there began to move out to the northern suburbs, which were considered safer. The building fell into a state of decay, and in 2007 was bought by developers who intended refurbishing the apartments to attract a new black middle class. Mikhael Subotzky and Patrick Waterhouse began their project in 2008, when renovation of the tower was still under way. The developers had emptied half the building and were stripping homes of whatever they found, throwing rubble and debris into the central courtyard. The Ponte City series belongs to the documentary tradition that is typical of Subotzky's work since his debuts in 2004, while the sheer scale of the project and the time involved add an important conceptual dimension. Working from the top of the tower down, the two men spent more than two years exploring every inch of the building, knocking on doors, going into the apartments, photographing doors, windows and television sets. The project presents a global vision of the city through a multitude of personal experiences. It is literally a window on the city, and on the lives of its people.

The panoramic drawing of Johannesburg by self-taught artist **Titus Matiyane** proposes a very different, disincarnated vision. His bird's-eye view reveals the modern city as a structure of geometry and lines, proportions and shapes, empty of activity and inhabitants. From his home in a township near Pretoria, Matiyane has produced numerous panoramas of cities he has never visited, working instead from photographs and maps, and letting his imagination do the rest.

From Subotzky's microcosm to Matiyane's macrocosm, an installation completes this introductory view of Johannesburg.

## Not No Place

## Associate curators: Bettina Malcomess, Dorothee Kreutzfeldt

**Bettina Malcomess** and **Dorothee Kreutzfeldt** are curators and artists. Their creative partnership has resulted in the publication Not No Place : Johannesburg, Fragments of Spaces and Times (2012). "This book begins with the city as material" write Kreutzfeldt and Malcomess early into Not No Place. The book also forms the backbone of their display introducing visitors to this exhibition, which opens by a video of Phybia Dlamini taking the visitor from the city center to Soweto. Not No Place was informed by the wealth of old and recent ephemera generated by Johannesburg's many and diverse inhabitants: books, documents, photographs, newspapers, pamphlets, telephone directories, surveys, plans, court proceedings and the typed minutes of council meetings. History in the raw. Drawing on this archaeological material, Kreutzfeldt and Malcomess produced a book that is both an unreliable archive of facts and diary of empirical findings. Is partly based on the form of Walter Benjamin's The Arcades Project, a fragmentary history of 19th century Paris, where quotations are combined thematically along with Benjamin's own critical reflections on the changing social and architectural landscape of Paris.

Johannesburg was founded in 1886 after gold was discovered in the region. The city grew at an incredible pace; by 1896 it had 100,000 inhabitants, immigrants from far and wide who poured into the city to find work in the mines. The first townships were established in the late 19th century to house this expanding labour force. For non-whites only, they were deliberately located on the edges of the city.

Born in a township in 1955, **Sam Nhlengthwa** lived most of his life under apartheid. Here, he reclaims images from that era - portraits of miners and images of racial segregation by major South-African photographers such as Ernest Cole,

David Goldblatt and Peter Magubane - and transforms them into collages which he highlights with pastel and paint. Contexts and eras collapse into each other.

**Kendell Geers**, a self-defined "aesthetic terrorist", moved to Brussels in 2000 but continues to make violence and its symbols - barbed wire, broken bottles - central to his work. Self-Portrait is a multi-layered readymade. The broken Heineken bottle can be used as a weapon, or as a pipe. The beer is "imported from Holland" and as such constitutes a self-portrait of the artist, an Afrikaner of Dutch descent who was "imported" to South Africa. In 2010, Geers transformed the glass bottle into an 18k gold artwork. Is this a commentary on South Africa's mining industry? On how South African society has evolved since 1995? Or is it a wry reflection on his own success as an internationally renowned artist?

Seeing Self-Portrait at the first Johannesburg Biennale in 1995 was an epiphany for **Robin Rhode**, at that time still a student. He realised that art could have a connection to life and also that art could be made from "next to nothing". Rhode's work makes use of ordinary materials such as soap, charcoal, chalk and paint to create allegorical narratives in which individual expression combines with wider social themes. Despite living in Berlin since 2002, Rhode still combs the streets of Johannesburg for the walls on which his two-dimensional drawings become subjects for action, as here in Spade for Spade. The gold-plating of the spade recalls the mineral it traditionally served to extract, while the graphite handle makes it a tool for the artist, an instrument of creation.

