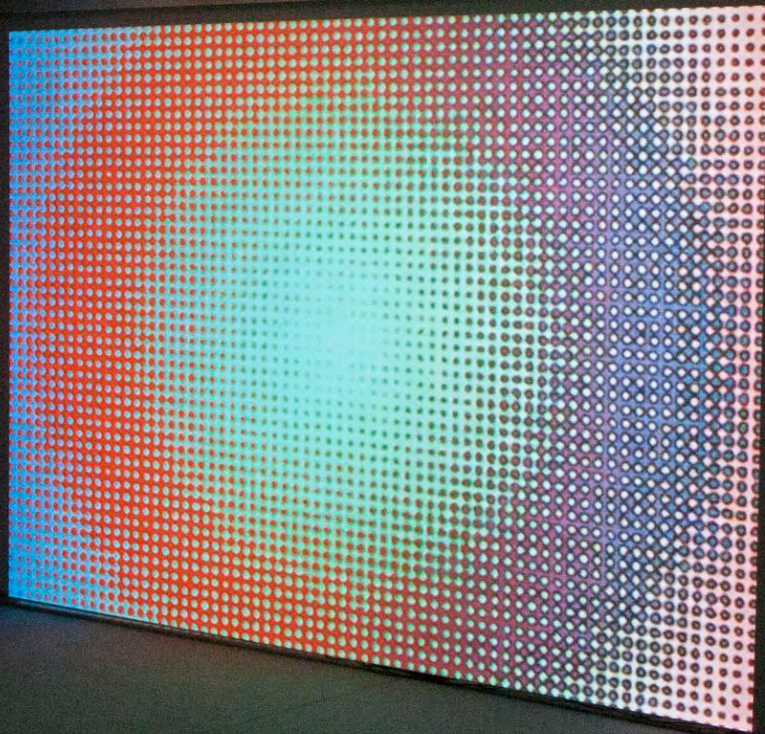


LARA KOSEFF



CV



INDEPENDENT CREATIVE, WRITER & DEVELOPER

I'm a versatile creative, writer and developer interested in art, data and programming. My skill set is highly diverse, ranging from project management, research and curating to writing, editing, design and communications, and more recently: coding and web development. I have over 15 years of experience working in the cultural sector, for galleries, publishing companies and museums. In 2020 I co-founded INCCA (Independent Network for Contemporary Culture & Art) with Londi Modiko and Nthabiseng Mokoena, a non-profit company that aims to foster independent cultural practice. INCCA grew out of numerous projects supporting independent creatives, including the UNDERLINE show in 2019. From 2010-2018, I worked at Goodman Gallery Johannesburg, primarily in a curatorial, communications and

editorial capacity and as a liaison for over 15 artists. I was part of the core team who established and managed SOUTH SOUTH, a curatorial project that evolved into a collaborative platform in 2020. I most recently worked on the platform as a project coordinator. I decided to explore coding after my experience of working on numerous online platforms leading up to and during COVID lockdown. During this time I developed a deep interest in data visualisation and analytics, which was heavily influenced by my discovery of Italian information designer Giorgia Lupi and her concept of "data humanism". Building on this interest, I completed a 6-month Software Development bootcamp in 2023, and am currently deepening my skills in React and exploring libraries such as D3.js and p5.js.

2

EDUCATION & SKILLS



DEGREES

MA HERITAGE STUDIES & ARTS AND CULTURE MANAGEMENT

(GRADUATED IN 2007, WITH DISTINCTION)

Course work: Public Culture, Culture and Media Management, Curating Exhibitions

University of the Witwatersrand

BA FINE ART (GRADUATED IN 2005, WITH DISTINCTION)

Painting, Design and Drawing, Art Criticism

University of the Witwatersrand

BA FINE ART (TRANSFERRED)

Painting and Theory of Art, with an extra major in English

Rhodes University

CERTIFICATES & SHORT COURSES

SOFTWARE DEVELOPMENT PROGRAM, 2023

(GRADUATED IN 2024, WITH DISTINCTION)

HTML, CSS, JavaScript, Git, GitHub, Visual Studio Code, Wireframing, Figma, Presentation tools, Advanced JavaScript, React.js, Vue.js, Alpine.js, Svelte.js, TypeScript

CodeSpace Academy

ADOBE PHOTOSHOP, STOP-FRAME ANIMATION, ADOBE ANIMATE,

Wits Digital School of Arts, University of the Witwatersrand

COMPUTER & DIGITAL SKILLS

ADOBE CREATIVE CLOUD

Photoshop, Illustrator, InDesign, Premiere Pro, After Effects, Media Encoder, Animate (advanced)

VIDEO SYNCHRONISATION

Adtec Digital Edge, BrightSign

WEB DEVELOPMENT

Wireframing, UI/UX: Figma, Adobe XD (intermediate)

Website builders: Wordpress, Cargo (advanced)

Frontend Development: React.js, JavaScript, HTML, CSS, Git, Github

GENERAL SKILLS

Project Management, Exhibition Management & Curating

Research, Writing & Editing

Public Speaking & Teaching

Artist Management, Budget Management, Inventory Management

Artwork Production, Video Editing & Post-production, Video

Synchronisation & Installation

Fundraising, Communications & PR, Archiving

Sales

Design (digital, print & product) & Branding

2D Animation, 3D Modelling

Content creation (copy & creative)

Web development, design, UI/UX & SEO



SELECTED CURATORIAL PROJECTS

ART AFTER BABY (2023), a project supporting artists who are mothers, parents, or have been impacted by pregnancy and/or any associated loss resulting in a two-person exhibition presented by INCCA at Keyes Art Mile, Johannesburg. Role: project coordinator.

