

GUNS & RAIN

SUFFRAGE

**Group Exhibition | 3rd July - 20th August 2019
Johannesburg**

Carmen Ford, Ayobola Kekere-Ekun, Tuli Mekondjo, Jenny Nijenhuis, Jo Rogge

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About 'Suffrage'

With multiple African elections taking place in 2019, this group show for Guns & Rain women artists reflects on women's right to vote, and women's rights more broadly - 101 years after (some) women's suffrage. Among other themes these artists comment on the gendered nature of political participation, representation, history and memory, and failures of the state.

Power as it is exercised and resisted, particularly in relation to how the state displays itself, remains central to **Carmen Ford's (South Africa)** practice. On the one hand, her latest body of monotypes reflect the performative, masculine 'dressage' of the state: all its official protocol, regulations, machines and its concurrent apparent failures to get things done, as suggested in her *Talk is Cheap* series. On the other hand, she starts to investigate slippages within predictable state formalities - unintentional slips or accidents which create ambiguity as well as a sense of the absurd. A different glimpse of the mechanisms of power emerges - one more playful and satirical.

Fascinated with lines, **Ayobola Kekere-Ekun (Nigeria)** transforms paper – often seen as a common, neutral, unassuming material – into fresh formations with a technique called quilling. In this alluring new series, the artist finds an analogy for Nigeria's recent 2019 elections in a "never-ending card game". In a country with over 190 million citizens, pandering, corruption, rigging, and violence have been the highlight of Nigeria's democracy every four years for over two decades. Commenting on how skewed and performative the "democratic" process has become, Kekere-Ekun's glamorous card characters represent a handful of individuals who transform every election cycle into 'an extended sequence of high stakes poker games straight out of a Hollywood blockbuster'. Her series seeks to highlight how this state of affairs continues to mutate, dooming its citizens to an unending card game, where the players might change, but the game stays the same and the stakes only get higher.

Exploring history and identity politics partly through the lens of those who lived in exile during Namibia's independence war, **Tuli Mekondjo (Namibia)** works with mixed media (embroidery, collage, paint, resin and *mahangu* millet grain, a Namibian food staple). Drawing on photographic archives and histories of change, loss and submission - particularly when it comes to women - she stitches between past and present. Veiled figures comment on restrictions placed on Namibian women and girls, and their resulting subordination and dependencies, thanks to bias in customary patriarchal social practices. At the same time as embodying a kind of mourning, however, Mekondjo's sensitive and detailed botanical vines pay homage to the fertility, strength and resilience of her forebears in the face of adversity.

Jenny Nijenhuis (South Africa) presents *This is South Africa* (2019), an enormous flag in the South African colours. Hung upside down in accordance with the international communication protocol for a signal of distress, the flag is fashioned from women's panties, donated by rape survivors to Nijenhuis' *Dirty Laundry* (2016) project. This installation involved hanging 3600 pairs of used underwear on washing lines across the streets of downtown Johannesburg, a commentary on love, power and the estimated 3600 rapes that take place in South Africa daily. Questioning the state of an un-healed nation 25 years after the end of apartheid, Nijenhuis' flag is an incisive, disturbing reflection on the pain and anger that inform expressions of masculinity in South Africa - and its underbelly of sexual violence.

Comprised of actual passport and identity document pages, **Jo Rogge's (SA/Namibia) Self Portrait as King Protea (Permanently Destroyed)** (2019) takes its inspiration from Articles 13, 14 and 15 of the Universal Declaration of Human Rights, which refer to nationality and rights to freedom of movement. With an ongoing interest in notions of non-binary identity, both personal and political, the work reflects her discomfort with nationalities that are imposed rather than chosen. The artist has excised South Africa's national flower (the protea) - which appears on citizens' passports and on birth, marriage and death certificates - from state-issued documents and re-assembled it, deconstructing the protea symbol and creating a new one for her own chosen identity. Exploring the intersections between citizen and self, the work reflects the disconnect from her dual nationalities, neither of which are her chosen home. "The trauma of having citizenship denied, challenged or questioned leaves no room for sentimentality", says Rogge. "It's a question of survival and for the millions of migrants around the world, papers are not just papers, but often a life or death issue".