The political, social and economical upheaval that reshaped South Africa throughout the 20th century also defined Johannesburg's layout and landscape. Jo'burg is a city of contrast, a city of skyscrapers and shacks, townships and gated communities, rundown and restructured neighbourhoods, poverty and uncertainty, luxury and abundance. These photographs testify to this complex reality.

Says **Jo Ractliffe**, "Johannesburg is not a place you can apprehend in any fixed way." Her panoramic views adopt the city's automotive logic with its continually shifting scenography. These are not digitally manipulated images. Rather, Ractliffe has stripped her camera of its plastic case, allowing her to take an entire roll of film in a single, uninterrupted sequence. Blurring and overlapping create an impression of energy, of a city in constant movement.

In his Joubert Park series and the more recent City in Transition (2004), Andrew Tshabangu captures the energy of the street with its vendors, braziers and taxi

ranks which he observes, at a distance, through the starred glass of a car window or a haze of smoke.

**Zen Marie**'s video Flyover: An Ethnography is a kind of anthropological study of the elevated bypass that rings Jo'burg's inner city. Marie adopts the researcher's external viewpoint, mixing words and images of the insiders, such as the homeless and tow-truck drivers who "experience" the flyover on a daily basis, and the outsiders, the experts and intellectuals who analyse them.

**Santu Mofokeng**'s images question and subvert stereotyped ideas about how South-African blacks live. Produced between 1991 and 2006, his Township Billboards series examines the billboard as an important medium of communication in the townships. First used to deliver messages of public hygiene then political slogans, today's billboards are the symbols of the new consumer culture, as Mofokeng suggests: "Previously, in South Africa, words such as 'freedom' and 'democracy' could land you in jail, but today they serve to lure you into a shopping mall".

On the opposite wall are works by **David Goldblatt**, one of South Africa's bestknown photographers. He has cast a critical eye over some six decades of his country's history. Taken in 1990, A New Shack Under Construction is the oldest work in the exhibition. His photos, mostly outdoor shots, explore the relationship between individuals and the structures they live in, from a shack to enclaves of fortress-like residences. In 1989, Goldblatt set up the Market Photo Workshop to teach those who, for social or racial reasons, were excluded from academic training. Sabelo Mlangeni, born 1981, was one of the workshop's students. For his Invisible Women series, he spent eight months observing and photographing the women who night after night sweep Johannesburg's streets clean.

This immersion into the subject's environment returns in **Guy Tillim**'s 2004 Jo'burg series which documents the social reality of Johannesburg's inner city, deserted by whites in the 1990s and taken over by a new and poor population. For five months, Tillim moved into one of the tower blocks in the city's Hillbrow district. His photographs are witness to the area's decline yet still manage to capture instants of beauty in their subtle harmonies of grey and the strange calm that emanates from these images.

After Mandela came to power in the country's first democratic elections, sanctions against South Africa were lifted, prompting a sudden and massive influx of capital. The ensuing economic growth made South Africa the continent's eldorado. Immigrants flooded into the country in search of a better life, or to flee

the wars that raged in their homeland. **Sue Williamson** addresses this situation in Better Lives, a dozen video portraits in which these immigrants testify to the problems they have encountered.

Of all South Africa's artists, **William Kentridge** is probably the best-known to the general public. His work has been the subject of numerous retrospectives, including in 2010 at the Jeu de Paume. In 1989, Kentridge began work on a series of films, Johannesburg, 2nd Greatest City After Paris, which explores the history of his country through the lives of two characters: Soho Eckstein, a grasping, unscrupulous businessman, and Felix Teitlebaum, a sensitive poet in love with Eckstein's wife. The tenth film in the series, Other Faces reprises Kentridge's distinctive technique whereby the artist makes charcoal drawings on paper, each one a single scene which he photographs in 35mm film. Elements from each scene are successively erased and redrawn as new scenes. The jerky animation recalls early stop-motion films. In Other Faces, Kentridge uses his own drawings and photographs of Jo'burg. The city is not the backdrop but the subject of the film. He explores the urban landscape as it exists in his own memories and in relation to the collective memory; both the ancient history of apartheid and recent race-related violence.