WHAT WE KNOW (2023), a group exhibition presented by INCCA at Keyes Art Mile, Johannesburg. Role: co-organiser with Londi Modiko

HUMAN TIDES (2022), a SOUTH SOUTH video programme presented online and at FNB Art Joburg. Role: project coordinator.

LOST LOVER (2019), video programme at RAMP, in Porto, Portugal. Role: curator

I DON'T UNDERSTAND WHAT YOU'RE TALKING ABOUT, BUT I KNOW

WHAT YOU MEAN (2019), video programme at arteBA, Buenos Aires, Argentina & Goodman Gallery, Cape Town. Role: co-curator with Paula Borghi

LOST LOVER (2018), video programme at Lanchonete Lanchonete, in Rio de Janeiro, Brazil. Role: curator

SPEAKING THE UNSPEAKABLE (2018), a solo exhibition by Grada Kilomba at Goodman Gallery Johannesburg. Role: curator

LOVE IS A DIFFICULT BLUE (2018), a solo exhibition by Ghada Amer & Reza Farkhondeh at Goodman Gallery Cape Town. Role: curator

SOUTH-SOUTH: LET ME BEGIN AGAIN (2017), curated exhibition at Goodman Gallery, Cape Town. Role: co-curator with Renato Silva

OF DARKNESS AND OF LIGHT (2016), Minnette Vári's mid-career retrospective at the Standard Bank Gallery, Johannesburg. Role: co-curator with Neil Dundas

THE SOUND OF SILENCE (2016) by Alfredo Jaar at the Wits Art Museum, Johannesburg. Role: production manager

SELECTED WRITING, PAPERS & BOOKS

- *Linda Givon, the Goodman Gallery, and the Politics of the Contemporary Art Market in South Africa, 1966–1990*, (2024) Federico Freschi & Lara Koseff, in **Women Art Dealers: Creating Markets for Modern Art, 1940–1999, Bloomsbury**.
- *On their own terms: Young SA women artists are traversing their own path into the art world* (2023), Londi Modiko & Lara Koseff, **latitudes**
- *She's a Meme Player: Q&A with Jerry Gogosian* (2020), Londi Modiko & Lara Koseff, **Sunday Times**
- *Art in Troubled Times* (2020), Londi Modiko & Lara Koseff, **Sunday Times**
- *Reinventing the Art Scene* (2020), Londi Modiko & Lara Koseff, **Sunday Times**
- *ART CONVO* (2020), Londi Modiko & Lara Koseff, **Sunday Times**
- *The Art of Catharsis* (2019), Londi Modiko & Lara Koseff, **Sunday Times**.
- *Valuing Transience in Contemporary African Art: Economic Viability and Challenges of New Media in South Africa* (2015), Lara Koseff, **Critical Interventions: Journal of African Art History and Visual Culture, Volume 10, 2016 - Issue 2: African Art and Economics**.

TALKS & CONFERENCES

September 2023

“The value of women's labour” with Grace Cross, Mary Corrigan, Philiswa Lilla, Princia Matungulu, Nina Barnett as part of the exhibition *re-weaving m/other* by Bev Butkow at Origins Centre, Johannesburg. Role: Prompter

October 2022

Discussion with Banele Khoza, Minenkulu Ngoyi, Londi Modiko at Basha Uhuru Freedom Festival Creative Week, Constitution Hill, Johannesburg. Role: Panelist

May 2019

“We only have drawings of chickens”: *Linda Givon, the Goodman Gallery, and the politics of the contemporary art market in South Africa, 1966–1990* with Federico Freschi. Presented at the Christie's Symposium Women Art Dealers (1940–1990), New York City. Role: writer and presenter.

January 2018

Discussion with Ghada Amer and Reza Farkhondeh at Goodman Gallery Cape Town. Role: Mediator

March 2018

Conversation with Grada Kilomba at Goodman Gallery Johannesburg. Role: Mediator.

February 2015

Valuing Transience in Contemporary African Art: Economic Viability and Challenges of New Media in South Africa. Presented at the College Art Association's 103rd Annual Conference, New York City

MENTORSHIP & TEACHING

2025, 2018, 2019

RMB Talent Unlocked: Assemblage with VANSAs and Turbine Art Fair. Role: mentor, workshop presenter and consultant.

February – Nov 2006

Grade 10 and 11 Design Teacher (part-time): computer graphic design part-time including Adobe Photoshop, corporate design, animation and layout design at Roedean School SA

February – Nov 2006

Tutor for first year Wits School of Arts (WSOA) course entitled Film, Visual and Performing Art (FVPA) at University of the Witwatersrand.