JENNY NIJENHUIS (SOUTH AFRICA)

This is South Africa (2019)

Underwear, cotton, steel rod and brackets

216 x 324 cm

Price on request



CARMEN FORD (SOUTH AFRICA)

Talk Is Cheap V

2019

Monotype Edition 1/1

38 x 32 cm

SOLD



CARMEN FORD (SOUTH AFRICA)

Talk Is Cheap IX

2019

Monotype Edition 1/1

32 x 38 cm

SOLD



CARMEN FORD (SOUTH AFRICA)
Talk Is Cheap VI
2019
Monotype Edition 1/1
38 x 32 cm
R3,200.00



CARMEN FORD (SOUTH AFRICA)
Talk Is Cheap VII
2019
Monotype Edition 1/1
38 x 32 cm
R3,200.00



TULI MEKONDJO (NAMIBIA)

Ou Ta Fya, Ou Ta Ti Kala Ko / Someone Says Die, Another Says Stay

2019

Mixed Media on Canvas

60 x 46 cm

SOLD



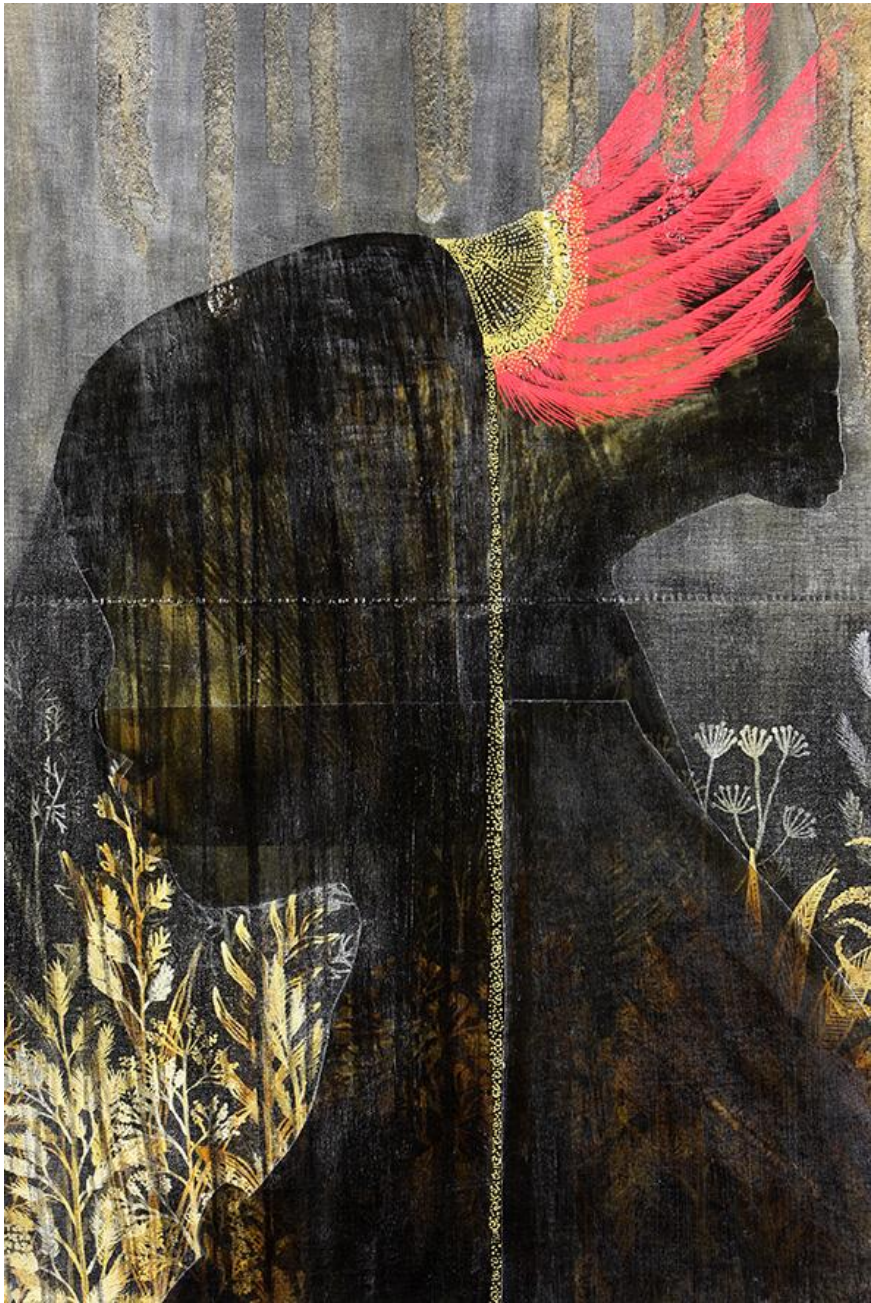
TULI MEKONDJO (NAMIBIA)

