

SOUNDING OUT |



Bag Factory Artists' Studios | 05 July - 18 July 2012

Presents a group exhibition curated by Kim Gurney, assisted by Thato Mogotsi

<http://soundingout.withtank.com>

Sanell Aggenbach | Lynette Bester | Brendon Bussy | Gordon Froud | Jared Ginsburg | Josh Ginsburg | Nathan Jansen van Vuuren
Malose Malahlela | Angie Mullins | Neo Muyanga | João Orecchia | Jane Rademeyer | James Sey | James Webb

SOUNDING OUT | Curatorial Statement

Sounding Out is an exhibition about the intersection of visual art and contemporary music. It aims to be experimental in nature and interdisciplinary by definition, perhaps even challenging the way an exhibition may be 'heard'. It is animated by the notion of *mondialité*, derived from philosopher Édouard Glissant, that today's world reflects a reality both multiple and unique. It is broadly shaped by the idea of echoes or refrains as a kind of common ground where the imaginaries of the self and other might meet. The artworks are thematically focused on communication, an intriguing concern among participants with tone and register and concomitant emphasis on listening and how we hear.

The title *Sounding Out* is in part a literal reference to sound as a common potential interface between the visible and invisible. But significantly, participating artists are also selected because they sound out their worlds in novel modes and articulate finely tuned responses. The exhibition features work of contemporary artists in South Africa whose creative practice, approach or particular artwork is a musical riff in inspiration, concept or form that amplifies the curatorial aims.

Why music, and why now? *Sounding Out* will tease through its own responses. But the idea was partly inspired by an increasing incidence of contemporary artworks taking their cue from the world of music. A reciprocal relationship suggests itself and participating artists are therefore drawn from both visual and musical disciplines. The aim is to explore what significance such intensified creative dialogue might have at this contemporary moment, when substantial social and economic premises are up for discussion. More broadly, its gestation is informed by the recent dramatic political events playing themselves out on the global stage. Most not only triggered profound social change but also highlighted the tenor of public debate, from volume to ambit and tone. The Arab Spring, violent shootings in the United States and Europe, acute financial paroxysms and protest riots in numerous cities under stress -- *Sounding Out* speaks to world events in its exploration of a fundamental tension between expression and its opposite.

Glissant believed real exchange was encouraged where the imaginaries of the self and the other meet - a response to globalisation that engages the local from a position of primacy. The exhibition concept touches on this so-called 'glocal', where disruptions in the social fabric seem somehow interconnected in ways one can sense but not quite fathom.

Ultimately music is, of course, played and a thread of the contemporary trickster is also evident in responses that dissemble and reassemble forms to juxtapose new contingents and surprising edges for the viewer's contemplation.

Kim Gurney, Johannesburg, 2012

Sounding Out was opened by Professor Achille Mbembe of the Wits Institute of Social and Economic Research (WISER) on Wednesday July 4 @ 18h00, view opening speech here: <http://youtu.be/ufgQN7iEOIE>

Sanell Aggenbach | *Stereo*

Stereo is a humorous work that plays on the idea of a sonic illusion, a detailed etching of the artist's old speakers, neatly framed and protected behind glass. These have been her companions through many years of painting and sculpting whilst listening to loud music.

About the artist

Sanell Aggenbach is an artist based in Cape Town whose work presents a haunting ambiguity, moving between the disciplines of painting, printmaking and sculpture. She deals primarily with the intersection of history and private narratives by considering the process of recall and interpretation. Her work is allusive and ethereal, much like her subjects. But despite their anonymity, her subjects retain a compelling intimacy — whether she is delving in satirical cultural exorcisms ('Graceland', 2009) or exploring intimate portraiture of archived negatives ('Sub Rosa', 2008). The overall emphasis relates to visual trickery and plays on subterranean elements. Aggenbach's work has secured her many achievements including winning the 2003 Absa L'Atelier award. She is represented in numerous public and private collections, including Sasol, Absa, Spier, SABC, Red Bull (Austria) and Anglo Gold.

www.sanellaggenbach.com

Photo: BRUNDYN + GONSALVES, Cape Town and
Sanell Aggenbach



Stereo | Chine Collé with Polymer Photogravure print on paper | Edition of 3 | Paper size: 688 x 425mm | Sanell Aggenbach | 2011



Medusa | Smashed violin and horse hair | 380 x 300 x 200mm | Lynette Bester | 2005 - 2009

Lynette Bester | *Medusa*

Lynette Bester explores the materiality, meaning and gathering of objects in predominantly sculptural pieces. Her work hinges on the notion that meaning can be challenged by subjecting the object to a process, which not only physically challenges the object but also decontextualises the object, challenging perceived meaning, value, function, form and association.

Medusa was originally created in 2005 during the THUPELO workshop. The violin was bought from the University of Cape Town's Music Department and after studying its form for over a week, it was disassembled from its known and recognisable whole by smashing it before a passing Harrington Street audience using a ten-pound hammer. The fragments and splinters were collected and fastened together using brightly coloured elastic bands, banal and perishable everyday objects in relation to a previously respected object.

In this form, *Medusa* evokes a shipwreck, maintaining its vessel form. It also displays violent frenzy. *Medusa* refers to both the feared goddess Medusa, and the fallen ship Medusa in Theodore Gericault's painting, an iconic painting of imbalance of power and instinctual survival. The elastic bands have, however, long since perished and the sculpture achieved its full temporal state. This process is chronicled in a series of eight charcoal and pitt drawings.

Revisiting this sculpture in 2009, new practical problems had to be resolved that would in turn create new signification. The act of smashing, still seen in marks of trauma on the



fragments, still disarms the object but this time the elastic bands have been replaced with blonde horse hair, intended for the violin's bow. Instead of being able to assist in the production of music, the hair muffles the already broken parts, cocooning it and also strangling it. Perhaps this time, *Medusa* has been silenced. Its form, which includes the violence and fragility has something in common with the temporality of violence, creativity and even music.

