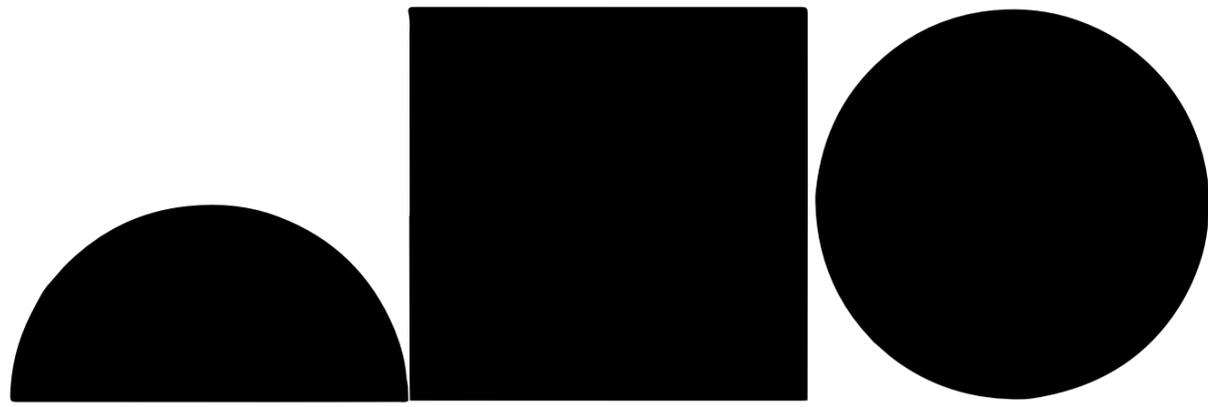


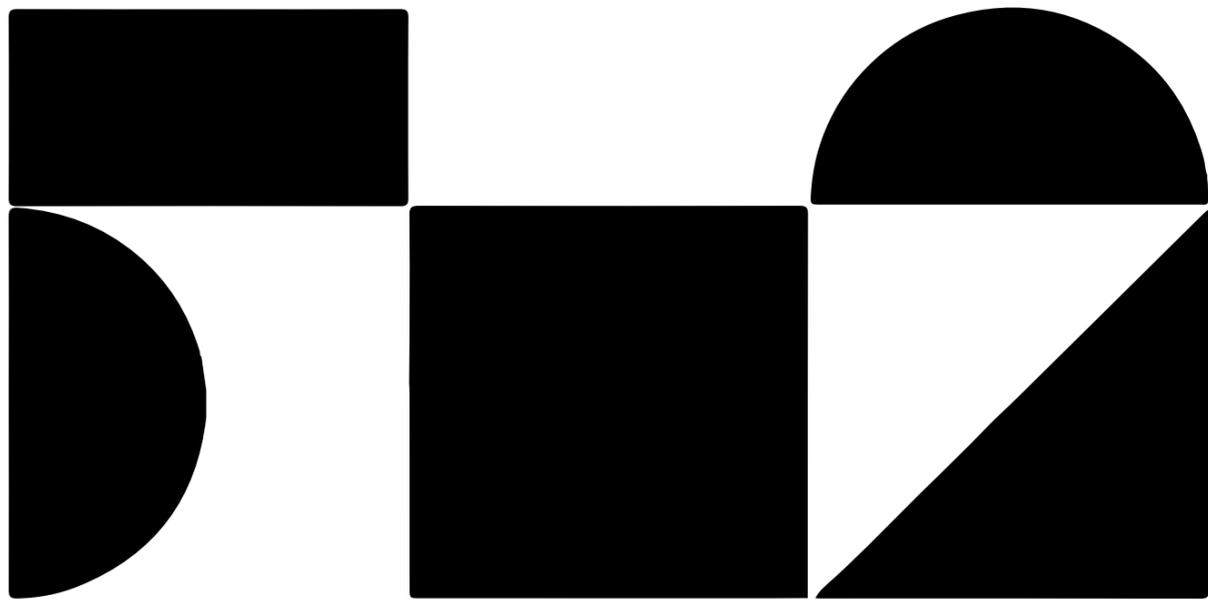
Exhibition Match '23

**Curated by
Alex Richards
& Phokeng
Setai**



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

Curated by Alexander Richards and Phokeng Setai, 2023's Exhibition Match for arts workers takes place at Fives Futbol Grand Central Shopping Centre.