The following section groups five young Johannesburg artists whose work is gaining international attention.

**Nandipha Mntambo** works primarily with cowhide, a medium that is both desirable - the cow symbolises prosperity in sub-Saharan pastoral communities - yet with an organic presence that leaves us vaguely repulsed. Most often, the artist uses her own body to sculpt the hides, which she chooses for their plastic qualities. Enchantment draws attention to this absent body as much as to the physical presence of the animal; one cannot be dissociated from the other. Mntambo's work is a direct and visceral reflection on notions of femininity and beauty, and preconceptions of them.

**Serge Alain Nitegeka** considers the poetics of displacement. His work draws heavily on personal experience. Exiled with his family from Burundi in 1993, he sought refuge in Congo, then in Kenya before settling in South Africa. He uses crates, planks, coal and black paint to make abstract, formalist works that are informed by notions of fracture, adaptation and survival in the context of forced emigration. These vast installations form obstacles; visitors can manoeuvre their way through Obstacle II and in doing so invent the choreography of their own displacement.

The artist's body is also evident in the creations of **Nicholas Hlobo**, who wears certain of his works for performances. The jacket in Igqirha lendlela is, he tells us, "a performance costume, to mingle with people in social contexts. The altered jacket and the performance allude to the heavy baggage we carry as South Africans. The fact that the baggage is put at the back of the garment suggests that we will work hard at putting the past where it belongs - behind us". Working with a diversity of materials (ribbons, rubber inner tubes, leather and lace), Hlobo transforms brut elements by means of delicate techniques of sewing, weaving and braiding, all traditionally considered to be women's occupations. As is often the case in Hlobo's work, male and female signifiers merge to question sexual identity and what it means to be a gay man in South Africa.

Born in Zimbabwe, **Kudzanai Chiurai** moved to South Africa in 2000. His videos, photography and paintings are a cynical but also tongue-in-cheek criticism of the aesthetic of political power. In The Cabinet Series, Chiurai has imagined the young ministers of a make-believe African state. Their exuberant dress and stereotypical accessories are intended as parody, but are no less a reminder of very real abuse of power. His lyeza video combines visual references to the history of art, the press and hip-hop culture into a theatrical allegory of Africa where past and present coincide.

**Gerhard Marx** collected the plants that make up A Garden Carpet for Johannesburg from various parts of the city; his movements are mapped out in the work. While a map suggests a clear line, the organic matter blurs contours to suggest physical erosion and loss of bearings. In the artist's mind, both the map and the ribcage in Scion (a part of a plant used for grafting) function as memento mori in that they refer back to a reality outside their own existence.

The sartorial attributes of power are at the centre of **Willem Boshoff**'s Nice Guys, in which ties from his own wardrobe become substitute portraits of political figures who are associated with violent incidents. Do the figures correspond to the number of deaths caused by these "nice guys" in their suits and ties?

Traditional crafts and techniques are brought up-to-date by the artists in the next section.**Billie Zangewa** works with textile, combining embroidery, patchwork and collage. Her recent works transpose photographs and build on the shimmering texture of silk to create urban landscapes, scenes from her own life, and portraits with a painterly quality. Johannesburg becomes the backdrop for what is an autobiographical fotonovela.

Whether assemblages, drawings or installations, the work of **Wayne Barker** makes frequent reference to outside sources: popular imagery, Afro-pop iconography, and most of all South-African modernist painting, in particular that of J.H. Pierneef (1886-1957) whose landscapes appear in the works on view here. Barker manipulates his sources to reveal the highly theatricalised and ideological nature they portray. Beading is a popular craft throughout South Africa. In the panels he produces with craftswomen at the Quebeka Beading Studio, Barker mixes these elements with silhouetted prostitutes. Colonial past and the contemporary era, stereotypes of South Africa past and present merge together in a dynamic and vibrant vision.

