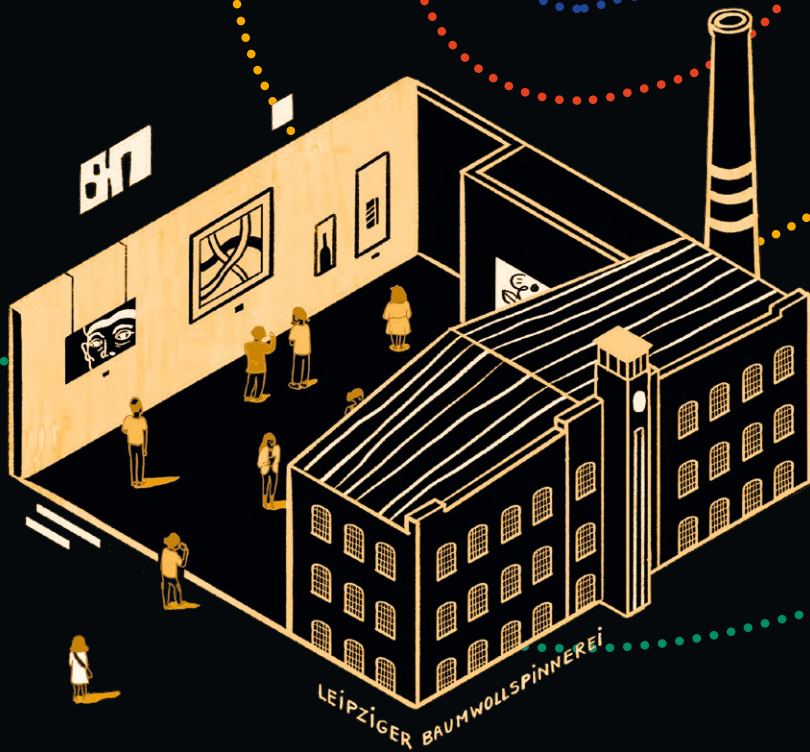


African Leipzig



LIA Programme

African

Leipzig

Leipzig International Art Programme

African Leipzig is a scholarship project of the LIA in cooperation with the **Centre for the Less Good Idea** and **David Krut Projects**, both Johannesburg, South Africa, and **Vlado & Maria Ondrej Studio for Contemporary Etching**, Leipzig, Germany, generously supported by the **Federal Foreign Office of the Federal Republic of Germany**.

Nine multidisciplinary artists from South Africa and one from Ethiopia took up residence in the LIA studios on the old spinning mill site *Spinnerei* in Leipzig for three months at a time.

Part of the scholarship was a graphic symposium with printmaking in the Vlado & Maria Ondrej Studio, supported by ten German artists. Previous knowledge of graphic techniques was not required. One of the challenges was to create interfaces between one's own artistic productivity and the classical techniques – especially between the analogue medium of printmaking, which has a long tradition in Leipzig, and digital forms of production. Twenty etchings were donated in April 2023 to The Centre leaving a trace of this fruitful exchange in South Africa.

The Programme	20
Artists	32
Exhibitions	54
Field Trips	74
Workshop	102
LIA Guests	132
Press	138
Back to Johannesburg	154
Thank you.	170



Rehearsal during Festival Season 7 at The Centre for the Less Good Idea after 18 months of pausing during covid-19



Jury: Londi Modiko (ind. panellist), A.-L. Rolland (LIA), Ame Bell (D. K. Projects), David Krut & just joining in Spongiseni Khulu (D. K. Projects)

Maria Ondrej (Studio for Contemporary Etching Leipzig) and Anna-Louise Rolland (LIA) set their first time to Johannesburg, South Africa in September 2021 to commence the exchange project African Leipzig, supported generously by the German Foreign Federal Office.

Maria Ondrej taught a workshop throughout the visiting week at David Krut Projects at the creative hub *arts on main* teaching new techniques and passing on knowledge.

Anna-Louise Rolland gave a public talk about communist and post-communist art history amongst the Leipzig realm in workshop 17 followed by an intensive discussion about the role of visual arts in Leipzig and in South Africa.

Furthermore, she accomplished studio visits encountering the field of visual arts and artists' lives in South Africa regarding work practice and international exposure generously taken care of by David Krut and The Centre and their teams.

Finalizing the jury selection process, nine South African multidisciplinary artists have been chosen to participate in the LIA-Leipzig International Art Programme. The year after, the City of Leipzig Department of International Affairs and their team selected the fellow from Leipzig's twin city Addis Ababa, the fellow creating a public artwork for the new Addis Ababa square in Leipzig.



A.-L. Rolland, Elli Saayman, Roxy Koczmarek, Ssongiseni Khulu, Maria Ondrej, Sarah Judge & Ame Bell after the etching symposium at David Krut Projects



Etching symposium: Sbongiseni Khulu & Sarah Judge (David Krut Projects)



Etching symposium: Maria Ondrej (Vlado & Maria Ondrej Studio for Contemporary Etching Leipzig), S. Khulu & S. Judge (D. K. Projects) evaluating the print



Maria Ondrej and Roxy Kaczmarek waving in the back, Sbongiseni Khulu next to her, Anna-Louise Rolland in the front with a red scarf

“A guided visit at Constitution Hill, its art collection and law library, opened our eyes. Situated in the heart of Johannesburg, Constitution Hill is a living museum that tells the story of South Africa’s transition from colonialism and apartheid to democracy, with all the pain, pathos and catharsis that such a journey entails. The site served as a prison and briefly as a military fort for 100 years, incarcerating men, women and even children.”

Anna-Louise Rolland



Jury selection at the Centre for the Less Good Idea Saturday morning 25th September 2021: Ame Bell (not in the picture) and David Krut (David Krut Projects), Phala O. Phala (The Centre), Londi Modiko (independent panellist), Anna-Louise Rolland (LIA, not in the picture) and Athena Mazarakis (The Centre, not in the picture)



On Saturday 25th the jury meeting took place with and at the Center for the Less Good Idea in cooperation with David Krut Projects. Nine artists were selected out of 90 applicants. Amongst them were multimedia artists, performers and visual artists all working interdisciplinary. One more artist was selected by the city of Leipzig from its twin city Addis Ababa.



Ready to fly! Bongile Gorata Lecoge-Zulu, Natalie Paneng and Roxy Kaczmarek receiving the results after the jury meeting



Natalie Paneng's work in The Centre's international theatre workshop

The Programme

German Federal Foreign Office and The Centre for the Less Good Idea

Anna-Louise Rolland Founder & Director of LIA

A cultural exchange with African artists is something very special. Learning to understand each other, sharing experiences, discovering common ground, enjoying togetherness, but also acknowledging the historical and contemporary systems of power between Germany and Africa were central to this experimental venture.

The visiting artist leaves their familiar everyday life for a few weeks and experiments with a new, unknown one. They observe, eagerly, what creative potential this change releases. The artist's residency abroad becomes their own experimental field for living and working, a starting point for travel as well. Of course, an experiment can fail. But even if it seems so at the beginning, inspiration can come unexpectedly. The ten invited artists from **South Africa and Addis Ababa** (Leipzig's twin city) presenting their works here were able to embark on this experiment full of expectation. They were supported by ten German artists.

The multimedia artists spent three months in studios on the old spinning mill site in Leipzig, Spinnerei, surrounded by the historic atmosphere of the converted industrial buildings from the last century. The Leipzig cotton spinning mill, founded in the 1880s, developed into the largest on the European continent within a few decades as a result of the textiles taken out of Africa under German colonisation. This history of injustice, present in contemporary discourses about the restitution of looted art, was not ignored. And was it a coincidence that **Roxy Kaczmarek's** parents discovered a piece of a plough on a South African farm with references to the place of manufacture "Leipzig Plagwitz" at the time we started our exchange? A steel artefact with a memento message? This moment was to accompany us in our attempt to practise "cultural exchange" in a completely different way. When, on a January morning in a cold workshop full of heavy printing presses, two strangers face each other, still undecided about what to do here, and when, in the course of a day, these two work on a



Xhanti Zwelendaba (Johannesburg) in his studio during his film interview

graphic plate while skating (**Oupa Sibeko**) and playing the guitar (**Vlado Ondrej**), then the experiment is a success. A joint performance emerged – agitating the surfaces and yet full of the joy of movement and sound.