Schedule

20:00	Kickoff
20:00 - 21:10	Matches
21:15 - 21:40	Final
21:40 - 22:00	Closing

Match 1

Team A vs **Team D**

Team B vs **Team A**

20h00 - 20h20
20 mins
5 mins swap sides

Match 2

Team D vs **Team C**

Team B vs **Team A**

20h25 - 20h45
20 mins
5 mins swap sides

Match 3

Team C vs **Team A**

Team D vs **Team B**

20h50 - 21h10
20 mins
5 mins swap sides

Final

Teams TBC

21h15 - 21h40
20 mins

Team A

Pamela Bentley ('22, '23)
Jonathan Goschen ('22, '23)
Sibonelo Gumede ('22, '23)
Francesco Mbele ('22)
Jess Myhill ('23)
Alexander Richards ('22, '23)
James Sey ('23)
Katlego Tlabela ('23)

Team B

Fernando Damon ('23)
Simon Gush ('23)
Nqabasha (Shakes)
Mbolekwana ('23)
Frank Muzondo ('22, '23)
Sisipho Ngodwana ('23)
Kim Reynolds ('23)
Brett Scott ('22, '23)
Phokeng Setai ('22, '23)

Team C

Fabio De Masi ('22, '23)
Jared Ginsburg ('22, '23)
Igsaan Martin ('23)
Lungelo Mkhize ('22, '23)
Georgia Munnik ('23)
Pumzile Ndulukana ('22, '23)
Zakara Raitt ('23)
Luyanda Zindela ('22, '23)

Team D

Katlego Chale ('23)
Penina Chalumbira ('22, '23)
James Corder ('22, '23)
Haroon Gunn-Salie ('22, '23)
Anele Mafoco ('22, '23)
Zamindlela Mkhwanazi ('23)
Pablo Pinedo ('23)
Breeze Yoko ('22, '23)

Referees: **Wim Botha & Vusi Nkomo**

Match kit

The Exhibition Match (2023) kit draws inspiration from Robin Rhode's *Evergreen* (2016), a photographic series.



Football and Art in the City

Phokeng Setai

Football is loved by millions of people around the world and, in Africa, it is undoubtedly the continent's most beloved sport. Yet, despite the game's popularity amongst Africans, it seems many of us have either forgotten, are unaware of, or ignore the historical conditions that led to football's arrival on African soil. **As the story goes, football arrived in Africa in the 19th century through the channel of major port cities.** In the early 20th century, the sport had begun spreading to the continent's interior via newly laid railway lines, Western-style missionary schools, and other colonial apparatuses. Football, and the field of sport in general, played a significant part in the plans of European powers to 'civilise' African people and perpetuate the

project of imperial expansion (Alegi, 2010:1). Despite this being the case, it was not long after the game's introduction to the African continent that Africans began appropriating football from European settlers and making it their own. **In the 1930s and 1940s, African footballers in South Africa began deviating from orthodox styles of play that mimicked how their European counterparts played the game.** Making this imported game their own, these African footballers began slanting their chosen methods of play towards the ideals of dexterity and the expression of beauty and flair through feinting and dribbling.

The styles of play devised by African footballers were symbolic of the importance of knowing how to surmount difficult situations and dangerous opponents, particularly in an oppressive social system, using the qualities of beauty, deception and skill (Baller, Miescher, and Rassool, 2012:146). Africans further contributed to the development of the game on the continent through pioneering the culture of organised football in Africa. This was led by African secretarial workers who utilised the agency afforded to them by being involved in football to engage in a struggle for self-advancement in the context of the racialised and colonial geopolitical landscape which characterised life on the continent in the 20th century (Alegi, 2010:16). The engagement of workers with football at this socio-political level helped raise

the game's appeal to members of the working class and this is how football earned the reputation that it holds to this very day – that of being a working-class sport. During colonialism, it would primarily be in the setting of a game of football that it became possible for members of the oppressed to contest and also taste victory over Europeans. This would happen in the presence of thousands of spectators and was fundamentally a legitimised means of undermining the imposed colonial order, setting the stage for other modes of anticolonial resistance to take place (Baller, Miescher and Rassool, 2012:146).

Modernity is understood to be the prime catalyst in large-scale social changes. Due to modernising processes, which have occurred incrementally over the last two centuries, the game of football has undergone major transformations (Papastergiadis, 2006:129). Football has gradually taken on broader social, political, aesthetic and cultural dimensions, while also evolving into a hyper-commodified spectacle with billions of dollars at stake in the global game. The injection of exorbitant amounts of economic capital into the game comes from the commercial outlets of advertising, blockbuster-television broadcasting deals and the significant involvement and sport-washing of American business tycoons, Russian oligarchs and oil-rich nation-states. The cumulative effects of these neoliberal trends have

reconfigured the face of the modern game completely. A trenchant outcome is how hyper-aestheticised the game has become in our contemporary moment. Culturally speaking, football has always been a profoundly visual-centric endeavour, from the experience of spectatorship in the stadium to its global dissemination in the media, extending to the artistic and cultural objects produced in relation to the game. The internal dynamics of the game, just like its externalisation in the public sphere, have been much about seeing and being seen, about watching, making visual and being visualised, representing and being represented (Baller, Miescher and Rassool, 2012:139).