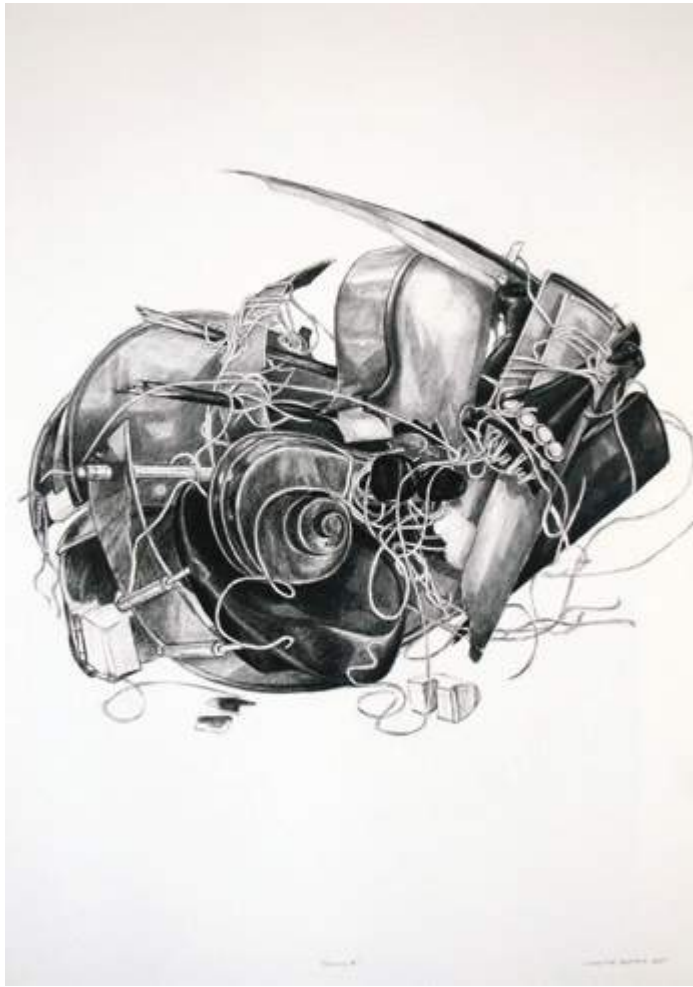
Bester continues to interrogate the familiar and the banal, the empathetic, as well as alienation in her work in a process she calls 'Stalking the Familiar', evoking violence as well as empathy.

About the artist

Lynette Bester completed a BAFA in 1999 and MA in Fine Art (Cum Laude) in 2002, both at the University of Stellenbosch. Since then she has held three solo exhibitions in Cape Town, namely: 'Wholes Cut Out' (2002), 'The Cold Room' and 'Heart: Dimensions Variable' (2005) at Blank Projects; and 'Stalking The Familiar' at the AVA (2010). She has also regularly exhibited on group shows. Bester has won various awards including double finalist for the Sasol New Signatures (2006) and Top Ten finalist for the ABSA L'Atelier (2007). Most recently, she was a finalist in the International Celeste Prize (2010) and exhibited her work as part of the award ceremony at Invisible Dog in New York (2011). Bester is since 2004 Head of Department of Theory at The Ruth Prowse School of Art in Woodstock, Cape Town. She has also held other lecturing positions, including part-time at Michaelis School of Fine Art, University of Cape Town (2005) and Sivuyile College, Guguletu (2002).

<http://lynettebester.blogspot.com/>

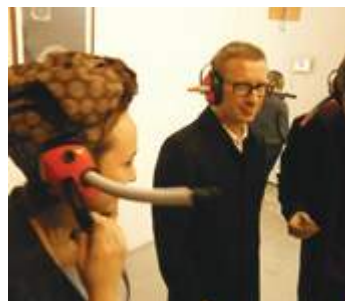
Photos: Neil Nieuwoudt



(l-r) *Medusa III* | *Medusa IV* | *Medusa V* | Charcoal and Pitt on Fabriano | 950 x 750mm (framed) | Lynette Bester | 2006 | 2007 | 2007



Ear Shells | Plastic components | each shell approx. 150 x 20 x 350mm | Brendon Bussy | 2012



Opening night participants (Ear Shells) | 05 July 2012

Brendon Bussy | *Ear Shells*

Sound is overshadowed by Music and often ignored as Noise.

Beeps, rolling noises from left to right, a hunting owl (silent), rubber on tiles. A light switch clicks, a weed eater spinning up, an egg tapped on bowl edge. Squeak of rat in basement, corresponding dog fury, gate closes, padlock clicks, drain empties (next door), bus brakes, hiss. Left button click.

My *Ear Shells* provide a special strategy for re-engaging with listening by redesigning the way that we hear. They do this by extending our listening much in the same way that a wind instrument extends our voices. By extending the size and shape of our outer ears (the pinna and the ear canal) the *Shells* emphasise certain sounds and bring sound into unexpected focus. An additional modification allows the listener to tweak the listening experience by 'playing' the *Shell's* finger holes. The result is that the usual way of hearing becomes unusual.

High on the 'weirdness index', *Ear Shells* are certainly not discrete, but in their unconventional design they identify the wearer with a certain tribe, those willing to 'step up' into a mode of listening beyond information and the functional. Children are natural members of this tribe, exploring the world of hearing and sensation at large without fear, however adolescents and their ancestors, adults, often need assistance. Wearing *Ear Shells* should help.

About the artist

Brendon Bussy is sometimes called a sound artist but prefers the less threatening description 'mandolin player', or just the old-fashioned 'composer'. When he's designing odd sounding musical instruments or creating a live electronic soundtrack for theatre, however, the description 'inventor' is a good term. Bussy lives in Cape Town where he runs workshops showing people how to listen more carefully to their rich sonic environment and how to use that listening in their creative work.

<http://brendonbussy.wordpress.com>

Photos: Andre James (*Ear Shells*)
and Brendon Bussy (Exhibition)

Gordon Froud | *Museum of Altered Pieces*

Gordon Froud's sculptural and digital output has for many years been based on the reworking of found objects and images that are altered, reworked and ultimately recontextualised. He has been interested in the use of the multiple and the choice of materials as a means of constructing new meaning.

For the *Sounding Out* exhibition, Froud developed a portable museum for documenting an exhibition that he curated in 2011 called *Altered Pieces*. This show invited 50 artists to respond to lyrics by Canadian poet and musician Leonard Cohen. The format of the artworks was contained within individual altarpieces that allowed a narrative to unfold. Most artists worked within this but others chose to subvert the format negating it and the narrative potential. There were various approaches and techniques utilised by the artists from realistic to abstracted imagery, making for a very exciting and idiosyncratic exhibition.