Part of the scholarship was a three-month graphic symposium with printmaking in the **Vlado & Maria Ondrej Studio for Contemporary Etching**, Leipzig, in cooperation with **David Krut Projects** in Johannesburg. Previous knowledge of graphic techniques was not required for participation. After all, one of the challenges was precisely to create interfaces between the newly learned and one's own artistic productivity with an unfamiliar technique and with unfamiliar material – especially between the analogue medium of printmaking, which has a long tradition in Leipzig, and digital forms of production. At the end of the skate engraving, there was dancing, scratching, and printing in front of and with the audience. A film was also created as a stand-alone work to accompany the performance.

Each of the works shown in etchings in this report and exhibited in April 2023 in Johannesburg, reflects moments that became possible because cross-cultural encounters could be allowed and artistically shaped. Each work documents a part of the journey on a trip to Leipzig.

Centre for the Less Good Idea

Bronwyn Lace, Co-founder & Director
of The Centre for the Less Good Idea

The Centre for the Less Good Idea is a physical and immaterial space to pursue incidental discoveries made in the process of producing work. Founded by **William Kentridge** and myself in Johannesburg in 2016, The Centre aims to find the 'less good idea' by creating and supporting experimental, collaborative and cross-disciplinary arts projects.

The African Leipzig project is the first time The Centre has had an opportunity to invite multidisciplinary artists from South Africa to take up residence in Germany for three months at a time. The collaboration between The Centre and the Leipzig International Art Programme was brave and ambitious. We created a collaboration in a constant state of not knowing possibilities were or out-



Anna-Louise Rolland with David Krut (David Krut Projects), William Kentridge (artist & founder of the Centre) & Bronwyn Lace (co-founder & director of the Centre)

comes. This required empathy, intimacy, and trust. It also meant that we had to value, above all else, questioning, risk-taking, honesty, and self-awareness in ourselves as much as in the artists.

Rather than insisting artists are good or right, we asked artists to be present. It sought to be a safe space for vastly different artists to be together and to collaborate. It tried to encourage a rigour in the artists, not through a critical stripping down of one another's ideas, but rather from acknowledging the fragility of ideas and making the work vulnerable by exposing and sharing it in all its stages of growth.

As individuals and as institutions we have experienced deep learning when it comes to holding artists in contexts foreign to them, as well as encouraging artists to pursue ideas and practises new to them.

German Federal Foreign Office

Jens Wagner, Deputy Head of Unit, Department 602
Cultural & Media Relations Sub-Saharan Africa, Asia,
Australia/Pacific, Latin America/Caribbean

Opening message on the occasion of the donation
of twenty art prints being donated to the
Centre for The Less Good Idea on 15 April 2023

Dear Friends of art and cultural cooperation! As we continue to navigate a rapidly changing global landscape, cultural exchange has become more important than ever before. Through programs such as the Leipzig International Art Programme, we have the opportunity to build bridges between Germany and Africa, and to promote greater understanding and appreciation of each other's cultures. By engaging in cultural exchange, we can deepen our connections, learn from one another, and create new opportunities for collaboration and growth. I am confident that this exhibition will inspire new dialogues and partnerships between artists, cultural institutions and communities in Germany and Africa, and contribute to a more vibrant and diverse cultural landscape for all.

We are proud to support the Leipzig International Art Programme, which has played an integral role in fostering artistic collaboration and promoting cultural exchange between Germany and other parts of the world. The residence provides a unique opportunity for artists to engage with new cultures, develop their skills, and create new works of art that reflect the diversity of our global community. I am delighted that this exhibition will showcase the works of African artists who have participated in the residency programme. Their works reflect the rich cultural heritage and artistic traditions of their respective communities, while also exploring contemporary themes and issues that are relevant to our world today.

This exhibition marks an important occasion for us to celebrate the artistic talents of international artists from Africa, and to advance the cultural relations between Germany and the African continent. I would like to express my gratitude to the Leipzig International Art Programme as well as to the *Centre for the Less Good Idea* for their tireless efforts in promoting cultural understanding and artistic expression. I also extend my congratulations to all the artists whose works are being in this exhibition in Johannesburg, and wish them every success in their future endeavors.

With the kind support of



Federal Foreign Office



DAVID KRUT
PROJECTS

LIA main partner



City of Leipzig
Office for International Affairs

Vlado & Maria Ondrej
Atelier für Radierung





1st arrival: R. Kaczmarek, N. Brezza (LIA), X. Zwelendaba, S. Burger, B. Loe (director Centre), M. Kornfield (SVA), B. Gorata Lecoge-Zulu, H. Khoosal, A.-L. Rolland



M. Willian (Nordic Leipzig), S. Khulu (David Krut Projects Johannesburg) & 2nd round artists N. Motlhoki & K. Bull, garden of the Liebermann Villa at Berlin Wannsee



3rd round: O. Sibeko & N. Paneng, C. Papakyriakou (LIA), L. Poje & Y. Yen Sum (Pacific Leipzig) & Anna-Louise Rolland at the Berlin Brandenburg Gate



Upa Sibeko giving an interview and simultaneously performing at his LIA studio, all hats were found in Leipzig.

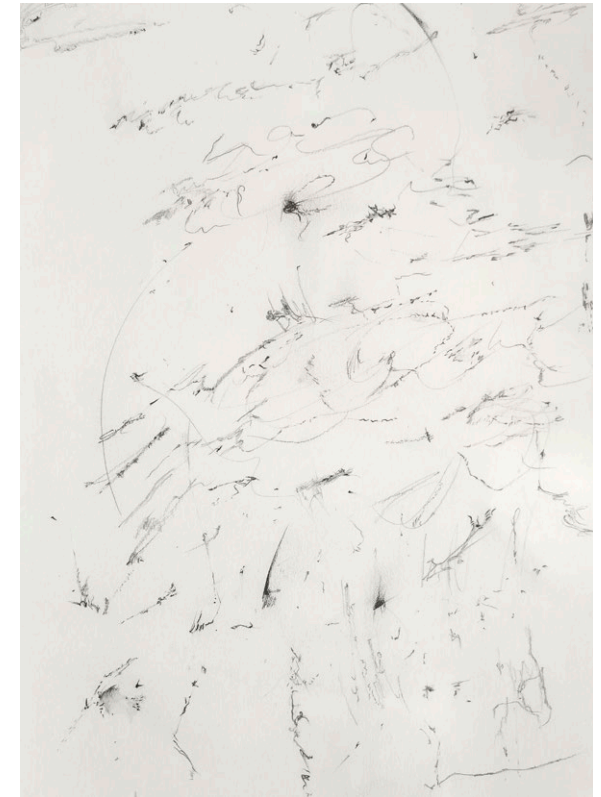
Bongile Gorata Lecoge-Zulu

Africa — Leipzig | February – April '22 | South Africa



Dust on Data, 2022,
pencil on paper, 29,7 x 21 cm

I was drawing as I was listening to a very involved group discussion about how all that will remain long after us is dust on earth and data in the ether. My marks began as a response to the utterances and inflections. When I revisited the work I found myself almost composing and shaping the sounds in my head.



Bongile Gorata Lecoge-Zulu (b. in Botswana) is a Johannesburg-based artist. She holds a Bachelor of Music and Master of Arts degree (University of the Witwatersrand, Johannesburg) and a Flute Performance Licentiate (LRSM). Lecoge-Zulu has performed in ensembles, bands and theatres across Southern Africa, and is a full-time member of the Drama for Life Playback Theatre Company.

Lecoge-Zulu's creative practice is deeply anchored in a cross-disciplinary collaborative approach which often has her engaged in experimental interdisciplinary projects. Much of her investigation has to do with possibilities generated by merging music/sound with other art forms.