This exhibitionary complex in operation in the realm of football bears similarities with an analogous scopic regime which is foundational to the institution of the art world. Both the cultural establishments of the art and football worlds are equally instruments of social organisation and control, and are not autonomous from the economic systems, ideological apparatuses, and institutional spaces which have formed around the cultural superstructures of art and football.

Exhibition Match is a social and artistic project that is interested in the intersections between football and art-making, which are both, coincidentally enough, compositionally grounded in the principles of visibility and visibility. This is an intervention designed to blur the boundaries between both fields and inquire into

the aesthetic correlations between these two distinct but cognate fields of cultural production. The theme of this year's event is 'Football and Art in the City'. We consider all three of these cultural modalities of human social production to each constitute a variation of socio-political theatre in its own right. The global art world, in much the same way as the world of global football, has undergone tremendous changes due to the in-flow of neoliberal capital into various art markets in both the Global North and South.

Cape Town Art Fair – the setting in which both iterations of Exhibition Match have taken place in the last two years – and art fairs as a phenomenon, epitomise how our collective cultural imaginaries are, in our contemporary moment, becoming increasingly shaped by neoliberal forces (Papastergiadis, 2016:20). The rise of art fairs globally in the last two decades has been accelerated by the changing market environment propelled by the spectre of globalisation and commercialisation. Art fairs are spectacles that bring a consecrated supply of art under one roof in the context of an event culture that packages social and cultural experience – livened up by artistic performances and roundtable discussions with experts. These features have become the standardised components of both international art fair and football tournament formats (Velthuis, 2013:370).

Cognisant of these artistic and political parallels, Exhibition Match sets out to reinvent the aesthetic experience of both spheres and generate conditions for socio-cultural cohesion – particularly in the art world – which tends to be an alienating and exclusionary environment (Bishop, 2012:29; Baller, Miescher and Rassool, 2012:141).

Bibliography:

Alegi, P. 2010. *African Soccerscapes: How a Continent Changed the World's Game*, London: Hurst & Company.

Baller, S., Miescher, G., and Rassool, C. 2012. 'Visualising the Game: Global Perspective on Football in Africa', *Soccer and Society*, 13(2), 139–155.

Bishop, C. 2012. *Artificial Hells: Participatory Art and the Politics of Spectatorship*, London: Verso.

Papastergiadis, N. 2006. *Spatial Aesthetics: Art, Place and the Everyday*, London: Rivers Oram Press.

Velthuis, O. 2013. 'Globalisation and Commercialisation of the Art Market', in Dumbadze, A. and Hudson, S. (eds), *Contemporary Art 1989 to Present*, Sussex: Wiley&Blackwell, 369–378.

Artworks

Francis Alÿs b. 1959, Antwerp; works in Mexico City

***Paradox of Praxis 5: Sometimes we dream as we live & sometimes we live as we dream;*
Ciudad Juárez, México, 2013
Made in collaboration with
**Julien Devaux, Rafael Ortega,
Alejandro Morales, and
Félix Blume**
Colour video with sound
7 min 49 sec**