Mepya La Meekulu / In my Grandmother's Mahangu Field
2019

Mix Media On Canvas

90 x 61 cm

R 9,000



TULI MEKONDJO (NAMIBIA)

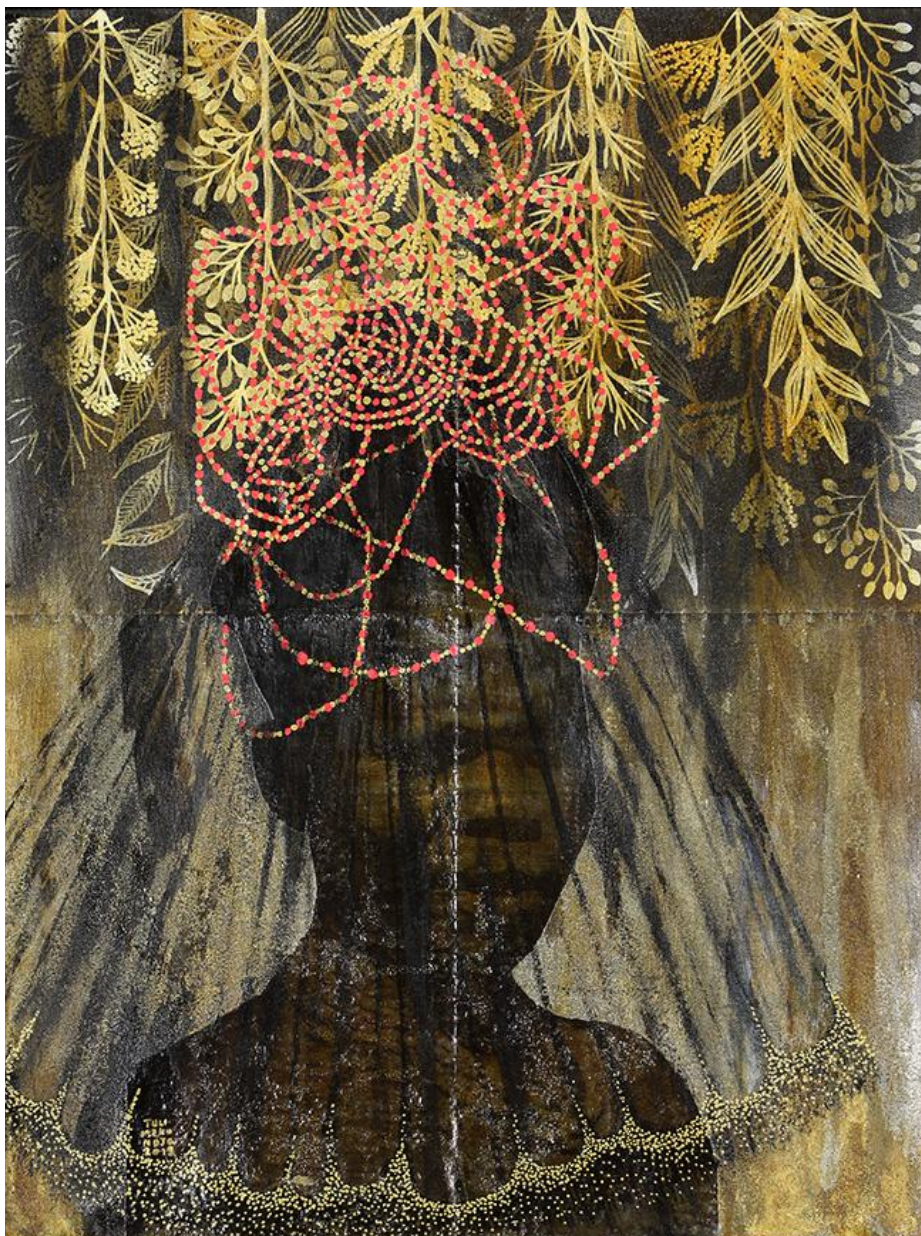
Waa Na Mutanda Ku Na Ngombe / If You Don't Have A Calf, You Don't Have A Cow