Froud recontextualised each artist's work by printing it as a digital print on small scale and housing these within display drawers in a portable wooden museum. These may be removed and interacted with – affording an opportunity for viewers who saw *Altered Pieces* to revisit it and those who did not, the chance to engage with the images and the history of this music based exhibition. This formed a record of the exhibition as a completed whole as well as a new piece that extends the collaborative nature of the original show. This constitutes a record of the event, the creative collaboration of artist and writer/ musician and serves as a documentary of a shared memory that also evokes memory within the interactive viewer.



Photo: Neil Nieuwoudt

Museum of Altered Pieces | Sculptural piece | 500 x 500 x 120mm | Gordon Froud (in association with 50 artists) | 2012

Viral Drum

This sculptural object takes a bass drum and converts it into a new form of instrument that can be beaten, strummed, plucked and yet is a visually interesting sculpture. The drum has been reconditioned and a linocut of one of Froud's virus sculptures has been printed onto existing plastic vellum on one of the sides. On the other side, the face has been strung with six strings from a guitar, strung in a visually aesthetic way rather than in the manner of a practical instrument. Within the interior of the drum, panels have been covered in approximately 2000 hypodermic needles that create a soft yet dangerous surface.

The piece engages with collective memory and the subversion of the expected. A drum that can be plucked? A potentially dangerous string instrument? Or a container for viruses or the medical instruments used in the treatment of disease? We have a collective memory of the sound of a drum or guitar and the visual memory of a syringe and needle. The sculpture uses repetition and rhythm in the use of material as repeated modules much in the way that beats are registered on a drum. The title also makes reference to things going "viral" in cyberspace, a means to spread content and opinion, share music or infect the computers of others.

About the artist

Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for 30 years. Froud graduated with a BA (FA) Hons from the University of Witwatersrand in 1987, a Higher education Diploma from the same university in 1987 and a Master's degree in sculpture from the University of Johannesburg in 2009, where he runs the sculpture department as a senior lecturer. Froud directed Gordart Gallery in Johannesburg from 2003 to 2009 where he showcased the work of new, up-and-coming artists. This year, he has taken on a site-specific artist residency in Plettenberg Bay, Cape Town. In addition, his work was featured in a large exhibition on South African sculpture in The Hague in May 2012.

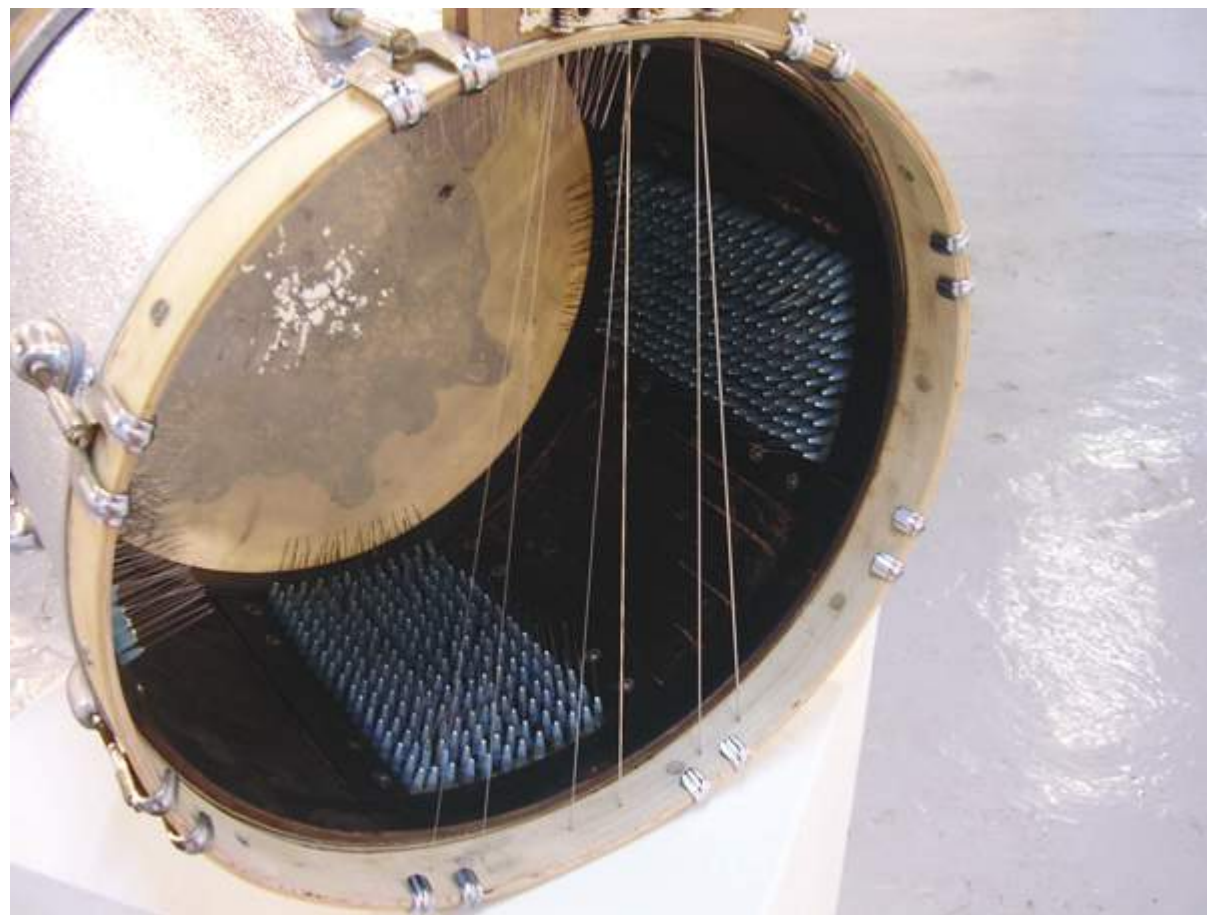
Photo: Neil Nieuwoudt



Viral drum (installation view) | Found object and mixed media | 500 x 500 x 500mm | Gordon Froud | 2012