She works (and plays!) within and across contemporary performance, music, theatre, education, writing, and curation — her practice is therefore deeply collaborative, collective, and generative. The worlds of expression she explores, discovers and creates frequently play with notions of translation beyond that of text as a continued effort to traverse the boundaries of disciplines.

Freshwoyen Endrias Feyissa

City of Leipzig | August – October '22 | Ethiopia



The winning design for the new **Addis Ababa Square** in Leipzig — a 3.50 metres high sculpture, a lime leaf representing Leipzig juxtaposed with a yellow Adey flower representing Addis Ababa.

Freshwoyen Endrias Feyissa (b. in Addis Ababa) is currently in her second year in fine arts and 3rd in leather goods at the Entoto Polytechnic College. Before, she studied at the Zewditu Fashion Design School, where she attended fashion shows and designed her own creations.

In January 2016, she participated in the African Mosaïque Fashion Show, and placed first in the competition. Unfortunately, shortly after this overwhelming success, a tragic stroke of fate hit Freshwoyen and her family. After that, she lost herself, and depression took hold of her; for 8 months, she was paralysed, and even therapy failed to dispel the darkness. At this moment, she decided to study and learn as much as possible to distract herself, keep her mind busy and fill it with other thoughts. In the end, art became the therapy and lit a light, which was able to shine through the mist of grief.

Freshwoyen is here in Leipzig as a winner of the competition of the two sister cities Leipzig and Addis Ababa. During her stay, the artist was in charge of the project for the realisation of a sculpture of her design on Addis Ababa Square in Leipzig.

Hemali Khoosal

Africa-Leipzig | February – April '22 | South Africa



A Stretch of Time, 2021, video installation, 2'15"

A Stretch of Time (2021, 2'15") is a corner-projected video installation alluding to the elasticity of time, in our subjective perceptions of it. Whilst the video features clocks, which are supposed to measure time in a clear-cut way, these clocks become distorted, collapsing into or stretching out of the corner of the walls they are projected onto. This gives the illusion that time is disappearing into or emerging out of some sort of void. The sense of time depicted in *A Stretch of Time* is one that is continuously changing, but also one that is non-linear and continuous, versus categorical. Some of the clocks appear to split, mitotically, like dividing cells. Other times, they coalesce, merging into the centre. Time slows down, speeds up, and slips into the cracks between surfaces. Ticking and cuckoo sounds share the erratic changes in tempo and motion of the clocks, which whizz by or gradually become still for moments. As the world chaotically changes around us, there are brief moments where time becomes slower, and moments feel more still.

Hemali Khoosal (b. in Johannesburg) is a socially engaged artist and researcher. Hemali works across multiple disciplines, including video, installation, and printmaking, amongst others.

She enjoys exploring how humans perceive themselves in relation to others. Her work is collaboratively oriented and draws from conversations and interactions with people.

Through a variety of mediums, Hemali hopes to hold space for people to find common ground in their seemingly disconnected experiences and internal worlds.

She is interested in gesture, language, and intergenerationally inherited knowledge. Much of her recent work deals with belonging and dispossession, in relation to migration.

Katherine Bull

Africa — Leipzig | August – October '22 | South Africa



Zoo encounter #1 (Leipzig), 2022, acrylic ink on cotton, 100 x 125 x 5 cm

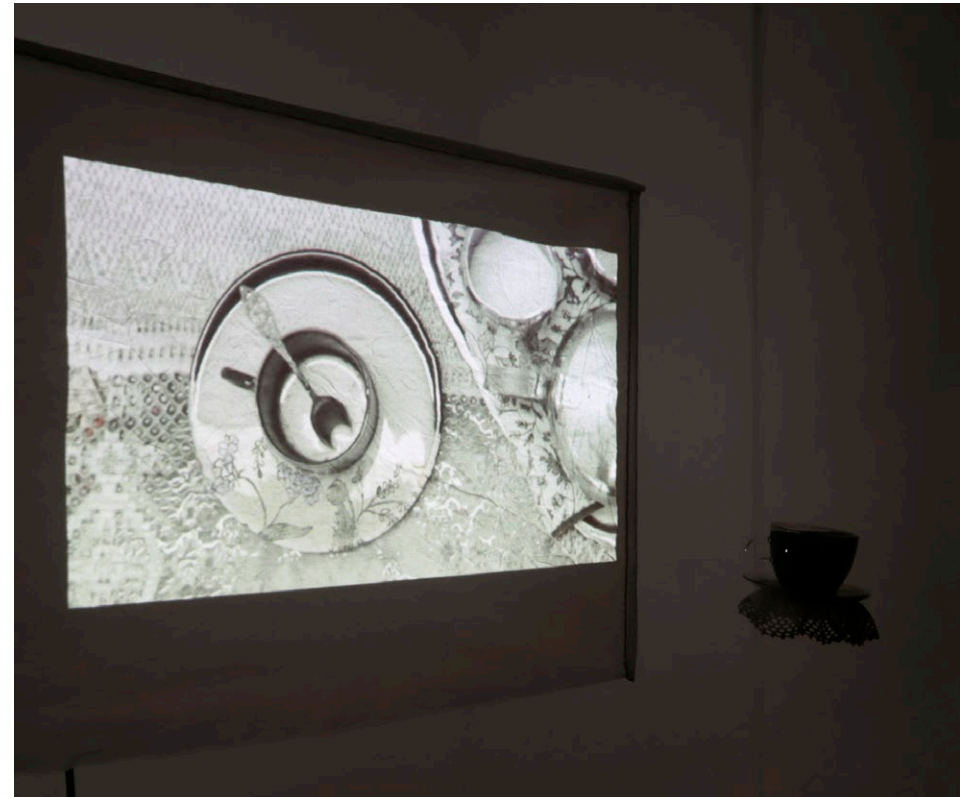
Katherine Bull (b. in Cape Town) is a Cape Town-based visual artist who has also practised as a lecturer in tertiary education for over two decades. In her creative work, she is interested in the mechanisms of embodied perception by exploring immersive, dialogical and meditative processes of creation. For over two decades of art-making, Bull has explored her relationship with the changing technologies of information systems by bringing the digital and analogue into conversation through drawing performances, installations, print and painting.

Bull says, “Currently, as we live amid a Fourth Industrial Revolution, mass extinction and the shared experience of a global pandemic, I find myself asking; how do I find a grounded presence within an increasingly digital environment and in the face of heightened anxiety, grief and loss, while expanding my sensory awareness of our environment as an interconnected ecology?”

The artworks from Bull’s last four exhibitions (*The Pieces That Find Us*, *Afterimage*, *Drawing Breath* and *Second Nature*) have become a place of wrestling, roaming and refuge through painting, drawing and collage within the moist media zone of being and becoming.

Motlhoki Nono

Africa — Leipzig | August – October '22 | South Africa



Ledombolo for One, 2022, video installation, 7 min

Motlhoki (b. in Pretoria) has currently completed her Honours in Fine Art at the University of the Witwatersrand, where she graduated with five distinctions and two awards. Her studio practice is currently based in Johannesburg, where she uses video, photography and printmaking as tools to investigate the intimate and violent politics that are implicated in romantic love.

She engages the ideas of consumption, domesticity and romance to perform and document the internal lives and politics of black women in love. Her practice is characterised by a valorisation, problematisation and curiosity towards black love, as well as the complexities and joys of the domestic and heart spaces. She defines her practice as a decolonial and sociological enquiry into love, exploring how love manifests at the intersection of race, class and gender.

Natalie Paneng

Africa — Leipzig | November '22 – January '23 | South Africa



Studio Limbo, 2022, digital collage

Natalie Paneng (b. in Johannesburg) received her BA in Dramatic Arts from the University of Witwatersrand in 2018 and was awarded the Leon Gluckman Prize for the best creative work. She lives and works in Johannesburg, South Africa. Natalie uses both her self-taught digital skills and theatre background to create multi-disciplinary digital art/new media.