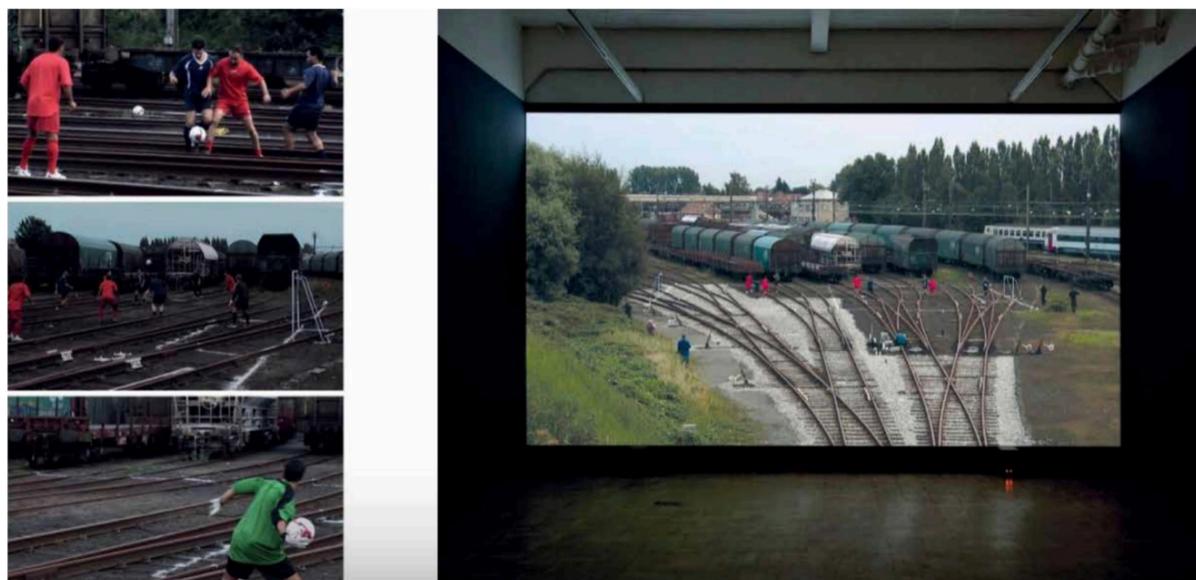


In Francis Alÿs's practice, expansive themes are distilled in the simplest of gestures. Walking becomes form; metaphors, the artist's medium. Gestures last only as long as they can be sustained; the exhaustion of the action more often necessary to the work's logic. "Maximum effort, minimal result," remains Alÿs's guiding phrase. That Alÿs is drawn to cooperative play, as in his ongoing project *Children's Games* (1999–), is perhaps telling. With their repetition, their rules, their invitations to chance and happenstance, their metaphorical resonance, games offer a compelling parallel to the artist's wider practice.

The fifth in a series of seemingly futile actions, *Paradox of Praxis #5* follows Alÿs through a dark city as he performs a strange and singular task: kicking a flaming football along the streets of Ciudad Juárez. Presented as a film, the performance is compelling not only for the artist's commitment to the action, but for the scenes he passes through – the flashing blue lights of emergency vehicles, a highway underpass, a passing train, barking dogs, a swell of voices spilling from an unseen bar. In remaining focused on his seemingly hazardous task, Alÿs offers an oblique portrait of the border city, a place plagued by gang violence and social decay. Risk – the risk of fire spreading, of bodily harm, of unanticipated encounters – lends the work an urgent undertone.

Simon Gush b.1981, Pietermaritzburg; works in Johannesburg

***In the Company of*, 2008
Colour video with sound
32 min 27 sec**



Simon Gush approaches his subjects with an engineer's eye for systems – those mechanical, technical – revealing the interior workings of their instruments. A lift-shaft is represented as a blueprint drawing; air traffic as a constellation of intersecting lines. It is through the development of his diagrams and drawings, photos and films, that Gush investigates “what [work] is, what it means, why it is so central to how we think of ourselves, our identities, subjectivity, and how it determines our place in society.” Favouring wide-ranging enquiry over result, the artist frames research as final form.

In the Company of depicts a five-a-side soccer match in Gent, Belgium. The pitch, drawn in chalk over railway tracks, supplies the players with a consistent stream of obstacles. As they leap over the tracks, stones crunching underfoot, the two teams engage in “renegotiating and reforming themselves in relation to each other.” The work's soundtrack presents the personal aural experience of each of the ten players, many of whom are immigrants to Belgium. To Gush, such migration forms “the basis for how we understand waged labour: the physical manifestation of the capitalist separation of work – ‘productive’ work or waged labour – from the home's ‘reproductive’ work or unwaged labour.” *In the Company of* offers a reconciliation of this separation in visualising the building of community around a place of work.

Maria Marshall b.1966, Mumbai; works in Berlin

***Playground*, 2001**
Colour video with sound
3 min 49 sec



In scenes unsettling for their ambiguity, Maria Marshall gives form to maternal fears and makes porous the divide between adult and child. More often, her son plays the part of subject; at times, Marshall turns the camera on herself. An uneasy dynamic is made apparent – the responsibilities of the artist seemingly at odds with those of the mother. Her films are seductive in their dreamlike logic, compelling for their confused images, which more often necessitates the use of special effects. A toddler draws on a cigarette and exhales a ring of smoke, a child lies among snakes, another pulls the trigger of a loaded gun, a third is bound in a straightjacket. “I try to make films that go directly to the psyche, that probe it and manipulate it,” Maria Marshall says, “to create confusion, to muddle the boundaries.” A conflation of childhood innocence and adult agency extends a moral ambivalence; the viewer in turn intrigued and conflicted.