Photos: (l) Kim Gurney (r) Neil Nieuwoudt



Viral drum (installation view) | Found object and mixed media | 500 x 500 x 500mm | Gordon Froud | 2012

Ginsburg Brothers | *Pose and Repose*

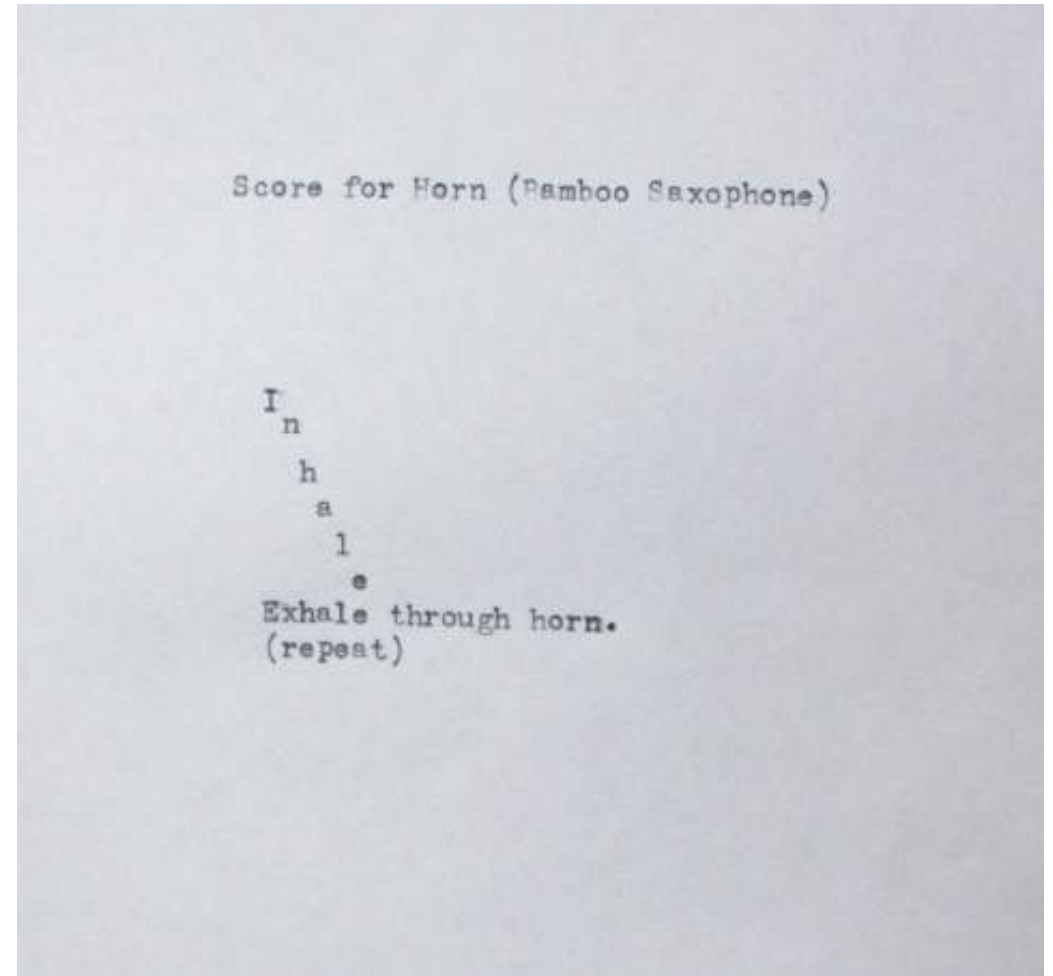
Pose and Repose is a play written by the Ginsburg Brothers and performed by Stompie Selibe. The play itself functions primarily to direct the player into position so as to perform *Score for Horn*:

<http://soundingout.withtank.com/news/2012/07/12/pose-and-repose-a-musical-haunting-from-the-ginsburg-brothers/>

About the artists

Jared Ginsburg currently lives and works in Cape Town, South Africa and graduated with a BA(FA) from the Michaelis School of Fine Art (University of Cape Town) in 2010. He has since participated in various group shows and held his first solo exhibition titled 'Hoist' at Blank Projects, Cape Town in 2011. He is co-director of Research Art with Francis Burger and Josh Ginsburg.

Josh Ginsburg (b. 1981) graduated with a Bachelor of Science in Electro-Mechanical Engineering (2003) and a Masters degree in Fine Art (2011) both from the University of Cape Town. Currently, he is co-director of Research Art, an experimental research agency, with Jared Ginsburg and Francis Burger. Josh lives and works in Cape Town, South Africa.



Josh Ginsburg |
Clap

Clap is a video of two hands in gold gloves performing a single clap on repeat. The footage was shot at 5000 frames per second and has no sound track.



Clap (video still) | Video | Duration 1'33" | Filmed on Photon-Fastcam | Edition of 11 | Josh Ginsburg | 2008

Angie Mullins and Nathan Jansen van Vuuren | *Mass Effect*

Angie Mullins and Nathan Jansen van Vuuren, though working in different media, share an artistic fascination for the ways in which human behavior varies in response to exceptional social stimuli. Jansen van Vuuren's explorations of societal overindulgences together with Mullins' interest in sonic representations of fear, violence and panic are used to examine instances of mob mentality and mass hysteria in *Mass Effect*.

