

Exhibition Match

Exhibition Match explores the intersection of football and art and reflects on collectivism, competition, play, and the everyday.

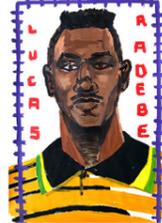
This first iteration of the project builds a digital People's Archive through public participation, a members lounge at A4 Arts Foundation and an installation on artworks in Goods, culminating in a game of football for arts workers at Badgers Football Club.

18 – 28 February, 2022



Mikhael Subotzky
b.1981, South Africa
Self-Portrait with Soccer Team, Voorberg Prison, 2004
Archival pigment inks on Baryta fibre paper
10 x 15 cm
Courtesy of the artist

Mikhael Subotzky is a Johannesburg-based artist whose artistic practice traverses various media, spanning installation art, film, video and photographic work. In this family-style photographic portrait, Subotzky poses alongside members of the Voorberg Prison soccer team. The image was made while the artist was working on his acclaimed photographic series *Beaufort West*.



Callan Grecia
b.1991, South Africa
Lucas Radebe, 2019
Acrylic on paper
51 x 30 cm
Courtesy of Alexander Richards

Through his making, Callan Grecia critically examines western notions of academy and artistic production, and finds in each modernist 'ism' a distinctly South African expression. In his painting of Bafana Bafana legend Lucas Radebe, Grecia depicts the captain with his signature look from the triumphant 1996 AFCON tournament – held in South Africa and considered as one of the most important nation-building events in the country's history. Nelson Mandela said of Radebe: "This is my hero."



Penny Siopis
b.1953, South Africa
Pinky Pinky (Ronaldo), 2002
Lithograph
38 x 50.5 cm
Courtesy of Alexander Richards

Working in painting, film/video, photography and installation, Penny Siopis locates her practice within a post-colonial context, reflecting on the complex intersections of collective and individual history and the construction of memory. *Pinky Pinky (Ronaldo)* plays on two pop-cultural figures: the legendary Brazilian striker Luis Ronaldo, and the malevolent mythical figure popularly known in South African townships as Pinky Pinky – the latter mocking Ronaldo's distinctive hairstyle, which he donned in the 2002 Korea-Japan Soccer World Cup Final.



Zanele Muholi
b.1972, South Africa
Portia Modise, Kagiso, Krugersdorp, 2016
Inkjet print
76.5 x 50.5 cm
Courtesy of Stevenson

Zanele Muholi is a visual activist engaged with the politics of race, gender and sexuality as they relate to class issues and intrapersonal formulations of belonging in the context of post-apartheid South Africa. This image of legendary South African Women's football player and former captain Portia Modise is part of their ongoing photographic series titled *Faces and Phases* (2006–ongoing). Muholi bases their practice on the notions of collaboration and participation, ideals which are instrumental components in the dynamics of the game of football.



Viviane Sassen
b.1972, Amsterdam, Netherlands
La Lutte #2, 2011
C-Print
100 x 100 cm
Courtesy of Stevenson

Viviane Sassen's use of geometric shapes and sculpturally abstract portrayal of the human body pose her work at the interface of portraiture and non-figurative composition. In *La Lutte #2*, Sassen photographs two Senegalese La Lutte wrestlers, one of the most popular sports in the country, locked in a tense contest: their bodies contorted, differentiated only by their uniforms.



Moshekwa Langa
b.1975, Limpopo
Magaola, 2008
Photograph
133 x 92 cm
Courtesy of Jonathan Garnham

Rooted in his daily experiences and upbringing, Moshekwa Langa's drawings, installations, sculptures, photographs, and videos reflect an anthropological approach to his own life and his contemporary context.

This work, *Magaola*, was captured when Langa started documenting football games, practices, and tournaments in Bakenburg, Limpopo. Its protagonist, the titular Magaola, moved to Johannesburg to pursue his dreams of being a football star: this portrait of him was purchased from the player by Langa, and speaks to dreams true and unfulfilled.



Pieter Hugo
b.1976, Cape Town
Good Enough Mabaso, Orlando Pirates supporter, Coca-Cola Cup semi-final, Rustenburg, 2005
C-print
100 x 100 cm
Courtesy of the artist and Stevenson

Pieter Hugo confronts photography's history of representing marginalised and disempowered people in images that subvert the convention. For the body of work from which this photograph was taken, Hugo travelled to Rustenburg to take photos of Orlando Pirates fans at the Royal Bafokeng Stadium. These images of Orlando Pirates supporters are provocative images of modes of masculinity. Good Enough Sithole, the photograph's subject, is one of the team's staunchest supporters and is still present at most Pirates games to this day.