Paneng's work has been exhibited with TMRW Gallery, The National Arts Festival, Blank Projects, Michaelis School of Fine Art, BKhZ Gallery, Javett Art UP and Galerie Eigen+Art Leipzig and Mutek Festival. Along with this, she has participated in local artist residencies such as Bubblegumclub Future 76 Residency (2018), Floating Reverie (2019) and Fak'ugesi Digital Innovation Artist Residency (2019), and The Centre of A Less Good Idea's So Academy's Thinking in Cardboard scenographers mentorship (2021).

She has also published creative research through Ellipses Journal and Artist Research Africa, and been a 2020 Fellow with the Institute of Creative Arts and UCT.

Paneng describes herself as a world-builder and sees her growing practice as a way to navigate, share and archive imagined and alternative realities brought to life through the digital artistic process.

Oupa Sibeko

Africa — Leipzig | November '22 – January '23 | South Africa



Ice-Ice Baby, live performance with Vlado Ondrej, Spinnerei Gallery Weekend in January 2023

Oupa Sibeko (b. in South Africa) is an interdisciplinary artist whose work moves between theatrical, gallery, scholarly and other public contexts, overtly dealing with matters and politics of the body as a site of contested works. He graduated from the University of the Witwatersrand with a Bachelor of Art in Performance and Visual Arts in 2015, and since 2021, he is holding a Master of Fine Arts from the same University.

Through his work enabling opportunities for affective and relational encounters using ritualistic performance and play, he seeks to critically engage approaches to the body, particularly the black male body, the history of representation and how certain subjectivities have been (and are) figured, (black) pain, (black) spectacle, (black) negation, and the ethical implications of reimagining and re-enacting pain. Through African indigenous knowledge, he comes to understand and unpack his artistic practice. It is also from the same source that he borrows key elements of his performances, especially in relation to ritual and communal performances, theatre in the round, site-specific performances and the exchange of cultural knowledge in a shared communal space.

Roxy Kaczmarek

Africa — Leipzig | February – May '22 | South Africa



Counterfeit, 2022, acrylic and oil on canvas, 80 x 120 cm

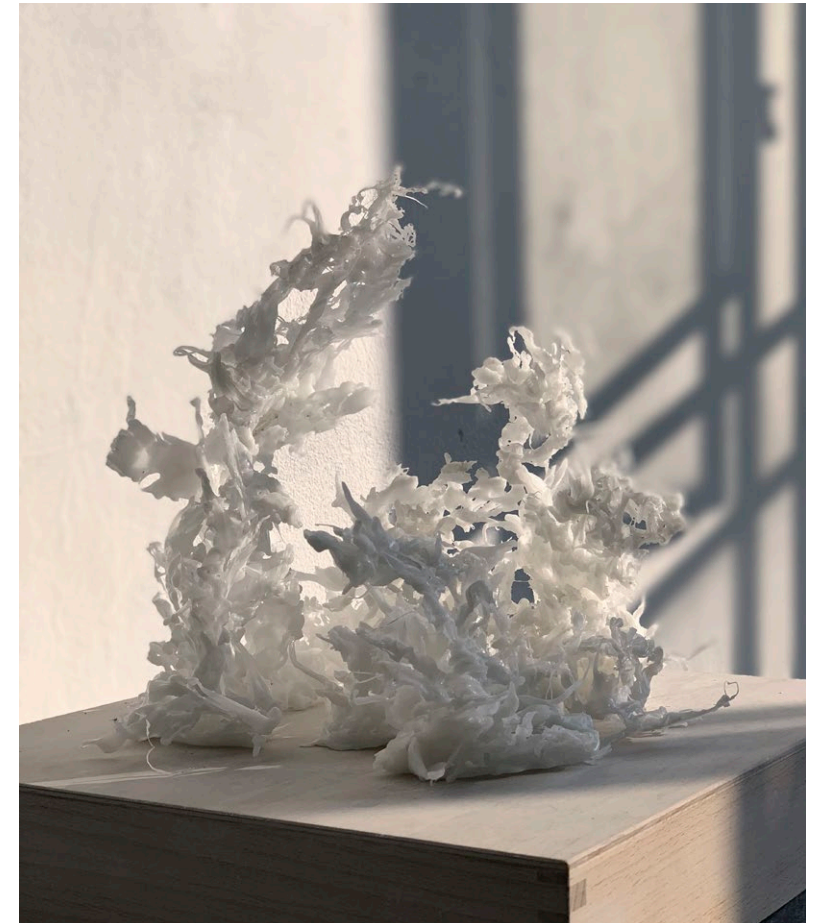
on the sensibilities and relationship between people and nature. She has developed a fascination with the separation and closeness of the natural world created within our lived environments and our attempts to carefully package our surroundings whilst we revel in the world's wildness. Land and seascapes fascinate and captivate her imagination. A keen gardener, plants and their resilient ability to grow anywhere inspire her.

Having grown up in Cape Town, Kaczmarek currently lives and works in the urban jungle of Johannesburg. Specialising in printmaking, she works at the David Krut Projects Print Workshop and lectures part-time at the University of Johannesburg in the Print department and is part of the printmaking collective The Printing Girls.

Kaczmarek obtained a BA in Fine Art from the University of Cape Town's Michaelis School of Fine Art (2012). She went on to work at Warren Editions Print Studio as a printer and studio manager and has done internships at the London Print Studio and Amsterdam's Grafisch Atelier. Kaczmarek completed a Master's in Technology at the University of Johannesburg, graduating in 2019 (cum laude). *Third Landscapes* (2019) is her solo exhibition from this degree. Her paintings and prints for this exhibition interrogate the intersection of plants and people within liminal spaces of the city. Attempting to break from traditional forms of printmaking, the work experiments with a combination of print and cement.

Tzung-Hui Lauren Lee

Africa — Leipzig | February – April '22 | South Africa



Mouldable plasticm, 2022, study of digital work depicting the movement of smoke from a chimney

Tzung-Hui Lauren Lee (b. in Johannesburg) is a South African Chinese artist and a recent graduate of the BA Fine Art programme at the Wits School of Arts in Johannesburg.

Her installation-based practice is embedded in processes of paper-making, calligraphy, and sculpture and is occupied with the translation of two-dimensional mark-making, such as writing, into three-dimensional space. Lee is deeply influenced by aspects of Chinese philosophy and culture, including traditional Chinese folk art, which she draws on to investigate ideas around diaspora, identity and relationships between the past and the present. She describes her practice as a “means to decolonise, rethink, and understand my identity and the spaces surrounding my body”.