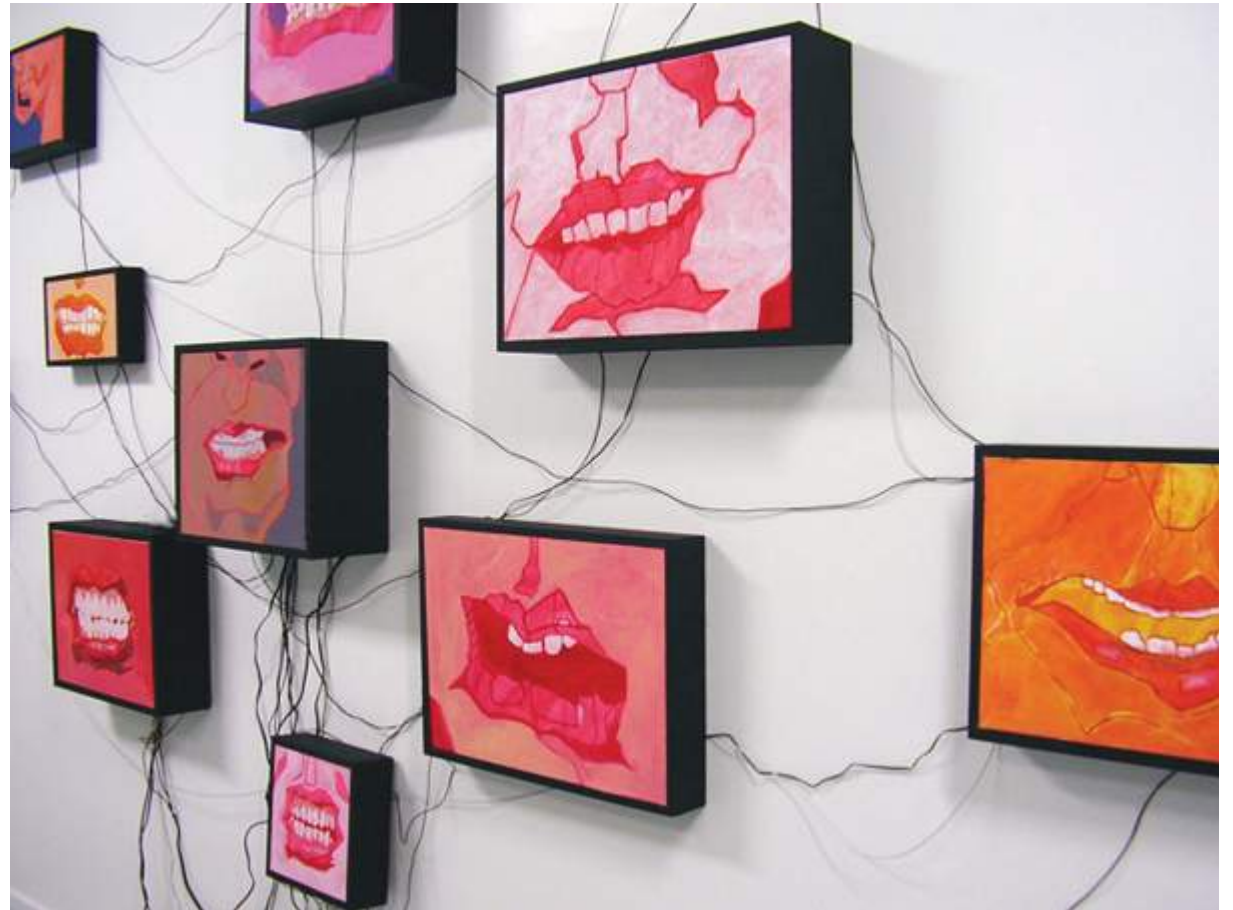


Photo: Neil Nieuwoudt

Mass Effect | Acrylic and oil on calico and electronic sound | 3000 x 3000mm | Angie Mullins and Nathan Jansen van Vuuren | 2012

Nathan Jansen van Vuuren |

About the artist

Nathan Jansen van Vuuren is a Johannesburg-based artist who paints, draws, and makes prints and sculptures. He searches the internet and media for source material. His painting process involves interpreting these images, using carefully built-up colour in a combination of glazes and layered paint. Van Vuuren thus creates an imagined personal world that mines its narratives from popular culture. His figurative works, usually in oil paint or watercolour, exhibit influences that range from Gustav Klimt to Egon Schiele, Pablo Picasso and Philip Guston to contemporary artists like George Condo and Dana Schutz.

Angie Mullins |

About the artist

Angie Mullins is a Johannesburg-based composer whose music has been performed across four continents. Educated at the National School of the Arts and Wits University, Mullins received both her Bachelor of Music and Master of Music (Composition) degrees with distinction. She is a keen collaborator and has produced two large-scale multimedia projects – *Vox Populi* and *SAGA 631*– with video artist Eduardo Cachucho and has written for film and modern dance. Mullins has received numerous awards, most recently the PUK Chancellor's Trust Prize for Composition 2010/ 2011. She is currently the president of NewMusicSA, the South African branch of the International Society for Contemporary Music. In 2007, she established and ran the Wits Contemporary Performance Ensemble, regularly mounting new music concerts.



Neo Muyanga | *Sketches fly*

An installation of animated digital sketches with music, *Chrysalis* and *Studies in Flying iii*, and letterpress prints: *Thini i*, *Thini ii*, *Mose*, *Mose e musu*, *Mose ii*.

To fly is superhuman – it is the stuff of dreams and something we can only do in the theatre while awake.

This installation showcases digital drawings made and animated in preparation for Muyanga's new operetta, 'The Flower of Shembe', to illustrate the story of a new messiah coming to terms with a supremely onerous destiny.

These depictions are inspired in part by rumours surrounding Isaiah Shembe (founder of the *ibandla la maNazaretha*) and also by studies of modes of flight undertaken by Florentine artists and engineers (among them Leonardo da Vinci) who, during the Quattro cento, invented ways to levitate actors using ingenious machines and trickery.

About the artist

Neo Muyanga is a composer/ librettist born in Soweto, Johannesburg, and is now resident in Cape Town. He writes music plays, pop music, and co-curates a live music intervention over the Internet called the Pan-African Space Station. Muyanga has recently returned to the practice of painting and picture-making after becoming inspired to invent new designs for a character that learns to fly in his latest production entitled 'The Flower of Shembe', a mythic operetta of faith and destiny.

www.neosong.net



Thini i, Thini ii, Mose, Mose e musu, Mose ii. (installation view) | Letterpress print on rives tradition paper 320gsm | 138 x 158mm | Neo Muyanga | 2012

Photos: (l) Neil Nieuwoudt
(r) Kim Gurney

João Orecchia | *Small Worlds*

A pre-recorded piano piece played through a 230 - 24v transformer, in reverse causes the resultant sound waves to increase vibration when in contact with a given object. Indeed, it is the choice of object through which the vibrations occur that make for a unique and at first humorous and ironic - diminutive encounter. But it is precisely the experience of scale of the object in relation to the sounds either vibrating from it or echoing within it that prompts a special reading of time and space. Ordinary objects converted into transmitters of aural meaning is as common as the sound of the ocean in a seashell. And yet every time we listen for the ocean in a seashell we are struck by momentary disbelief.