April 2018 - present

INDEPENDENT CREATIVE/WRITER/DEVELOPER

CO-FOUNDER OF INCCA (INDEPENDENT NETWORK FOR CONTEMPORARY CULTURE & ART), JOHANNESBURG

In 2018 I embarked on an independent career and built various platforms, both online and offline, that supported independent and emergent practice, including offset culture and the **UNDERLINE show**, which was received to much acclaim and led to myself and co-founder Londi Modiko to being featured on the **Apollo 40 Under 40 Africa list in 2020**. During this time curatorial projects include LOST LOVER at Lanchonete Lanchonete, in Rio de Janeiro, Brazil and RAMPA in Porto, Portugal and I don't understand what you're talking about, but I know what you mean, with Paula Borghi at Goodman Gallery in Cape Town and arteba's CARDINAL section in collaboration with Pasto Galeria in Buenos Aires in 2019. In 2020, with Modiko and Nthabiseng Mokoena, I co-founded **INCCA (Independent Network for Contemporary Culture & Art)**, a non-profit company that aims to foster independent cultural practice. I continue to work on INCCA projects and offer fundraising, content, digital communication and project management for the platform on an ongoing basis. I have edited, compiled and contributed to numerous publications on art and together with Londi Modiko have written regularly for publications such as the *Sunday Times* in South Africa.

September 2020 - October 2022

(with 1 year maternity break)

GOODMAN GALLERY, JOHANNESBURG

SOUTH SOUTH project manager/project coordinator/consultant

In 2020 I rejoined Goodman Gallery to oversee the evolution of the SOUTH SOUTH project, which – in collaboration with galleries in Brazil, Mexico City, Uganda, Nigeria, India, Tokyo and New York City – was established as an online community, an anthology, an archive and a resource focussed on the Global South. Prior to a year-long maternity hiatus I worked on the platform as a project manager, rejoining as project coordinator in early 2022 and continue to consult on the initiative. My work on SOUTH SOUTH has included liaising with galleries, curators, collectors and artists, overseeing the brand, website development and content and roll out and marketing of a regular programme, including curating special video projects in São Paulo and Johannesburg.

April 2010 - March 2018

GOODMAN GALLERY, JOHANNESBURG

Senior Curator/PR Officer/Designer/Archivist

Responsibilities:

I worked at Goodman Gallery Johannesburg, primarily in a curatorial and PR capacity and as a liaison for numerous artists. Here I was, as

Latin America liaison, involved in the inception of SOUTH SOUTH, a curatorial initiative exploring connections within and constructions of the Global South. My general duties included managing and curating exhibitions; managing artist relationships, both existing and new; writing press releases; managing communications and overseeing the brand, liaising with the press; maintaining elements of the website; writing, editing and designing in-house material including hand-outs, catalogues, books, sales documents and online material; compiling the monthly newsletter and social media content; conceptualising and writing all art fair applications; managing and attending art fairs (Paris Photo; Frieze New York and London; SP-Arte); developing and expanding networks with writers, curators, collectors and museum professionals; hosting museum delegations and designing itineraries including studio visits and special presentations; research on new artists.

November 2008 - March 2010

DESKLINK MEDIA SOLUTIONS, JOHANNESBURG

Assistant editor & visual arts writer

Responsibilities:

- Editing the visual arts section of CLASSICFEEL magazine
- Interviewing and conducting research on artists, curators, government directors.
- Writing features and interview based articles on visual art
- Participating as a representative for the magazine as one of the judges on the panel of the Brait-Everard Read Art Award in 2009 and 2010.
- Writing artist biographies for publications such as *Standard Bank Young Artist Awards 25 Years*.
- Writing travel features on publications such as Wallpaper*City Guides.

May 2008 – November 2008

PANGRAM PUBLISHING, JOHANNESBURG

Designer & researcher

Responsibilities:

- Designing all Pangram Publishing titles.
- Conducting research on the built environment.
- Writing articles on the built environment.

January 2007 – March 2008

DAVID KRUT PUBLISHING, JOHANNESBURG

Designer & researcher

Responsibilities:

- Designing books, invitations, handouts, supplements.
- Writing reviews and articles for the David Krut website and supplement.
- Compiling the monthly newsletter.

November 2006 – January 2007

MUSEUM AFRICA, JOHANNESBURG

Asset Register Project Assistant

Responsibilities:

- Data entry for asset register
- Research

September 2005–September 2006

POINT BLANK GALLERY AT THE DRILL HALL, JOHANNESBURG

Gallery and Project Assistant

Responsibilities:

- Assisting with the organisation of events and workshops, with the development of the Joubert Park Project website, the mailing list, the installation of exhibitions, putting together applications for funding and transcriptions of lectures.

January 2005-September 2005

THE SEYNER BENSON PARTNERSHIP LONDON/ WALLACE COLLECTION, LONDON

Museum Retail and Front of House Assistant

I worked in the front of house and retail departments of the Science Museum, the National Maritime Museum, the Cabinet War Rooms and primarily the Wallace Collection.

5



Top: Mediating a discussion with Ghada Amer and Reza Farkhondeh at Goodman Gallery Cape Town, 2018.
Bottom: Mediating a conversation with Grada Kilomba at Goodman Gallery Johannesburg, 2018.

A PROJECT SUPPORTING ARTISTS
WHO ARE MOTHERS, PARENTS, OR
HAVE BEEN IMPACTED BY PREGNANCY
AND/OR ANY ASSOCIATED LOSS.