Xhanti Zwelendaba

Africa — Leipzig | February – April '22 | South Africa

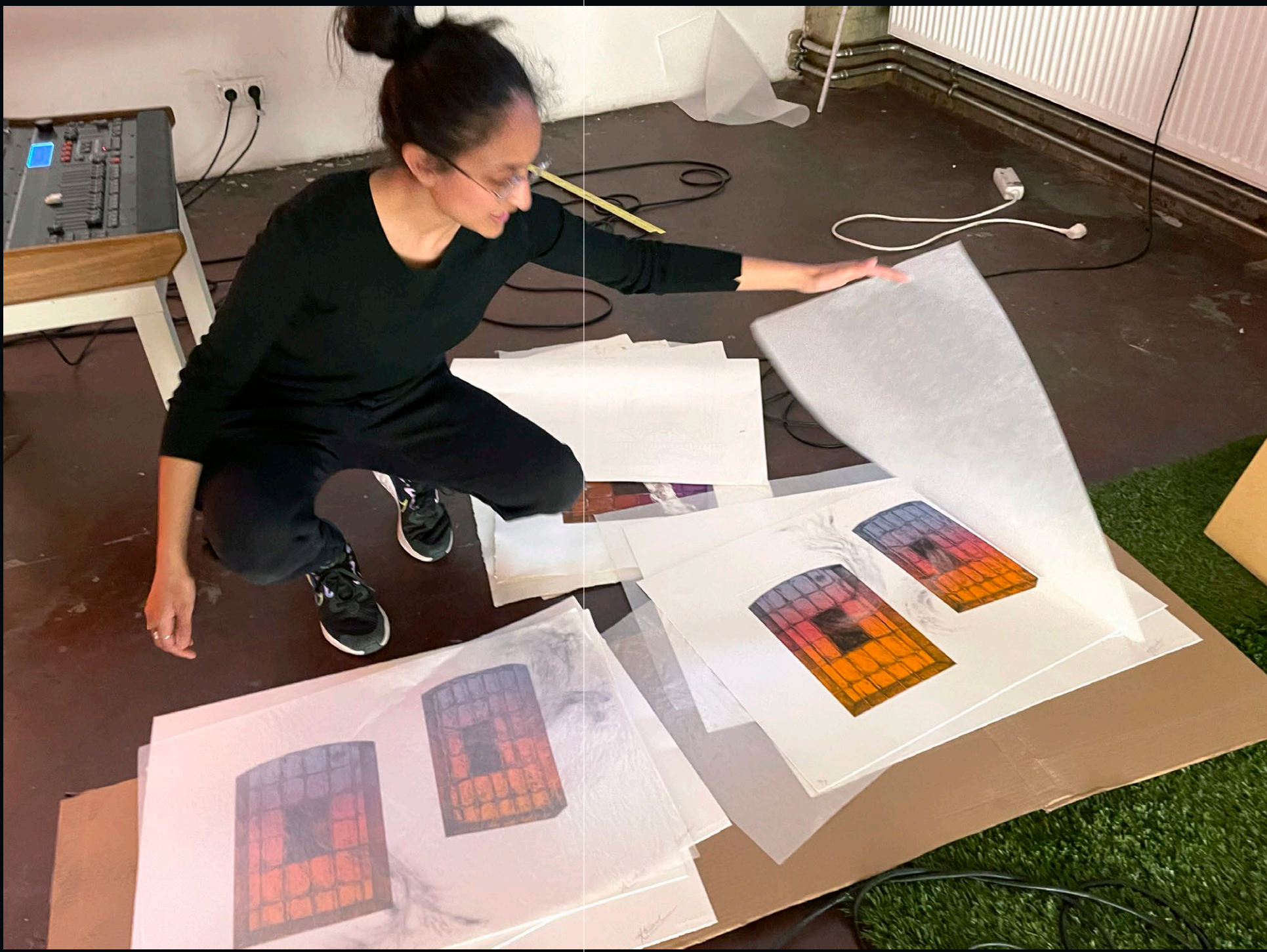


Untitled V, 2022, woodcut ink on Hahnemühle Photo Rag, Edition of 12 in a series of 9 prints, 50 x 70cm

Xhanti Zwelendaba (b. in South Africa) is a multi-disciplinary artist working in a diverse range of mediums, such as sculpting, printmaking, installation, performance art and video art. Zwelendaba's work deals primarily with the complexities and tensions surrounding Xhosa culture and the modern-day culture of contemporary capitalism and nationalism — and embedded within these is the legacy of colonialism and apartheid. This pursuance is largely spurred on by having to balance in-between these cultural paradigms, often simultaneously.

Each of his works stands as a testimony to interrogating his identity and the collective identities of Black people living in South Africa. Through collaboration and the usage of diverse materials, each idea is given the opportunity to present its nuances uniquely. By regularly contributing and participating in the development, processes and practices of his curiosities, Zwelendaba has overtly committed to pursuing an art practice within a decolonial paradigm, which is constantly pushing the boundaries and limits of art making from the African continent within the contemporary art sphere, which is still a largely western- European dominated industry.

Exhibitions



Spring Spinnerei Gallery Weekend exhibition set up, Hemali Khoosal (South Africa) choosing her etchings from *A Window Out*

Spring

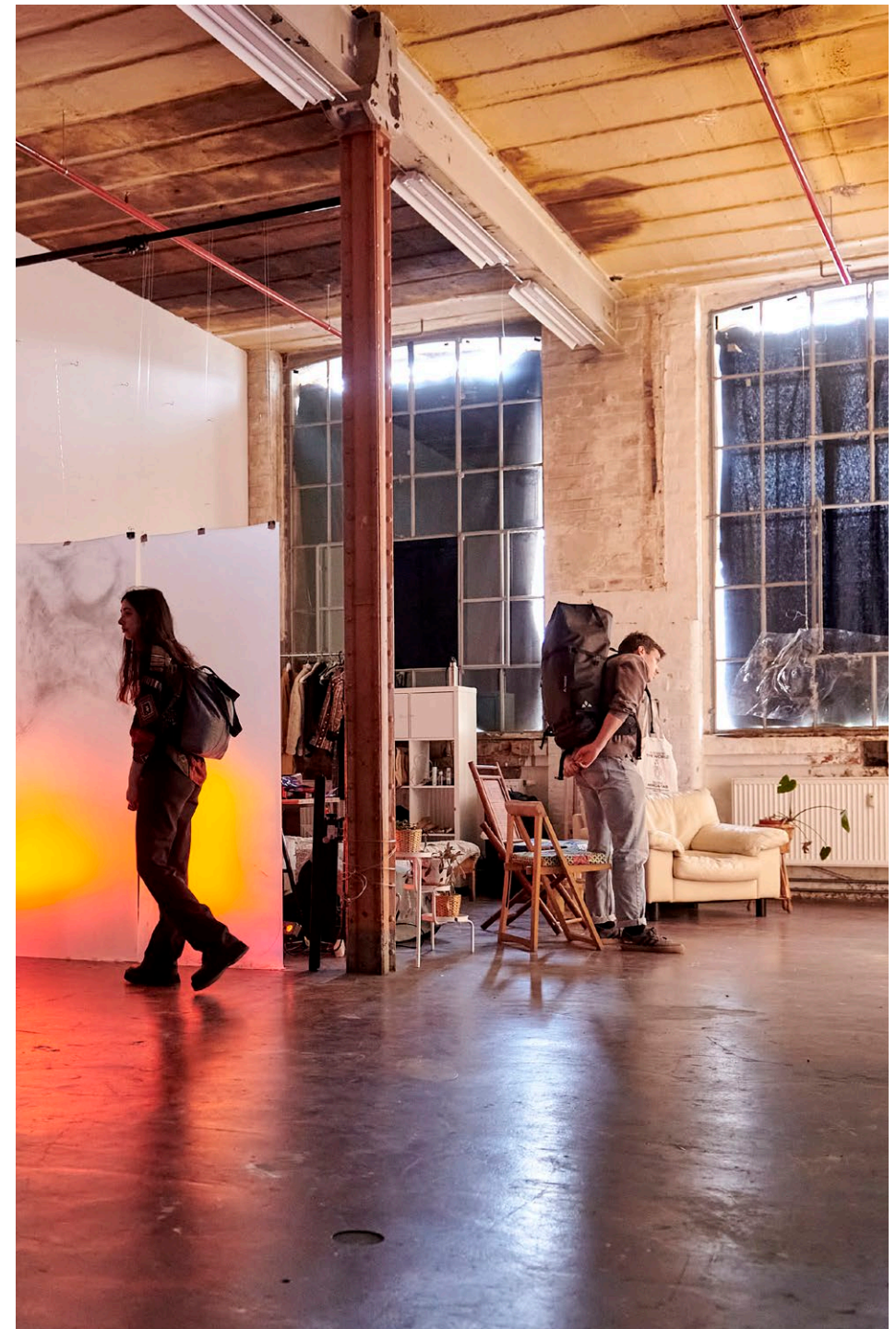
Gallery Tour

Bongile Gorata Lecoge-Zulu (South Africa),
Hemali Khoosal (South Africa), **Max Kornfield** (USA),
Roxy Kaczmarek (South Africa), **Tzung Hui Lauren Lee**
(South Africa), **Xhanti Zwelendaba** (South Africa),

In February, five artists from South Africa arrived as well as **Max Kornfield** from the School of Visual Arts in New York City.