2019

Mix Media On Canvas

90 x 61 cm

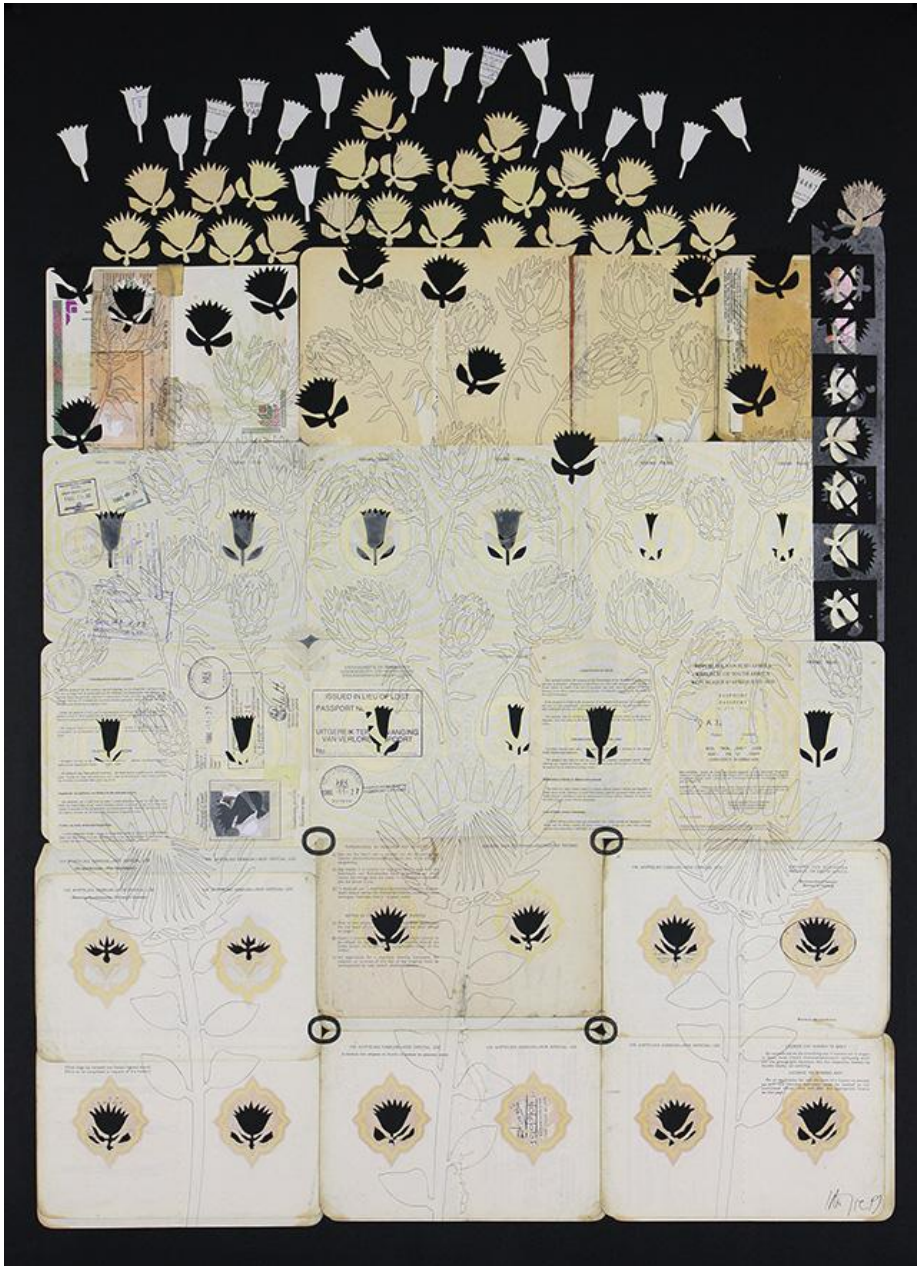
R 9,000



TULI MEKONDJO (NAMIBIA)
*Onghulungubu Hai Pwa Makiya / Elders (grandmothers)
always have wise things to say*
2019
Mix Media On Canvas
61 x 45 cm
SOLD



TULI MEKONDJO (NAMIBIA)
Efudiko Lo Ma Luvinga/A Burial of Horns
2019
Mix Media On Canvas Mounted On Board
126 x 93 cm
R 11,000



JO ROGGE (SA/NAMIBIA)

Self Portrait as King Protea (Permanently Destroyed)