7



LINKS

<https://incca.org.za/Apply-Art-After-Baby>

<https://incca.org.za/Feature-The-fibre-art-of-Ditiro-Mashigo>

<https://incca.org.za/Feature-A-dig-into-the-private-prior-to-Naledi-Chai-s-public>

A SOUTH SOUTH VIDEO PROGRAMME
PRESENTED ONLINE AND AT FNB ART
JOBURG



LINKS

<https://south-south.art/films/edition-11-human-tides/>

A SOUTH SOUTH VIDEO PROGRAMME
PRESENTED ONLINE AND AT SP-ARTE
(SÃO PAULO)

9



LINKS

<https://south-south.art/veza-new-media-focus/>

<https://south-south.art/wp-content/uploads/2022/05/sp-arte-sao-paulo-art-fair-digital-blockchain-design-1.pdf>

https://south-south.art/wp-content/uploads/2022/03/Melanie-Gerlis-Art-Market--Financial-Times_310322.pdf

UNDERLINE SHOW

11-15 SEPTEMBER 2019

ROLE: CO-FOUNDER

AN EXHIBITION PLATFORM FOR
INDEPENDENT CURATORS, MUSEUM
OF AFRICAN DESIGN (MOAD),
JOHANNESBURG, SOUTH AFRICA.

10

UNDER _LINE

LINKS

<https://underlineprojects.art/>

<https://www.apollo-magazine.com/lara-koseff-and-londi-modiko-apollo-40-under-40-africa-the-business/>

<https://news.artnet.com/art-world/londi-modiko-interview-artnet-1977825>

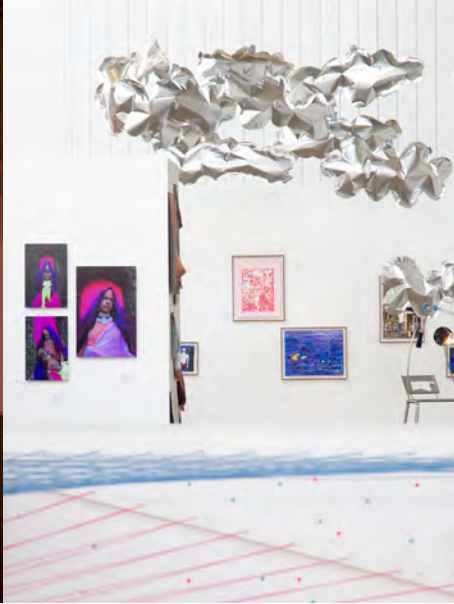
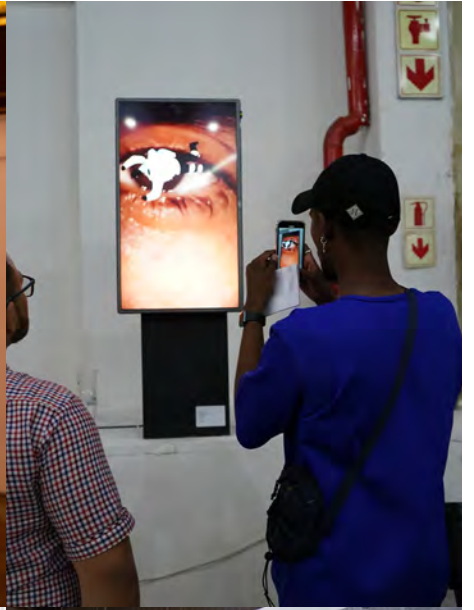
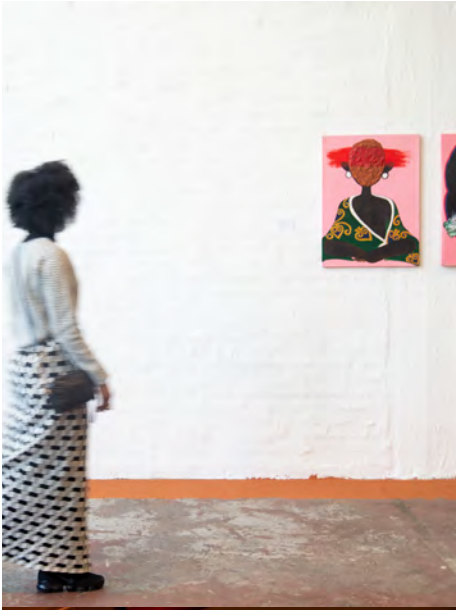
<https://www.timeslive.co.za/sunday-times/lifestyle/2019-09-01-young-local-artists-find-catharsis-healing-in-creative-expression/>

<https://bubblegumclub.co.za/art-and-culture/underline-nurturing-curatorial-practice/>

<https://10and5.com/2019/08/29/underline-projects-a-new-exhibition-and-curatorial-platform/>

<https://www.dailymaverick.co.za/article/2019-08-24-new-beginnings-three-new-platforms-in-a-revamped-joburg-art-week/>

<https://www.ft.com/content/b1767392-d87c-11e9-9c26-419d783e10e8>



In the commercial art studio in Melrose Arch where she works, **DuduBloom More** collects the discarded, paint-stained cloths that children use to clean their brushes, and takes them back to her home studio in Soweto. There she delicately sorts through them, cuts them out, reclassifies them into her own magical taxonomy. These fragments form the foundation of a new subtle and sophisticated body of artwork, in which More creates little abstract worlds of vivid colour and form. This trajectory, following the

reclamation of what others have justifiably disposed of, is not only remarkable because of the beautiful result – but also the cathartic effect it has on the artist, and, by extension, those who view her work.