Vlado Ondrej had been **Bongile Gorata Lecoge-Zulu's** mentor. Their communication was very much defined by music as the language they had in common. Bongile is a musician and a performer. Vlado is a visual artist and master printer. Singing and playing the transverse flute are just a small part of her musical background and practice. She records her works on video and shares them with a larger audience also via the *Centre for the Less Good Idea*. She is an artist working with multiple styles and types of performance in her body of work. Her cooperation with her mentor Vlado Ondrej was a beautiful example of creating a fruitful exchange, although both did not speak the same language. They were choosing different music for the etchings Bongile produced. Bongile created the visuals to this music. Both offered diverse songs they were familiar with within the etching process. The music was then played when the etching was printed and after it received the piece's title. Every etching has a different title of the music they listened to. Every etching looks different. The etching process had the duration of a song. German music, classical music, African music – all types were part of the project, and a common understanding was managed within the music framework.

Being a black woman, antitrust is a feeling that Bongile elaborates on in her work practice, but it was also part of her reality as a fellow in Germany. Her choice of techniques and materials during the etching process was made on purpose. She used different ground treatments, such as the dry point technique, referring to being unsafe and profiling issues. The music breaks the discomfort, and she changed the design for each etching using different arrangements and song titles. This broke classical rules



Hemali Khoosal's studio

and freed the mind. Each etching plate turned out differently. "Safety has always been a big issue being a South African woman", Bongile says. "You know, women always have to work extra hard being a woman". The techniques she chose are supposed to reflect that issue. Drypoint and soft ground turned into their references.

Breath has been a significant issue for Bongile since Covid-19. She felt like a breathless woman, also in daily life. How important is breathing to all of us? Season 8 at the Centre for the Less Good Idea references that issue.

Xhanti Zwelendaba is working as a multi-media artist. He etched an image of dry skin in a cold needle etching. Originally, he wanted to undo his print and push it to its edges by adding broken glass to the surface and breaking the paper. "Dry skin is a negative thing, oils and washes from today's commodities can damage our skin, and make it dry ... dry", he says. So he originally wanted to wash the dry skin image out of the etchings as a performative act.

For the moment of his residency, he made the etchings of dry skin but did not take them any further. It is a drypoint etching, drawing skin like a map with cracks, and adding of real lotion intended later. Skin is a carrier of information about human conditions, and it can be velvety or disrupted and cracked. Xhanti Zwelendaba etched a photogravure of elephant skin.

Raul Walch from Berlin, his mentor, corresponded and commented on this work by etching a net as a photogravure. Xhanti's works operate in the realm of politics. Very often, he researches the way of presentation and its symbolism. Once depicting a meeting in Oxford, England by the ANC, who fought against the apartheid, he commented: "Look, they wear the same clothes as the colonizers from 1917 in the British Colony, those who passed the Land Act Law. The ones against the oppressor look like the oppressor. They wear the same British suits and colonial fabrics".

Roxy Kaczmarek works nature and ecological processes into her professional print working practice but also real life. The whole group visited Carola's garden in Leipzig. Not the real one, in a panometer installment of a 360-degree media installation showing a gardener and her work in Leipzig by Yadegar Asisi. Carolas Garten is perhaps Asisi's most personal or emotional

exhibition: he actually knew the person who owned the garden he used as inspiration.

Carola had worked at the Leipzig Panometer, and become a go-to person for her colleagues. After she passed away in 2015, Asisi went to her Kleingarten in Leipzig. It was only then that he realized that, by looking at her garden, he could really get to know who she was. He felt such gardens were small eco-systems — not only of nature, but of the mind and personality of those who tended to them. A story within a story.

Just by sitting and looking at the garden, every facet and piece inside appeared to work according to someone's nurturing. Through that, the cause-and-effect relationship became evident for Asisi but also for Roxy Kaczmarek and her work. From the "philosophy" of the garden, to the sociological necessities of Schrebergartens and Kleingartens. Ubiquitous, and an obvious local part of life, of nature and its instinctive process. Into the effects that modern-day living has on the natural process of nature's process. In the 1800s a Dr Daniel Schreber wanted to create more outdoor spaces in his hometown of Leipzig for children to exercise in, so he asked the city of Leipzig to lease small plots of land for this purpose, and the Schrebergarten was born.

Ever since, it has turned into a very specific part of German culture until today. Roxy Kaczmarek works are about urban environments and plant developments and she found out about those locations of cultured nature. Professionally, printmaking is her major expertise, working at the David Krut Projects workshop in Johannesburg, South Africa. Maria Ondrej, Leipzig, had a direct etching collaboration with her as her mentor. They exchanged their plates and themes while printing. So a genuine dialogue between the two has been visualized.

Besides excursions and exchanges between them, they learned from each other's experiences in etching: photogravure, aquatint, etching, chinecollé, and cold needle etching. Mentor and fellow used the full repertoire learning from each other's knowledge.

Furthermore, Leipzig artist Sebastian Burger was the mentor of **Hemali Khoosaal**, a multi-media artist. Her works contain multiple prophecies. She likes to work with visual metaphors on issues like migration. Elements like water and light are part of her installations and turn into symbolic figures in her work prac-

tice. Moods are a big topic for her. She works and collects footage and later takes inspiration from it. She talked to many people in trains on her research trips within Europe during the residency and learned about migrants and their histories as well as cultures. Hemali etched the windows of her studio and made a cold needle etching on top of it of smoke. Later she covered the etchings with colored plates and worked with the overruling technique 'Überrollung'. Later, she drew on it with coal to create smoke and created unique pieces. Her mentor, Sebastian Burger, was etching a photogravure, like printing on fabric, and also working with textures.

Tzung Hui Lauren Lee is Chinese by heritage, having grown up in South Africa. One of her subjects is clouds. "They are the same everywhere, no matter where you are or where you are from." Tzung Rui works with digitally rendered sculptures in digital media and real form. In her etching, she worked with dreams using the Chinese symbol *mot mung* (dream), which she also embossed in her etching process, talking about diaspora and sadness in life. But there is the same air to breathe everywhere, so there is hope. She focused on the elements, made a drawing first, then studied the movement of the drawing, which depicted steam from an outside chimney of her studio and then rendered it into a 3D sculpture. She continued with a negative form of it, which she poured into a sculpture. Being unsuccessful is something she loves to show in her work process, playing on the loss of the negative form or material and form in general, with the sculpting process as part of it. She orients her work processes like the final melting of materials such as plastic. She thus shows sensibility while treating materials as a matter of cautiousness toward the world and its resources.

Her mentor Angelika Waniek used line etching in correspondence, creating a field of small plants, nine in total, each carrying another color operating with complimentary colors. It is about wandering in a defined field, the focus constantly changing while looking.

Angelika Waniek's works are about performance and perception as well as irritation. Her etching creates confusion because of the use of complementary colors.



Bongile Gorata Lecoge-Zulu presenting her works | Bronwyn Lace (co-founder and director of the centre) | Anna-Louise Rolland talking to Max Kornfield

Autumn

Gallery Tour

Duy Nguyen (Norway/Vietnam), **Freshwoyen Endrias Feyissa** (Ethiopia), **Katherine Bull** (South Africa), **Madelin Wilian** (Denmark), **Nono Motlhoki** (South Africa)

Duy Nguyen imitated his mother's hard-working job as part of the boat people from Vietnam and immigrated to the countryside in Norway, trying to sustain the family as a cleaner. Using a broom, he colored the plates in black ink, taking off the colour step by step with his own hands. The act was like a cleansing performance for the artist; in the work's intensity, he got a bit closer to his mother in the meantime. The basis of the etching is always the depiction of a broom. The performative act was removing the black colour.

Freshwoyen Endrias Feyissa uses a cultural ethnical language in her etchings using Ethiopian writing. She experimentally used the etching process.

Katherine Bull made appointments at the Natural Museum Leipzig and was invited to Wiesbaden to the natural history museum to research the lion collection there. In her studio practice and during the Spinnerei Gallery Tour, she changed to the role of the observer. She let visitors sculpt a lion while having their eyes covered. Blind, the creator had to imagine the lion normally being observed, now seen from the inner self, to change the relationship towards the object.

In her etching, she used the technique of photogravure. Some animals come closer to the zoo window, and Katherine puts her hands on the screen. For her hands, she used a Vernis Mou (soft ground etching). They visualize the sensation of touching and the untouchable at the same time. Maria Schumacher was Katherine Bull's mentor. She used techniques such as free etching, aquatint as well as rolling over. She also used her painted images in the etching process.