2019

Collage with passport and identity documents, pencil on paper

90 x 65cm

R 16,000



JO ROGGE
*Self Portrait as King Protea (Permanently
Destroyed)*
(Detail)



AYOBOLA KEKERE-EKUN (NIGERIA)
High Stakes. Suite 1. No. 13
 2019
 Paper and Acrylic on Canvas
 65.5 x 55.5cm (framed)
 R 6,500



AYOBOLA KEKERE-EKUN (NIGERIA)
High Stakes. Suite 1. No. 1
 2019
 Paper and Acrylic on Canvas
 65.5 x 55.5 cm (framed)
 R 6,500



AYOBOLA KEKERE-EKUN (NIGERIA)
High Stakes. Suite 4. No. 11
 2019
 Paper and Acrylic on Canvas
 65.5 x 55,5cm (framed)
 R 6,500



AYOBOLA KEKERE-EKUN (NIGERIA)
High Stakes. Suite 4. No. 9
 2019
 Paper and Acrylic on Canvas
 65.5 x 55,5cm (framed)
 R 6,500



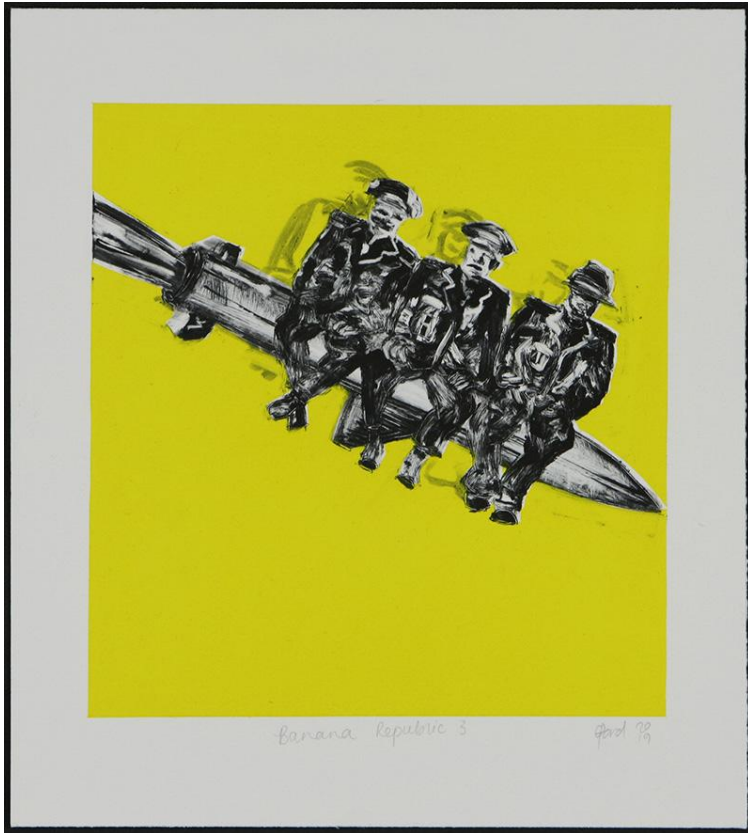
AYOBOLA KEKERE-EKUN (NIGERIA)
High Stakes. Suite 1. No 6
 2019
 Paper and Acrylic on Canvas
 65.5 x 55,5cm (framed)
 R 6,500



AYOBOLA KEKERE-EKUN (NIGERIA)
High Stakes. Suite 1. No 2
 2019
 Paper and Acrylic on Canvas
 65.5 x 55,5cm (framed)
 R 6,500



CARMEN FORD (SOUTH AFRICA)
Tall Stories
 2019
 Monotype
 14 x 38 cm each
 R4,750.00



CARMEN FORD (SOUTH AFRICA)
Banana Republic III
2019
Monotype Edition 1/1
19 x 21 cm
R2,000.00



CARMEN FORD (SOUTH AFRICA)
Banana Republic V
2019
Monotype Edition 1/1
19 x 21 cm
R2,000.00



CARMEN FORD (SOUTH AFRICA)
Banana Republic IV & V
2019
Monotype Edition 1/1
19 x 21 cm
R2,000.00 each



CARMEN FORD (SOUTH AFRICA)
Banana Republic I & III
2019
Monotype Edition 1/1
19 x 21 cm
R2,000.00 each



Jo Rogge
She My King
Mixed media on paper
100 x 70cm
R 16,000