Haroon Gunn-Salie in collaboration with Aline Xavier
b.1989, Cape Town
On the line, 2016–ongoing
3-colour screen print
60 x 42 cm
Courtesy of the artist

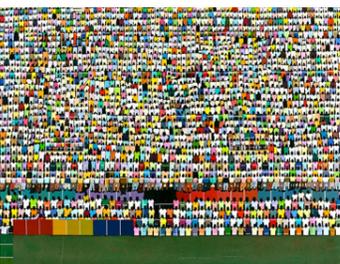
Haroon Gunn Salie translates community oral histories into artistic interventions and installations. This work, made in a collaboration with Brazilian artist Aline Xavier, is distilled in a three-colour screen print of a bronze cast of football boots that they stole off a telephone line in Brazil. Gunn Salie later adds another element to the artwork by drawing the lines on which the shoes hang extending from the framed print onto the wall behind as a mural.

The artist drew directly on the wall extending the line in the work for the duration of the exhibition.



Sam Nhlengethwa
b.1955, Gauteng
Kalamazoo Mokone, 2016
Lithograph
52 x 40 cm
Courtesy of Goodman Gallery

Sam Nhlengethwa's lithograph forms part of a series of works memorialising past events that define and epitomise historical South African political discourses, to illustrate the underpinnings and foundations of present activist efforts. The work depicts a cover of Drum Magazine, an iconic document of black South African culture, with Stephen "Kalamazoo" Mokone, a South African soccer star who was the first black South African player to play in a professional European league in the early 1960s.



Dan Halter
b.1977, Harare, Zimbabwe
Untitled (Study with Colour, Dulux Range), 2005
Dulux paint sample cards on blackboard
88.5 x 118.5 cm
Courtesy of private collector

Born on the cusp of Zimbabwean independence, Halter is a South African-based contemporary artist known for his distinct use of found objects in novel ways. In *Study With Color (Dulux range)* 2005, Halter creates a mock-up scene of a full stadium using discarded Dulux paint sample cards pasted onto an old blackboard. Evoking the collective solidarity of a Mexican wave, the work speaks to the unity found in a crowd of supporters.



Andile Komanisi
b.1981, Soweto, Johannesburg
Soccer Indaba, 2021
Photograph
50 x 37.5 cm
Courtesy of the artist

Andile Komanisi is a documentary photographer and fine art printer who studied at the Market Photo Workshop in Johannesburg. In this image, *Soccer Indaba*, Komanisi pictures an intimate moment inside the game – the goalkeeper's back to the camera, characteristically solitary and distant. Andile makes us aware of the distance figuratively and literally between the goalkeeper and the other players on the field; because the position requires different skills from the outfielders, goalkeepers train separately from their teammates.



Johannes Segogela
b.1936, Gauteng
Bafana Bafana Soccer Team, 2009/10
Oil on carved wood
Dimensions variable
Courtesy of Neil Dundas

Johannes Segogela's sculptures are notable for their remarkable attention to detail: features on faces, clothing buttons, ties and especially shoes are rendered with care. Here, even the boots of the players have studs under them and each player sports a different pair. Segogela represents the South African players singing their national anthem, hands on hearts.



David Goldblatt
b.1930, Randfontein
Cup Final, Orlando Stadium, Soweto, 1972
Gelatin silver print
32 x 30 cm
Courtesy of private collector

A self-taught photographer, David Goldblatt captured South Africa's people and landscapes for over seven decades, composing and focusing his images with characteristic rigour. In the early 1970s, he documented the residents of Soweto before the 1976 uprising, imaging life for ordinary people in the township under apartheid: its racial segregation and inequity, alongside its moments of joy.



Robin Rhode
b.1976, Cape Town
Hondtjie, 2001
Digital animation
Duration: 1min 20secs
Courtesy of the artist

Working primarily on the streets of Johannesburg, Rhode uses walls and sidewalks as the stage for his exuberant, narrative interventions and performances, which are captured in serial photographs and stop-motion videos. Rhode is concerned with youth and street culture, with movement and motion, and with the postcolonial. In *Hondtjie* (2001), four characters kick a ball to each other in a playful manner, playing a version of the game 'piggy-in-the-middle'.



Dada Khanyisa
b.1991, Umzimkhulu,
Exhibition Match Custom Kit
Edition of 45

These kits were commissioned by A4 Arts Foundation and the curators on the occasion of Exhibition Match, for players, arts workers and publics.

Dada Khanyisa refers to their craft form or style as 'nakanjani', allowing for the use of different materials and accommodating multiple outcomes, saying: "The weight of the content is based on the currency of memories. I enjoy focussing on what people neglect or take for granted."

Credits

Curators:
Alexander Richards
Phokeng Setai

Design: Nkhensani Mkhari