Madelin Wilian executed the difficult technique of aquatint. She accomplished the task brilliantly and was full of concentration.



How does it feel when the object of desire cannot be looked at? The public was asked to build a lion in clay being blind. They were collected in the artist's studio space and displayed. People could give names to them and write them down on the paper board ground.

Music is an important part of Madelin's work process, and she communicated while she was etching about music and used musicians and music intensively in her film productions.

Nono Motlhoki's etching depicts the inside of the mouth in a three-colored photogravure. Later, she printed lace table clothes with hand stitches as photogravure on the subject. She researched these old female working techniques and made cultural comparisons. Lace traniges were imported by the Dutch to South Africa. In Germany, they were locally strongly rooted in Saxony and Plauen. Nono works on customs and personal relationships. One of her video works talks about her relationship as a daughter towards her mother in a fictive dialogue while making traditional bread together. Leipzig artists Ramona Schacht was Nono's mentor.



Visitors at Freshwoyen Endrias Feyissa's studio | Katherine Bull giving a tour | LIA candlelight dinner



Katherine Bull's lion project | detail of Nono Motlhoki's installation | visitors on the LIA public guided tour

Winter 2023

Gallery Tour

Farnaz Dadfar (Iran/Australia), **Hannah Neckel** (Austria),
Lee Paje (The Philippines), **Natalie Paneng** (South Africa),
Oupa Sibeko (South Africa), **Yim Yen Sum** (Malaysia)
Guest Artists: **Max Kornfield** (USA), **Yulia Hriadovkina** (Ukraine),
Helen Topolyan (Ukraine)

Elevators have windows too

14th January 2023

- 11 AM – Open doors
- 1 PM – Performance by Oupa Sibeko
at Vlado & Maria Ondrej - Atelier für Radierung
- 2 PM – Artists talk
- 3.30 PM – *Die Decke aufbewahren* (Keep the Blanket),
Performance by Oupa Sibeko
- 7 PM – End

Location: archiv massiv, Spinnerei, Leipzig

Yim Yensum (Malaysia) enjoys the art process that involves interaction and requires the audience's participation to inform and perhaps complete it. For her, art creation is not only an individual act but a process that connects people and bridges new relationships. Every person is an individual coming from a unique background with a different story and experience. One move with his own will in the space with a chance meeting. There are uncertainties in connections and spaces between people that may trigger various imaginations and inner feelings that can lead to ineffable personal feelings and memories. These new connections make life seem like a cell, starting from a small unit and gradually splitting into more units and then forming a whole, with the ability of infinite regeneration and possibilities. During the Spinnerei gallery tour Yim Yensum embroidered simultaneously together with the public getting in a personal dialogue through her work practice. Her drape installation turned her studio space into a spectacle of light, providing an atmosphere of comfort and a feeling of home to visitors.



Lee Paje (Philippines) uses various materials, such as painting on copper, sculpture, printmaking, video and public art installations to create works concerning independence, individuality and identities. *Unbound* is a large-scale piece by Lee Paje that reflects her perspective on gender and the diverse narratives surrounding it, particularly those inherited from her country's colonial history. In her three-month residency at LIA, Paje creates an explorative work that incorporates painting, printmaking, and sculpture. Using historical archival text repeatedly printed on a Leporello book, she paints over, cuts and transforms it into a three-dimensional installation. In altering the form of a book, she creates forms and possible realities not bound by the text and its pages. In LIA Lee Paje presented a total work of art incorporating light and studio space into her room-captivating installation, a Spanish text from colonial times unfolded into the third dimension, almost flying in the studio space with magnificent paper cutouts and sublime details associating ideas of the exotic and at the same time breaking up old forms of storytelling and narratives opening up space for discussion and reconciliation.

Oupa Sibeko (South Africa) is an interdisciplinary artist whose work moves between theatrical, gallery, scholarly and other public contexts, overtly dealing with matter and politics of the body as a site of contested works. Oupa Sibeko made two performances during the elapse of the gallery tour. His first performance was a sliding performance on copper plates as a life enactment of producing an etching accompanied by Vlado Ondrej playing the guitar. It involved the audience walking, dancing and working together with the artist in a very playful way. The etching was printed and is called *One Thousand Steps*. His second performance derived from many different influences amongst them very biographical ones such as childhood experiences about life and death as well as being distanced being so far away from family and home in German wintertime. Those intersected with unique situations having been experienced on a classical Sunday of the Dead in the old Plagwitz graveyard behind the cotton mill. Oupa Sibeko did not know about that holiday. The spectacle involved music, flowers and people mourning their dead ancestors. Oupa Sibeko picked up on those experiences and developed an intense choreography through tangling the topic of life, suffering and death in a playful way working with items such as

large blankets of bubble wrap, water and clay, the peel of peanuts, physical cracked by his body and the German January coldness on naked skin. "Never forget to play!", it was Oupa Sibeko's most important message whenever engaging.

Prayer Oupa cited in his performance *Retaining the blanket during the Gallery Weekend*:

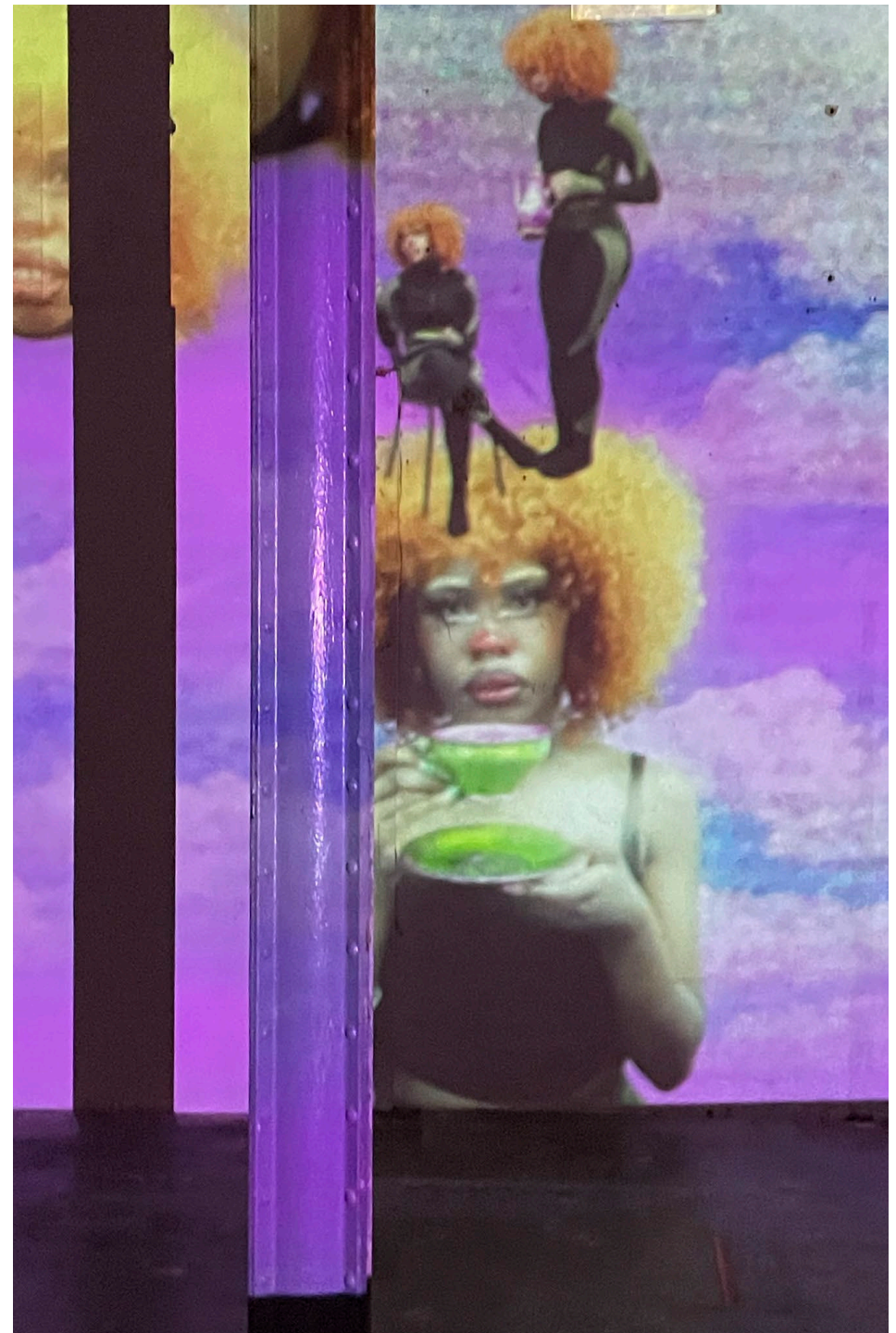
*Umkhuleko simply translated as a prayer
Is a plea ... a plea for a variety of things
But mainly of harmony, because in
harmony everyone strives
In bubble wrap, we pray*