This magic, if you will, is inherent in João Orecchia's sound installation *Small Worlds* where banal everyday objects by virtue of their acoustic properties (or lack thereof) transmit evocative alternate worlds, where the performer is tiny and the viewer is huge.

Small Worlds is a special project in that it forces one to pause in a gap-like situation, making the viewer/ participant/ listener project unexpected meaning onto the everyday thus discovering a refreshed configuration of user, object and landscape.

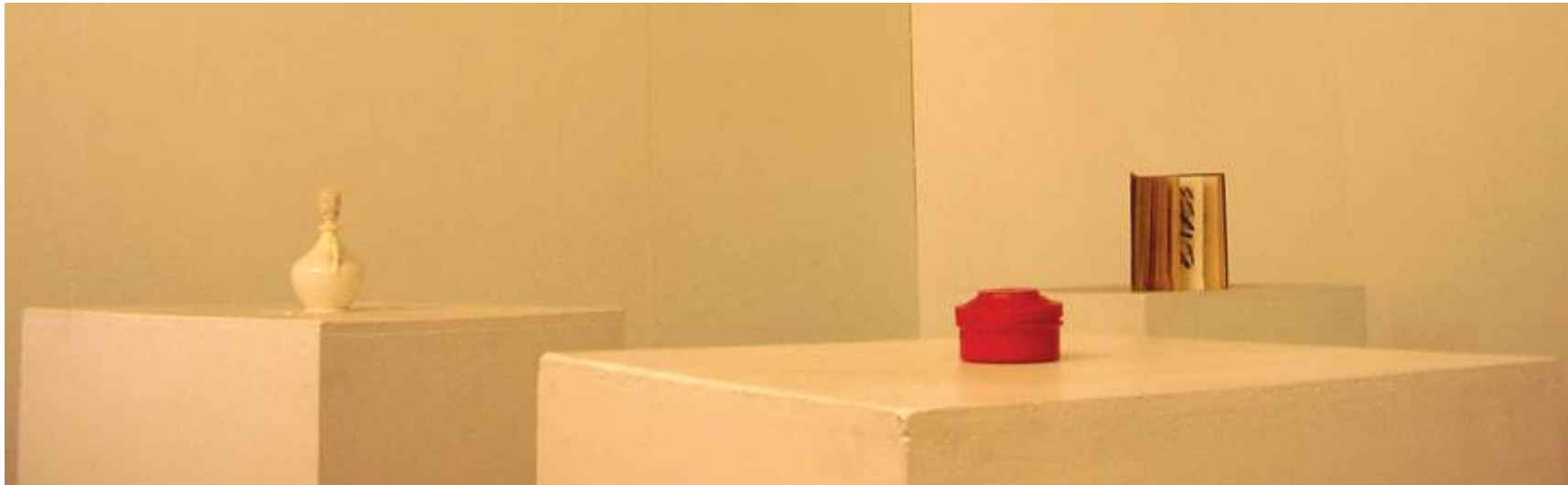


Photo: Neil Nieuwoudt

Small Worlds | Found objects, electronic circuits | Dimensions variable | Piano recordings performed by Jill Richards | João Orecchia | 2012

About the artist

João Orecchia is an artist and musician focusing on alternative sound approaches. He has been exploring ideas of randomness and perceived meaning in composition using found sound and field recordings and creating graphic scores.

Orecchia investigates the physicality of sound through experimentation and improvisation, seeking a balance between computer technology, handmade electronics and real-world sounds such as the human voice and traditional musical instruments. He performs in a large variety of situations, moving from band performances in the youth scenes to improvising with international greats such as Lukas Ligeti, Jill Richards (Johannesburg International Mozart Festival) and Joseph Suchy. Orecchia and Suchy last year inhabited David Krut's Johannesburg gallery for a week with a living sound installation that shifted repeatedly in search of a "perfect" relationship with the space. Following a residency in Zürich, this network is constantly growing beyond the borders of South Africa.

Orecchia's discography spans songwriting, experimental music, improvisation and film and theatre soundtrack work. He also contributes heavily to the building of networks in alternative sound practice in Johannesburg by curating events that engage artists, musicians and public in a collaborative, experimental spatial relationship with the city. *Invisible Cities* fleetingly inhabits transitional spaces, creating momentary realities and exposing hidden layers of possibility for what life in Johannesburg might be like with a bit of imagination.

www.joaooecchia.com



James Webb | *The World Will Listen*

During a vernissage, at a time decided upon by the curator and artist, the gallery staff will trip the main switch of the building, killing the lights and all electrical current, for a period of four minutes and thirty-three seconds. The intervention, *The World Will Listen* (2005), is not announced, accredited or apologised for.

About the artist

James Webb (b. 1975, Kimberley, South Africa) has been working on both large-scale installations in galleries and museums as well as unannounced interventions in public spaces since 2001. His work explores the nature of belief and dynamics of communication in our contemporary world, often using exoticism, displacement and humour to achieve these aims. He has participated in exhibitions including the 3rd Marrakech Biennale, the 2009 Melbourne International Arts Festival and the 9th Biennale d'Art Contemporain de Lyon. Webb is the subject of a "metrospective" survey show at the Johannesburg Art Gallery in July 2012 where he will combine his projects with a re-hang of the museum's collection and create a special audio guide to the building itself.

<http://soundingout.withtank.com/news/2012/07/05/james-webb-gets-the-world-to-listen/>



Invisible Cities Pirate Radio | *Sounding Out* an experimental radio art project

Tune into Invisible Cities Pirate Radio (ICR) on 102.2FM between July 4 & July 18 to hear a curated series of sound artworks broadcast between currently scheduled ICR shows. This collaborative project between Kim Gurney and ICR's João Orecchia challenges invited artists to treat radio airtime as exhibition space. This idea was inspired in turn by Radio Gallery, which commissioned artists and curators engaged with immaterial or non-exhibition specific practices to treat one hour of radio as exhibition space.¹ This project is part of the 'Sounding Out' exhibition and ICR for its duration inhabits the Bag Factory premises.