Former rugby player **Lawrence Lemaoana**'s choice of textile as a medium is clearly intended to challenge conventional notions of manhood. In his revisited newspaper headlines, Lemaoana questions the relationship between political power and mass media, at the same time inviting reflection on the contradictions of the global market. The kanga fabrics he uses are designed in the Netherlands, manufactured in the Far East, then sold on markets and bazaars in South Africa where they are believed to carry vast religious and spiritual power, and preserve a healthy mind. Phrases such as "even the wretched will be saved" and "fight the dying of light" suggest the artist is cynical as to his country's current political situation. Success Beautifully Reflected recalls a traditional wooden headrest of the type usually reserved for a social and political elite. Having a BMW X5 (the official state car) as its base and cast in bronze, it conforms to society's new ideals and symbols of success. In a tip of the hat, the name of the work is also one of the German automaker's slogans.

Johannes Segogela is an artist with no formal training whose work is acclaimed on the South African and international contemporary art scene. He is known for his carefully sculpted and painted figures with which he enacts tableaux, mostly cautionary tales, such as this shop where Satan comes to stock up on the flesh of sinners. He also depicts everyday life, as with these players in the national football squad, a simple and heartfelt celebration of an independent nation and its rituals.

**Brett Murray** hijacks visual idioms to deliver a searing political satire. The three silkscreens shown here echo the prints that were associated with the anti-apartheid movement of the 1980s. They reinterpret iconic political images: agitprop with Cash is King in which Lenin has been replaced by South Africa's President Jacob Zuma; the anti-apartheid struggle for the two others. Cries for freedom have been substituted by reminders of the country's current difficulties: abuse of power, corruption and immorality.

The next section presents the very particular worlds of three unique personalities. **Moshekwa Langa** defies classification. His multi-disciplinary work ranges from small drawings to vast installations. These three large, composite drawings form a fragmented portrait of the artist's social network, with coloured "bubbles" like trains of thought. Opposite them, dark "portraits" complete this very personal mythology.

Coming in the wake of feminist artists of the 1960s and 1970s, **Tracey Rose** has imagined an "artistic persona" and uses her own body in often provocative videos, photos and performances. She confronts archetypal female representations, but also issues of sexual and racial identity by taking on the role of characters from the bigoted Mami to Marie-Antoinette or a nun.

Visual artist, dancer and performance artist **Steven Cohen** has made his body an artwork through which he renders his experience as a white South African in provocative performances. He staged The Chandelier Project in 2002 in a squatter camp in Newtown, next to where Cohen was in residence. The artist appeared wearing drag queen makeup, a chandelier as a tutu, and improbably high platform shoes. Unexpectedly, his presence coincided with that of the Red Ants, municipal workers employed to demolish the squatters' makeshift dwellings. Such an incongruous and fortuitous confrontation produces a patchwork of brutality and sensitivity, grace and suffering, poetry and obscenity.

While same-sex marriage has been legal in South Africa since 2006, homophobia remains a reality. Homosexual men and women are victims of discrimination, even violence and murder, crimes which often go unpunished. Since the 1990s, **Zanele Muholi** has been an activist for black lesbian rights in Johannesburg. A student at the Market Photo Workshop, in 2006 she began her Faces and Phases series, an act of "visual activism" whose purpose is to raise the visibility and present a positive image of the black gay community. There is a sense of urgency behind these portraits as so many of these women disappear, victims of rape, murder, or contaminated by Aids.

Echoing Muholi's portraits, number 05000674PV by **Paul Emmanuel** questions the concepts of "manhood" and "masculinity" and how they are constructed over a lifetime. The lithograph shows the head-shaving "rite of passage" of military recruits and the sudden change in identity this engenders.