“The process of putting the small abstract shapes and objects together helps me to gather my layered, anxious thoughts,” says More. “In cutting out the colourful and unintentional mark makings and blotches of paint, I am faced with the question... why didn't anyone encourage my needs and ways of expression? I treat each individual shape and object with intimacy to resemble the encouragement and nourishment I wish I had received as a child.”



Selloane Moeti, Imbeleko ka Lerato, 2017

Born in 1990, More is part of a generation once labeled “born-free”, a term now considered by some as a sham and a suppression of the trauma that persists in post-apartheid SA, which, according to a study done by the World Bank in 2018, remains the most unequal society in the world. Within this context many young artists are using their art-making as a form of catharsis and a process of release. The notion of catharsis has a long history in its connection to art, particularly stemming from Aristotle's dramatic theory, *Poetics*, which considers the humanising effect of tragedy on the spectator or reader. The making of art as a therapeutic activity also has its own extensive history. And, when there is catharsis in both the viewing and construction of art, in the context of a traumatised society, there sometimes emerges a quiet power and reclamation that tips the scales in an extraordinary way. This alternative form of expression gives a new language to the speechless.

Award winning Durban-based painter **Selloane Moeti** has, like More, established a process of art-making that she views as a form of catharsis, resulting in artworks that are a collection of dreams, through the use of a symbolic medium: umbomvu (red clay). Red clay paste is known as letsoku in Sotho culture and ibomvu among Nguni (Zulu) people, and is used by both women and men in traditional ceremonies aimed at connecting or conversing with ancestors. Moeti's artworks



Lunga Ntita, Coquette, 2018

THE ART OF CATHARSIS

In what remains the most unequal society in the world, a young generation of South Africans are making art as a means of healing, self-care and catharsis. By Londi Modiko and Lara Koseff

draw on links between cleansing, healing, dislocation and relocation. Her paintings are an attempt to trace and understand her lineage as a moSotho woman born, raised and still living in KwaZulu-Natal. In her work, Moeti brings together imagery imbedded in styles that reference her seSotho lineage, which she cannot relate to as she was brought up Zulu. The stylised figures of women from her dreamscapes are infused with elements of popular culture, which gives them a contemporary sensibility.

In a very different medium, **Lunga Ntita** uses photographic manipulation and digital collage as a process of transformation, in which, she explains, she “reimagines a limitless future ... It is about inspecting identity. This formula allows [me] to explore and challenge the ideologies that govern the different facets that exist within us.”

One of the key prisms in Ntita's work is the notion of “unlearning”, collapsing, manipulating and constantly recreating fragments of her own image, and sometimes others. The resulting work can be both elegant and disturbing, surprising and uncanny. Her willingness to take distortion to new levels is ultimately captivating, and a defiance of what society deems beautiful.



DuduBloom More, *Untitled II*, 2019

Other young SA artists are perhaps using the most engaging art form as a process of reclamation and healing, one that requires a live audience – performance. **Helena Uambembe**, one of the Bag Factory's 2019 David Koloane Award winners, processes the painful history of her remote community, which has a singular story that has in the past been told primarily by others. Uambembe was born in Pomfret in 1994 to Angolan parents who fled the civil war. Her father was a soldier in 32 Battalion, a military unit within the SA Defence Force mainly made up of black Angolan men. In her work, she reclaims narratives surrounding the Battalion, reprocessing this history from a new and untold perspective. "My performances are often my reactions to stories that I hear in the community," explains Uambembe, "most stories are imbedded in trauma, art-making has become a form of coping mechanism."

ART-MAKING HAS BECOME A FORM OF COPING MECHANISM



Lunga Ntila, *Distorted Contorted*, 2019



Janine Bezuidenhout



Selloane Moeti, *Untitled*, 2017

Where to see the artworks

DUDUBLOOM MORE

will have work at the Artist Proof Studio booth at LATITUDES art fair, September 13–15 at Nelson Mandela Square.

SELLOANE MOETI

will present her first solo show, *It Ends With Me*, curated by Londi Modiko, at the UNDERLINE show, September 12–15 at the Museum of African Design (MOAD)

LUNGA NTILA

will present a solo show at BKhz, 68 Juta Street from September 7. She will also have work on *Preprocessing the Future*, curated by Christa Dee at the UNDERLINE show, September 12–15 at the Museum of African Design (MOAD); and the Gallery Lab section of FNB Art Joburg, September 13–15 at the Sandton Convention Centre.

HELENA UAMBEMBE

The winner of the Bag Factory's 2019 David Koloane Award will present her new work *Therapy for the Black man (in honour of ...)* at FNB Art Joburg, September 13–15 at the Sandton Convention Centre and at the UNDERLINE show, September 12–15 at the Museum of African Design (MOAD).

JANINE BEZUIDENHOUT

As a shortlisted artist for the Bag Factory's 2019 David Koloane Award, she will present her new work *COMPENSATION FOR YOUR MOURNING (A love letter to myself)*, at the UNDERLINE show, September 12–15 at the Museum of African Design (MOAD).

Uambembe's performances are a language of empowerment, revealing how families and sisterhoods were formed as a result of displacement from war, how family dynamics changed, and how people who fled together became brothers and sisters.