In *Playground*, a teenager kicks a soccer ball against the wall of a church. For all the simplicity of the premise, the scene is made strange – the setting bleak, the action slowed, the sound of the ball striking the church at once sonorous and amplified, a discordant counterpoint to the birdsong that sounds in the background. The supposed object – the ball the boy repeatedly kicks – is absent, removed from the moving image so that only its shadow remains; a digital redaction that signals a pictorial, and perhaps psychological, rupture. As the boy shifts in and out of the frame, the church seems to oscillate, to sway.

Exhibition Match '22

Exhibition Match (2022) took place at Badgers Football Academy in Gardens, and included an exhibition of artworks and a members lounge at A4 Arts Foundation. An open call by the curators (Richards and Setai) for the public to submit objects of significance, artworks, and football memorabilia, built a digital People's Archive. The match kits were designed by Dada Khanyisa, working within a template provided by Mike Sports.

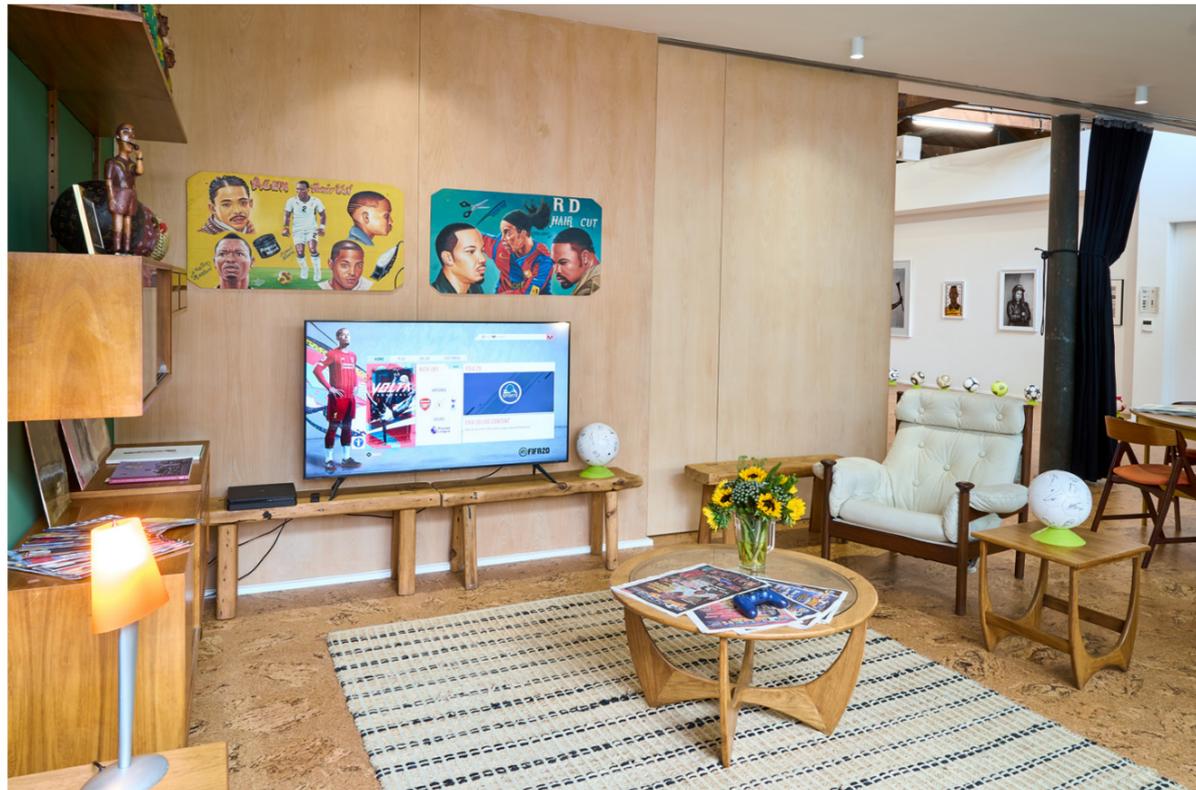




Badgers Football Academy



Match kit designed by Dada Khanyisa



The members' lounge



The exhibition



Thanks to Fives Futbol Grand Central Shopping Centre.

Exhibition Match – Wayfinder (2023)
Curated by Alex Richards & Phokeng Setai

Design: Ben Johnson
Editor: Sara de Beer
Artwork texts: Lucienne Bestall & Lily van Rensburg
Curatorial statement: Phokeng Setai

This publication © A4 Press at A4 Arts Foundation

23 Buitenkant Street
District Six
Cape Town 8001

info@a4arts.org

The individual artists, writers, photographers, and any other contributors to the exhibition reserve the right to be recognised as the copyright holders of their works.



A4

16 Feb '23