**Kemang Wa Lehulere**'s video also makes reference to an initiation ritual: a cigarette is smoked to the Xhosa songs that are performed during the rite of passage into manhood, and were also heard in the mines where countless young Xhosa men were forced to work. Writing, drawing and performance are intimately linked in Wa Lehulere's work. Literature and poetry (authors such as Lesego Rampolokeng or R.R.R. Dhlomo) are the catalysts for ephemeral narratives which he creates directly on the walls of the exhibition space. They depict images from his personal mythology: faceless creatures, neither man nor beast, bones, bottles, kites and other mysterious symbols which infinitely combine from one project to another.

The Angel of Peace stands inside the patio, a site-specific work by **Winston Luthuli**. A self-taught artist, Luthuli produced his first cement sculptures in 2003, mainly for public spaces. Similar works can be admired at several important sites in the centre of Johannesburg, delivering a message of optimism and goodwill. **Simon Gush's** mural also evokes public space, but this time a politicised one. The Congress of South African Trade Unions (Cosatu) is an area of ongoing exploration in his work. Established in 1985, it played an important role in the struggle to end apartheid, particularly through strike action. The artist revisits some of the logos that were suggested, but not chosen, for the organisation and gives them a "second chance".

The segregation imposed by apartheid has scarred the city of Jo'burg and created cultural cleavages between different communities within South-African society. One consequence has been the growing emphasis on security in daily life. Such a phenomenon is not specific to South Africa, but occurs in any society where inequalities between rich and poor engender fear and envy. The double chainlink fence in **Jane Alexander**'s Security suggests many things: a border, a military camp, a warehouse or the all-powerful security industry. Here it encloses an expanse of wheat and, at one end, a half-human, half-bird figure. Threatened or threatening? Protected or imprisoned? In the space between the two fences, a thousand machetes, a thousand sickles and a thousand gloves make reference to farming and labour; more ambiguously, they allude to harvesting as well as violence.

Like Jane Alexander's installation, the work of **Dineo Bopape** also forms a barrier, but from another era. Her fragile and fleeting installations of everyday objects are at once poetic and enigmatic. Queen of Necklace suggests the old-school glamour personified by Winnie Mandela, Nelson Mandela's second wife. By interspersing these baubles with more ambiguous elements - needles, crowbar, darts and

bottles, everyday items that are nonetheless menacing – Bopape introduces the spectre of violence.

The four women artists whose work is shown on the mezzanine level explore South Africa's identity. In Wish you were here, **Mary Sibande** pays tribute to the women in her family - she is the daughter and granddaughter of maids – through the figure of Sophie, a black maid who on top of her elaborate Victorian dress wears the maid's traditional apron and hat, as though to bring her back to reality. Sibande has imagined Sophie as a pious woman, praying with eyes closed. Her dress is the blue worn by Zionists, a prominent religious community in South Africa. As the first woman in her family to have an education, for Sibande Sophie is both an alter ego and a catharsis.

In 2009, **Jodi Bieber** spent several months in one of South Africa's most famous black townships, Soweto. Her use of colour reveals an environment far-removed from the usual gloomy clichés and instead shows a town full of energy and life; a town with its own lifestyles and habits whose residents are proud of who they are and fully a part of the new Nation.

Extra! is a series of photographs which **Candice Breitz** took on the set of one of South Africa's most popular soap operas, Generations. The show, which first aired in 1994 when Breitz had already left South Africa, has a cast of black actors. It portrays the lives of the post-apartheid black middle class. Breitz slips into scenes, her incongruous presence pointedly ignored by the actors. Provocative or comical, the artist's interventions are, for her, first and foremost a questioning of what it is to be white in South Africa today.

The Swing (after after Fragonard) shows a performance which **Donna Kukama** staged in the inner city of Johannesburg. The artist, in a white summer dress, swings in and out of the camera frame while dropping ten rand notes (the equivalent of one euro) to the onlookers who have gathered underneath. The video is a twofold reference, to Jean-Honoré Fragonard's painting, Les heureux hasards de l'escarpolette, the emblem of the frivolous ways of the French aristocracy, and the installation by the Nigerian artist Yinka Shonibare which it inspired. Suspended from the overpass above Mai Mai Market, one of the city's oldest markets for traditional medicine, Kukama uses the performance to insert herself into public space, creating a peculiar and disconcerting situation.