Shortlisted for the David Koloane Award, **Janine Bezuidenhout** uses performance and installation to create a series of paradisaical situations that offer solace for her mental health. She has developed an alter ego – "Janine Whitney Lucy Pubs" – through whom she candidly seeks to establish a stable state of mind. In a new project developed for the award, she enacts the idea of a note written to her younger self. "It serves as a note to redefine and instigate what I believe the future to be. It serves as a note to live life in this country ... I'm using art to heal: heartbreak, deceit, longing for honesty, love and care. This is a love letter to myself and future selves that I was here for them, to talk about the things they needed to hear." Bezuidenhout's performances reveal a young woman breaking free from her mental constraints.

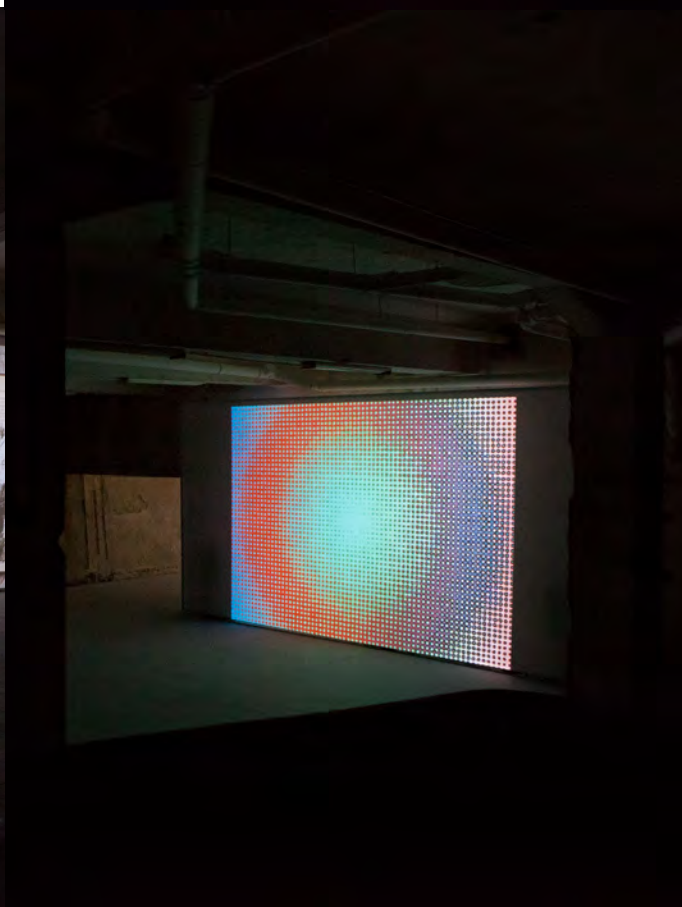
Artists such as these reflect a powerful reliance on themselves – rather than external sociopolitical forces – for healing. Many will be exhibiting, and audiences can anticipate being stirred and humanised by their important output.

LOST LOVER

24 MAY - 16 JUNE 2019
A VIDEO PROGRAMME AT RAMPA, IN
PORTO, PORTUGAL.

ROLE: CURATOR

14



24.05 — 16.06.19

CURATORSHIP
LARA
KOSOFF

15

LOST LOVER

ARTISTS' BIOGRAPHIES

Ahri-Petra Ruga - South Africa
Ahri-Petra Ruga's work adopts the trope of myth as a contemporary response to the post-apartheid era. Ruga creates alternative identities and uses these avatars as a way to critique the existing political and social status quo. Ruga has used his utopia as a lens to process the fraught history of a colonial past, to critique the present and propose a possible humanist vision for the future. Exhibitions include: Louis Vuitton Foundation, Boston Centre for the Arts, 55th Venice Biennale, among others.

Graci Klomba - Portugal
Graci Klomba is an interdisciplinary artist and writer, born in Lisbon and living in Berlin. Her work draws on memory, trauma, race, gender, and the de-colonization of knowledge: "who can speak?" "what can we speak about?" and "What happens when we speak?" are three constant questions in Klomba's body of work. In her work, she intentionally creates a third space between the academic and the artistic languages, and uses storytelling as a central element for her de-colonial practices. Her artworks have been presented at 10th Berlin Biennale, 32 Biennial de São Paulo, Art Basel, The Power Plant, Toronto, MAAAT, Lisbon.

Dan Halter - South Africa
Dan Halter's artistic practice is informed by his position as a Zimbabwean living in South Africa. Using materials ubiquitous to South Africa and Zimbabwe, Halter employs the language of craft and curio as a visual strategy to articulate his concerns within a fine art context.

Obias Amer - USA (born in Egypt)
Reza Farhadi - USA (born in Iran)
Obias Amer (b. 1982) born in Cairo, in 1974, her parents relocated to France where she began her artistic training at Villa Arson, Nice, France. She currently lives and works in New York and has exhibited, among others, at the Venice Biennale, the Sydney Biennale, the Whitney Biennale, and the Brooklyn Museum.

Reza Farhadi was born in Iran and received a BA from the University of Tehran in 1999. He received a BFA in Painting at the Beaux-Arts du Dijon, and MFA from the Villa Arson in Nice. Also studied at the Institut des Hautes Etudes en Arts Plastiques, in Paris. He has exhibited his work at the Institut des Biennales and at Lentex Center for the arts, New York among others.