Participants include: Brendon Bussy, Malose Malahlela, João Orecchia, Jane Rademeyer, James Sey, James Webb.

¹ Colin, A. 2010. Unveiling the Past, Disclosing the Present, and Envisioning the Future: On Strategies of Openness. In: visible. [Online]. Burtcher, A & Wielander, J. (eds). Sternberger Press. Last accessed: July 23, 2012. Available: www.visibleproject.org

Brendon Bussy | *Urban Soundscapes*

Work

From Brendon Bussy's album 'Diesel Geiger', a soundscape taking as its starting point recordings of workers on a street in Durban and a street preacher on Cape Town's Grand Parade. (Released on Diesel Geiger, Open Records, 2003.)

5'27"

TRACK

Bussy used to live in Wynberg, Cape Town. On his daily commute he would often pass an abandoned fence post made from a section of rail track. One day he decided to play the post – he recorded his playing and made this work. (Created for Signal and Noise Festival, Canada, 2007.)

13'55"

Glassheater

A processed documentation of a combi taxi journey between Cape Town central to Rondebosch. (Created in collaboration with Charles Maggs, from Diesel Geiger, Open Records, 2003.)

2'12"

Rain (extract)

In 2008, Ralph Borland approached Bussy to create a sonic remembrance for a building in Clinton Street, New York. The building was controversially demolished in 1998. The resulting track assembled from many recordings of rain made during a very wet week in Wynberg, Cape Town, was broadcast live via pirate radio from the demolition site.

<http://ralphborland.net/clintonst/index.html> (Created for Ralph Borland's Clinton Street, New York, 2008.)

6'37"

If Walls Could Talk Would They Sing?

In 2011, Renée Holleman approached Bussy to collaborate on a composition for her exhibition, 'A Novel in Parts'. His brief - to explore the history of the Hebrew Community Hall in Woodstock, Cape Town. The resulting work referenced architectural features and tracked the history of the building and the surrounding community using sound - Klezmer music, bicycle sounds (the building was a bicycle repair shop at one stage), up to the present day.

For the full story: **<http://brendonbussy.wordpress.com/2011/09/30/if-walls-could-talk-would-they-sing/>**

6'07"

Maskanda

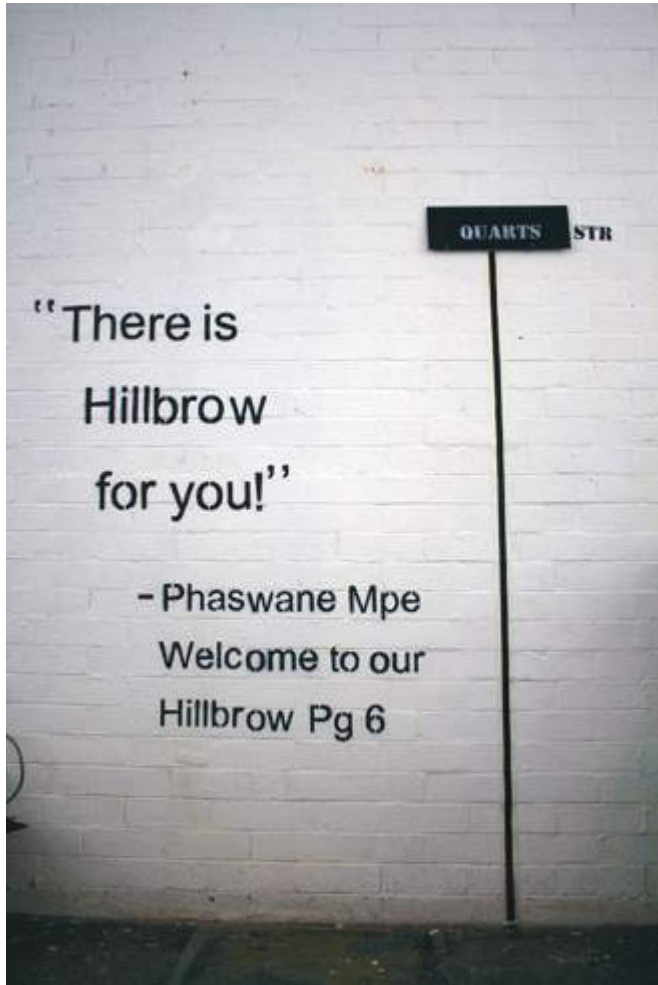
Bussy worked for several years in Durban's Warwick triangle – a main commuter hub and market place for everything: muti to leopard skins. The central section of the work consists of a field recording of the station's 'music bridge' where at the time pirate cassette tapes were being sold. (Released on Diesel Geiger, Open Records, 2003.) (Created in collaboration with Renée Holleman for her exhibition, 'A Novel in Parts', 2011.)

7'59"

Bluff Tidal Pool

Bussy's mother helped him record parts of this work while accompanying the artist on a swim in the Brighton Beach tidal pool on the Bluff in Durban. The pool, built by Italian prisoners of war, has a special significance for Bluff residents, the area where Bussy grew up - a place he'd often visit with his mother. (Created for New Media Fest, 2007.)

5'21"



Malose Malahlela | *There is Hillbrow For You*

There is Hillbrow For You uses narrative to locate the listener within a set of complex sound interactions resounding within the myriad of passageways, studio, alleys, but mostly from streets that are referred to in *Welcome to our Hillbrow* by Phaswane Mpe (2001: 6). The focus of the composition is on the way sound permeated Malose Malahlela to highlight the specific ambience that characterises Hillbrow streets and the culture that inhabits those streets, to quote: “I’m a foreigner in South Africa, I’m Nigerian”.

At first play, the sound immediately locates you in the ambience of Hillbrow with muffled field recordings that hint at an urban area and then followed by an explosion into musical notes composed by Zweli Mthembu (rhythm guitar), Simphiwe Tshabalala (drums) and Tito Zwane (bass guitar). It’s an abrupt transition to the third layer, a voice-over by Megan Jones, a post-doctoral fellow at the Wits Institute for Social and Economic Research (WISER). Malahlela recorded her seminar ‘City Constellations: Rethinking the Aesthetic in Phaswane Mpe’s *Welcome To Our Hillbrow*’, edited and paired it with the field recordings from, or of, Hillbrow.