## Short Change: Market Photo Workshop

#### Associate curators: Molemo Moiloa, John Fleetwood

The first room of the basement shows a selection of young photographers from the Market Photo Workshop, the school established in 1989 by David Golblatt. Politically, legally, economically, socially, culturally, changes since the first democratic elections are numerous and progress are huge. Though often referred to as the 'born frees', the young generation of South Africans is still very much determined by its history, struggles with the disadvantages of its past, recognizes the many still unresolved issues of its contemporary environment. These involved citizens wish to become stakeholders in development of their society.

For many of these photographers, their responses to their environment manifest in concerns around representation and personhood. Akona Kengu has documented urban sub-cultures among black youth: in her work represented here she deals with young black skater subcultures in the township of Soweto. Lebohang Kganye too works with modes of representation and contemporary identities, exploring black female identities – and in particular identity projection of the young black girls in the imagination of the European tales. Kganye's questioning of photography's ability to make meaning, or communicate a specific thought with editing and re-editing photographs from a large oeuvre of work, as Mathew Kay or Musa Nxumalo. The inclusion of Madoda Mkhobeni and Romaen Tiffin's more conventional photojournalism images is a reflection, not only on the bare and often violent realities within which young photographers are working, which is certainly significant, but also on the ways in which photography modes come to intersect for young photographers engaging with the world around them. The relationship between the personal and the public, of broader narratives of issues of international significance versus the intimate realities and specificities of the local are evident in the work of Dahlia Maubane and of Chris Stamatiou though in very different ways. Maubane considers the very intimate spaces of migrant students, young people from around the country who come to Johannesburg to study. Stamatiou works with drug abuse and marginalization. Mack Magagane, Thabiso Sekgala and Jerry Gaegane possibly straddle the intimate and the public more strongly. Shifting public spaces into very individualised conceptual concerns (streets at night, pedestrian places, centres overcrowded for migrant workers).

After this presentation of the Market Photo Workshop, the works in the last room take a more conceptual approach to the city. **Gerhard Marx** uses a road map

of Johannesburg, rearranging its fragments to reveal the silhouette of a man.

The forty-four walking sticks lined up against the wall represent one of the "druid walks" which **Willem Boshoff** completed in 2007 along Main Reef Road, which joins the mines and mining towns around Johannesburg. Like a druid, Boshoff seeks to explore and interpret the signs he photographs, the history of the road. A piece of dung shaped by a dung beetle is one such sign. By setting it on scales, balanced by two polished nuggets of iron pyrite (fool's gold), Boshoff makes a comment on human values, whether economic or moral. The work is both installation and performance, an episode in a visual autobiography which the artist can activate at will.

**Marcus Neustetter** did each drawing in his Flight series while flying over Johannesburg. Each of these maplike drawings is the result of direct observation. In contrast, for Johannesburg Google Earth Trace the artist traced each pixel of a Google Earth view of Johannesburg, then erased the colour. Both series offer a schematic view of the city, in sharp contrast with Neustetter's daily experience of it.

**Stephen Hobbs'** art is informed by an ongoing interaction with Johannesburg's social and urban fabric. His installation of books about the city (the creative process lies in the actual collecting) paints a portrait of Jo'burg and reflects the many social and physical transformations it has undergone.

A video, shown next to it, documents presentations and performances staged in Johannesburg in 2009, after a residence there by the **Urban Scenographies** artists' collective.

This section ends with screenings from the Eat My Dust project, launched in 2011 by French filmmaker **Delphine de Blic** in the Kliptown settlement of Soweto. This enterprising initiative gets young people in the townships involved in filmmaking and gives them another vision of the world. Each month, Eat My Dust organises open-air screenings of its latest productions plus a classic feature film.

Leading out of the exhibition, **Sue Williamson**'s work asks Who is Johannes? A question that maybe finds an answer in **Kendell Geers**' sculpture standing on an oil drum – oil being the 20th century's gold: Johannesburg is a city whose art scene thrives on its multiple facets, and which has its rightful place in international contemporary art.