Jonah Back - South Africa
Jonah Back is an artist based in Cape Town, born in Johannesburg (b. 1978), studied Fine Arts at the University of the Witwatersrand and the Glasgow School of Art. He has had several solo exhibitions in Johannesburg and Cape Town, and his work has also been exhibited in the United Kingdom, Denmark, Israel and Japan. His primary medium is drawing, which he uses to explore the South African landscape, and to tell stories of intimacy and violence.

Lungu Ngila - South Africa
Artist and designer Lungu Ngila uses the art of digital collage, photography and video as platforms to explore the blueprints of identity, re-imagining, re-perceiving, unearthing and interpretation. She poignantly considers the critical dismantling of white patriarchy, while underlining the need to reclaim an identity long fragmented by systematic oppression.

Lungilewa Oguntu - South Africa
Lungilewa Oguntu is an artist based in Cape Town, South Africa. Through her work she grapples with the complexities of the South African post-colonial, cultural and political landscape. Focusing on creating multi-sensory experiences that attempt to articulate the social imbalances that persist as a legacy of both patriarchal dominance and colonialism. In addition to her independent practice, Oguntu is one of the founding members of Khyti.

Mabileona Maphutso - South Africa
Mabileona Maphutso (b. 1994) is a Johannesburg based artist who has completed her BA (Fine Art) Degree at the University of Witwatersrand in 2017. She works in and outside of the academic institution. She enjoys reading, listening to jazz, hip hop, trap, reggae, soul, neo-soul, folk and kweliso music. She is also a poet and enjoys writing. Her work has existed in a number of forms including printmaking and video art. She also enjoys drawing as an extension of her practice.

Nikuku Oparah - USA
Nikuku Oparah is a first generation Nigerian artist, curator and writer based in Oakland, CA. Employing hand sewing, collage, experimental video, and assemblage, Oparah builds multimedia portraits from found objects, familial and personal images, and repurposed materials to investigate cosmological beliefs, Nigerian cultural memory, and Black identity. She is also a founding member of 5/5 Collective. Her work has been exhibited in venues such as Land and Sea Gallery, Nook Gallery, Oakland and Minnesota Street Project, San Francisco.

Sirivikavee Bahlung - South Africa
Sirivikavee Bahlung is a Johannesburg based artist. Her work has existed in a variety of forms through a number of exhibitions and spaces. Through print and text-based mediums and often taking form of sensory, video and installation based forms, her interest in navigating through the personal experiences and socio-historical narratives presents itself as a complex web of (re)imagined engagements. She is one of the members of the Johannesburg based collective, Title in Transgression.

Therijwe Niki Nicol - South Africa (born in USA)
Therijwe Niki Nicol was born in New York City and grew up there and in Johannesburg. Nicol is a painter, video artist and filmmaker who divides her time between studio work and negotiating the field of art as social practice. Her work investigates power and its structures - political, social, architectural. Her work has been shown at the Standard Bank Gallery in Johannesburg, the IFA Gallery in Berlin, the South London Gallery and Tate Modern in London, the Fondation Louis Vuitton in Paris, among other institutions.

William Kentridge - South Africa
William Kentridge was born in Johannesburg, in 1955. Internationally acclaimed for his drawings, films, theatre, and opera productions, his work responds to the legacies of colonialism and apartheid, within the context of South Africa's socio-political landscape. Kentridge's work has been in museums and galleries around the world, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, and the Reina Sofía Museum in Madrid.

EXHIBITION CREDITS

curatorship
Lara Koseff
executive coordinator
Noémia Herdade Gomes
editorial
Nuno de Campos
Alexandra Balona
events
Alexandra Balona
design
atelier d'aves
communication
FES Agency
special thanks to
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RAMPA CREDITS

directors
Nuno de Campos
Joana Fina Faria
Sergio Alves
visual arts
Vera Carmo
Noémia Herdade Gomes
performance
Alexandra Balona
Ana Rocha
Marianne Balbot
design and architecture
Sergio Ribeiro
Noémia Herdade Gomes
editorial
Nuno de Campos
Alexandra Balona
Mário Moura
production
Marta Cortes-Réal