About the artist

Malose ‘Kadromatt’ Malahlela is a Johannesburg-based creative practitioner equally interested in socially engaged art practices and the role the audience or community play in the creation and engagement of the work/ processes. His practice is best exemplified through notable projects including *Nonwane* (through Wits School of Arts / Dislocating the Studio residency), *Skaftien* and *Stokvel* (Transnational Skype Keynote Address to the Allied Media Conference in Detroit, USA www.skaftien.org/). Malahlela has led two interactive talk-shops at the Department of Media Studies, University of the Witwatersrand, Johannesburg. He has a rich background in co-staging multi-disciplinary contemporary arts exhibitions and events at the Drill Hall linked to the context of the site (2008-12). In recent years, sound has been a constant feature within his work and this led to his current exploration of sound as an emerging theatre for the ear. Malose is a co-founder and co-director of Keleketla! Library.

João Orecchia | *Sabotage*

"The Basic Education Department has called the dumping of workbooks in the Limpopo River... Sabotage."

A news report on the dumping of workbooks in the Limpopo River by the contractor responsible for delivering the books to schools has been fused with the melody of the most basic educational song, the alphabet song. The absurdity of the resulting "sung" news report underscores the fundamental undervaluation of education in South Africa.
1'14"

Jane Rademeyer | *Exquisite Corpse in 3 Movements*

Step 1: The sounds I hear when sitting at my desk:

my voice sounds
my body sounds
birds outside
cars outside

Step 2: Google search and save the 1st three open-source sound files of body, bird, and car sounds. Do not listen to them.

Step 3: For voice sounds, cut words/phrases from an old paperback. Make three sentences with random subject, verb and objects put together, record these with your voice

Step 4: Make 3 files with one of each of the different .wav files in it. (i.e. each file has a sentence, a bird, a car and a body sound.)

Step 5: Make a 'blank paper' template with the first bass and first drum machine chosen at random in Reason 4.

Step 6: Import each file's .wav's into 3 new songs with same 'blank paper' template.

Step 7: Mix well."

Jane Rademeyer has made an audio version of her favourite childhood game, Exquisite Corpse, for solo player with Google search, Reason 4 software, and paperback book.

The game is described as a "game of folded paper that consists in having a sentence or a drawing composed by several persons, each ignorant of the preceding collaboration.." (Abridged Dictionary of Surrealism, 1939).

7'06"

James Sey | *Letters from Jerusalem*

In the early 19th century, Eugène Vidocq, the founder of the first secret service police force, and the first private detective, popularised the term 'Letters from Jerusalem' for documents intended to facilitate the defrauding of money from the recipients of these letters. These letters, purporting to be from rich merchants in need of help and a waystation for their money, often apparently originated from Jerusalem, thus the name, and date back to the 18th century.

The modern version of these letters go by the name of the Nigerian or 419 scam, so called when versions began to appear from hapless millionaires in the oil-rich African country, willing to share their wealth in exchange for some offshore assistance. With the widespread adoption of and easier access to the internet and e-mail, the Letters from Jerusalem have proliferated – and so have suspicions by the many millions of recipients of these communiqués that the letters may not be telling the whole truth.

The so-called 'scamsters' or 'fraud stars' who author the letters have thus had to adapt their methods and their messages to a far more cynical and knowing modern public.

The series of short radio plays James Sey presents in this work are each a more or less untouched contemporary Letter from Jerusalem. They vary from the peremptory command to part with money delivered by global political figures or shadowy and powerful businessmen; to the heartfelt hard-luck stories of orphans abandoned by the world's changing political circumstances – but luckily left with a substantial pile of US dollars. Each is accompanied by its own soundtrack, but is left to stand alone as a unique insight into contemporary geopolitics and global economics, as well as a perhaps less welcome insight into modern writing style.

James Webb | *Sharper's Pinions*

Sharper's Pinions (2009) is an on-going audio project using the tradition of number stations, covert radio broadcasts of spoken numbers and, occasionally words, tunes and Morse code. While it is commonly assumed that these transmissions were used to relay coded information to spies, mainstream media interest in number stations was popularised by the 1997 CD release of 'The Conet Project: Recordings of Shortwave Numbers Stations' on Irdial-Discs featuring recordings collected by Akin Fernandez. In *Sharper's Pinions* a voice speaks a coded message in isiXhosa. The broadcast is not credited or announced and no contextual information is offered.

60'

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Kim Gurney works across disciplines in visual art, academic research and journalism. She has held two solo exhibitions, participated on numerous group shows in South Africa, and recently founded an artist-led experimental space in Johannesburg *guerilla gallery*. Kim is affiliated as a Research Associate at African Centre for Cities, University of Cape Town, engaged primarily on a collaborative project with Goethe Institut that explores public space in Johannesburg via artistic means, and affiliated as Research Associate at University of Johannesburg's Research Centre: Visual Identities in Art and Design. In September, Kim curates with guerilla gallery a collaborative research project and exhibition by artist Elgin Rust called 'Appeal 2012'. Kim holds a BA Fine Art from Michaelis School of Fine Art, degree awarded with distinction in Discourse of Art, an MA in International Journalism from City University in London, and a B. Journ from Rhodes University in Grahamstown, degree awarded with distinction. She has over a decade of journalism experience, including News Editor of a weekly at *Financial Times Business* in London, and freelances for a variety of publications.
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Thato Mogotsi is an independent curator and writer, with a special focus on documentary photography, based in Johannesburg. She received training in Photojournalism and Documentary Photography from the Market Photo Workshop in 2006 and later went on to join the daily newspaper, *The Times*, as assistant photo editor and online picture researcher. Recently, she was project assistant and co-curator on several critical projects including the Wide Angle Forum: Photography as Public Practice and the 2011 FNB Joburg Art Fair, among others. In February 2012, Thato presented her first independent curatorial project at GoetheonMain project space called Split Facades. Thato is currently Gallery Assistant at the Stevenson_Johannesburg Gallery. However, she continues to engage with non-commercial and experimental curatorial approaches and visual art discourse through her own writing and independent practice.