CONTACTS

Plácio do Bolhão 95
4000-110 Porto (PT)
rampacultural@gmail.com
www.rampa.pt

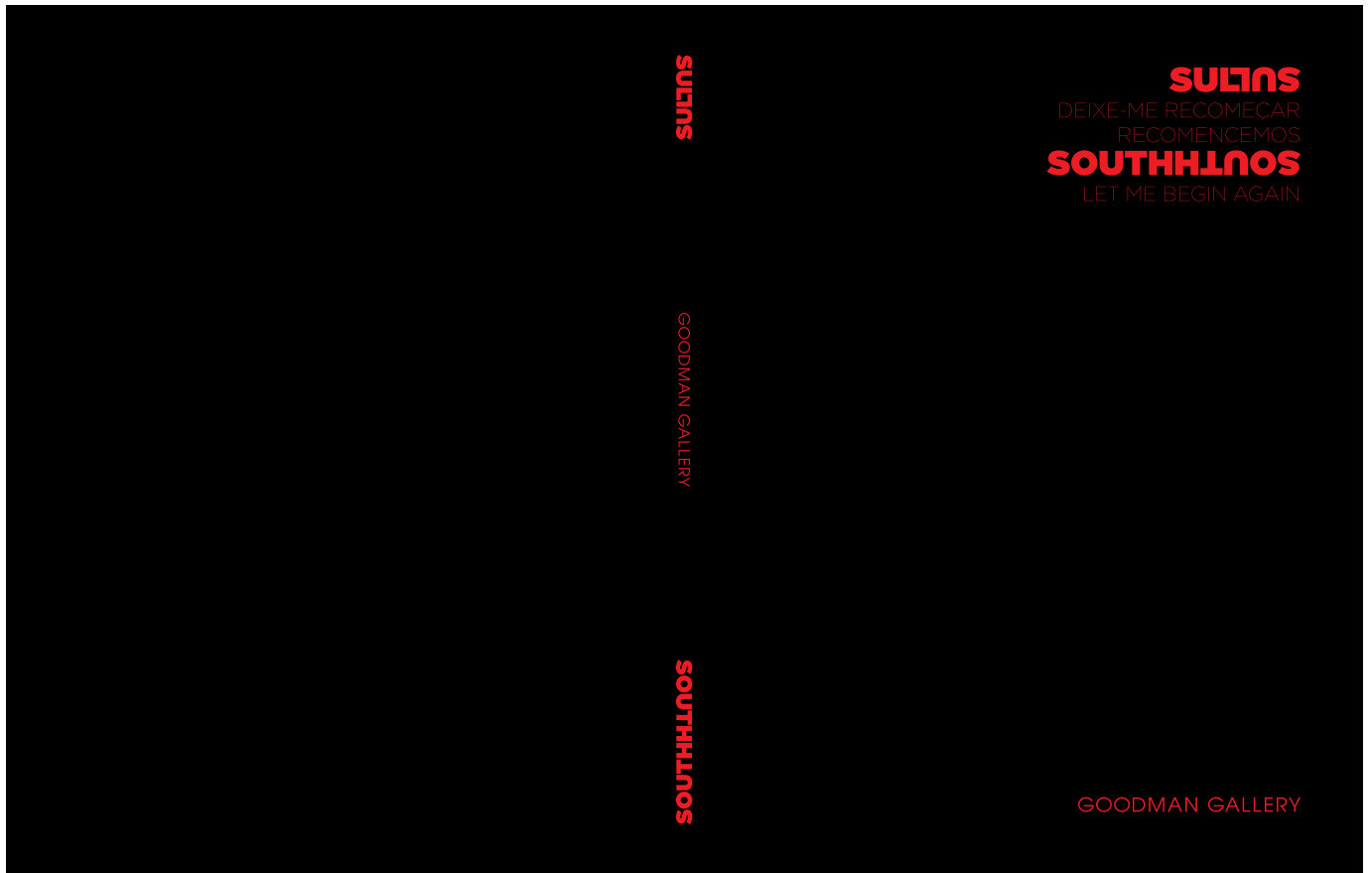


LINKS

- <https://www.rampa.pt/event/lost-lover/>
- <https://www.rampa.pt/event/illusions-volii-oedipus/>
- <https://www.buala.org/en/ill-visit/lost-lover-what-would-we-say-if-we-could-tell-the-story/>
- <http://visao.sapo.pt/actualidade/visaose7e/ver/2019-06-11-Historias-de-desenraizamento-na-exposicao-Lost-Lover-no-Porto-1>
- <https://www.publico.pt/2019/05/24/culturaipilon/noticia/rampa-lancamento-activar-diaspora-cultural-porto-1873910>

A CURATED EXHIBITION AT GOODMAN GALLERY, CAPE TOWN.





SUL-TNS
 DEIXE-ME RECOMEÇAR
SUR-SUR
 RECOMENCEMOS
SOUTH-HLNS
 LET ME BEGIN AGAIN

Los Carpinteros
 Flávio Cerqueira
 Elizabet Cerviño
 Ângela Ferreira
 Carlos Garaicoa
 Kendall Geers
 Haroon Gunn-Salie
 Kiluanji Kia Henda
 iQhiya
 Grada Kilomba
 Kutala Chopeto
 Paulo Nazareth
 Sisipho Ngodwana
 António Oba
 Rosana Paulino
 Wilfredo Prieto
 Tracey Rose
 Gustavo Speridião

IN THE VIDEO ROOM
 Maria Thereza Alves
 Coco Fusco
 Haroon Gunn-Salie & Aline Xavier
 Binelde Hyrcan
 Thiago Martins de Melo
 Susana Pilar Delahante Matienzo

PERFORMANCES
 Elizabet Cerviño
 Ângela Ferreira, with
 vocals by Lizette Chirrimé
 Grada Kilomba

Curated by
 Renato Silva & Lara Koseff

GOODMAN GALLERY

LINKS

<http://www.goodman-gallery.com/exhibitions/692>

<https://www.contemporaryand.com/exhibition/south-south-let-me-begin-again/>

<https://frieze.com/article/south-south-let-me-begin-again>

<https://www.pressreader.com/south-africa/cape-times/20170130/281530815745563>

AN INSTALLATION AT
WITS ART MUSEUM



LINKS

<https://www.contemporaryand.com/exhibition/alfredo-jaar-amilcar-frantz-patrice-and-the-others-the-sound-of-silence/>

<https://city-press.news24.com/Trending/alfredo-jaar-images-as-instruments-of-power-20160322>

<https://mg.co.za/article/2016-02-25-alfredo-jaar-puts-the-image-under-interrogation/>



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