Natalie Paneng (South Africa) is awkward, complex, and has a quirk to her expression. Residing in Johannesburg and the cyber village called the Internet. Natalie Paneng is a new media artist using installation and digital magic to birth new worlds and surrealist narratives in which she performs. Through her work, Paneng investigates the role of the alternative black woman in warping narratives, using herself as a medium to prompt others to explore their own internal surrealist worlds. Through her work, she normalises this plane of existence while offering the viewer the chance to enter her dreams, thoughts, and digital mind. During the gallery tour Leipzig artist Kristina Schuldt kindly handed her entire two-floor studio space over to Natalie Paneng and she created a total work of art playing on all stages, rooms and walls inviting the visitor into her world and spaces she inhabits digitally. It was a joy and pleasure joining that performance of video works.

Hannah Neckel (Austria) is based online as @cybervoid69 and is a Transmedia Artist merging online & offline worlds in aesthetic bliss. Online, the self becomes de-centred and multiplies without restrictions. Social media has transformed into a virtual stage, where the diversity of new approaches to performance investigates and reshapes, mainly, the relation between reality and simulation, but also code and body and the very perception of the self through its digital double(s).

Farnaz Dadfar (Iran) is an interdisciplinary artist based in Gadigal Country (Sydney) who works in the mediums of installation, text, painting and video. Based on her nomadic experiences living between the East and the West, she explores diverse geographical, cultural and political parameters through a lens of migration and displacement. In LIA, Farnaz presents *Psychogeography of Blood* (2023), a cartographic multimedia installation incorporating maps embedded in printed German text as literal artistic materials. Along with experimental video and audio works, her multilayered research-based practice implicitly examines the role of social media in tracing the unfolding tragedy of Iran's socio-political crisis under the slogan #WomanLifeFreedom. It seeks to conceptually interpret the purpose of art-making from the perspective of renowned contemporary artists in the context of catastrophic events. Farnaz Dadfar created a total work of art in her studio creating a vivid interplay between her paper-wrapped boat installation quoting on the death of a little boy in Iran who was dreaming of becoming a sailor and an internet-based portrait series of killed Iranians in the past year. She combined those images with interviews given in podcasts by known artists regarding the question "What is art for?". A playful video work on boundaries and human expectations when boundaries are crossed, finished this sensible studio art display.

Max Kornfield is developing a painting practice growing from visionary and mystical traditions, especially Christian and Western esoteric practices. Formally, the works often combine classic and modern styles, motifs, and techniques. Symbolology, narratives, and doctrines of the past are represented, often retold and reframed as the artist received them while dreaming awake. She was generously supported by the School of Visual Arts in New York City the year before residing in LIA. Max Kornfield returned to Saxony and spent time at the Nudelfabrik art residency in the city of Zeitz where she created large-scale paintings debating on religion and gender. She showed her latest works as a guest artist in LIA and curated the show *Against War in Ukraine* with refugees she met in Zeitz during her artist in residency.



Natalie Paneng in her video installation in Kristina Schuldt's studio



Maria Ondrej presenting the etching project to Jens Wagner & Ebba Scholl (German Federal Foreign Office) | Work detail by Lee Paje (Philippines, LIA fellow)



bottom left: Unbound (detail) by Lee Paje (Philippines) | Oupa Sibeko (South Africa) during the performance Die Decke aufbewahren (Keep the Blanket)



Field Trips

Berlin

Mar The African Leipzig exchange started with a Berlin excursion visiting **Gleis 17 memorial in Grunewald**, unveiled in 1998 – chronologically documenting the 186 deportation trains that left Berlin from 1941 until 1945, transporting more than 50,000 Jewish Berliners to their fates further east. Many sent to their deaths in places such as Theresienstadt and Auschwitz or the ghettos of Łódź or Riga.

At the **Brücke Museum**, we met with Lisa Marei Schmidt, Director, and participated in a personal conversation and discussion about the current exhibition *Whose expression?* The Brücke artists and colonialism. The Brücke artists lived and

Nicolò Brezza, Xhanti Zwelendaba, Hemali Khoosal, Tzung-Hui Lauren Lee, Bongile Gorata Lecoge-Zulu, Roxy Kaczmarek at Gleis 17 memorial



worked during a period when Imperial Germany was one of the largest colonial powers in Europe. The exhibition examines their works against this historical background. The African Leipzig group approached the exhibition critically. African instruments were on display again, while they are objects in use in Africa. After all, the South African group felt that their points of view were very little addressed in the current debate. The exhibition focused on issues the “Western” art system addresses mainly to solve their problems with objects and their origins.

After, we visited the **studio of Raul Walch** and his artist community. Raul Walch (*1980) is a visual artist living and working in Berlin. After studying Sculpture at Kunsthochschule Berlin-Weißensee he completed his studies in the class of Olaf Eliasson at UdK, Berlin. Subsequently, he was a Fellow at the Institut für Raumexperimente. Walch’s work often concerns itself with the element of air or wind. He utilizes the movement it provides in his kite or sail works and plays with its conceptual qualities. Raul Walch was part of LIA’s mentorship programme and mentor of Xhanti Zwelendaba. We had a vivid discussion and display of his socially engaged projects and experienced a lively shared artist studio space. We cordially thank Raul Walch and Gallery Eigen+Art as well as Lisa Marie Schmidt for their time and consideration.

Sep In September, the African and Nordic Leipzig group met at **Gleis 17 in Grunewald**, followed by the **Kolbe and Liebermann Museum** as well as **Haus am Wannsee**, giving a full circle of German history and Germany’s crimes during World War II. The Liebermann Villa on Lake Wannsee, supported by the Max Liebermann Society, is the former summer house of the painter Max Liebermann (1847–1935). After an eventful history in the years after 1940, the house and garden were completely renovated under the leadership of the Society and opened to the public in 2006. The villa is now an art museum dedicated to Max Liebermann and his time. The listed garden exists as it did in Liebermann’s time and is considered a leading example of the European reform garden movement.



At the Kolbe Museum sculpture parc in September – Katherine Bull, Madelin Wilian, Sbongiseni Khulu, Laura Zimmerman, Nono Motlhoki and Duy Nguyen don't forget to play.

The museum **Haus am Wannsee**, a big mansion almost right next to it, was the location for a conference with earth-shattering consequences. In 1942, leading figures in the Nazi government and SS met here to discuss their so-called Final Solution to the Jewish Question. The exhibition in the House of the Wannsee Conference gives an insight into this criminal meeting, and how the plan was put into practice. It details the genocide perpetrated on the European Jews through the use of original documents and audiovisual presentations.

Later onwards, we visited the **Haus am Waldsee** which has been among the leading venues for contemporary art in Germany since it was launched as an exhibition space in 1946. Today it offers a platform for artists who live and work in Berlin and have already achieved significant international standing. The content of our programme covers a wide spectrum from the visual arts, design and architecture all the way to artists working with sound and composition. In up to five exhibitions per year, single, truly innovative positions of artistic practice, themat-



Oupa Sibeko, Natalie Paneng and Christina Papakyriakou in Berlin at the Martin Gropius Museum's restaurant

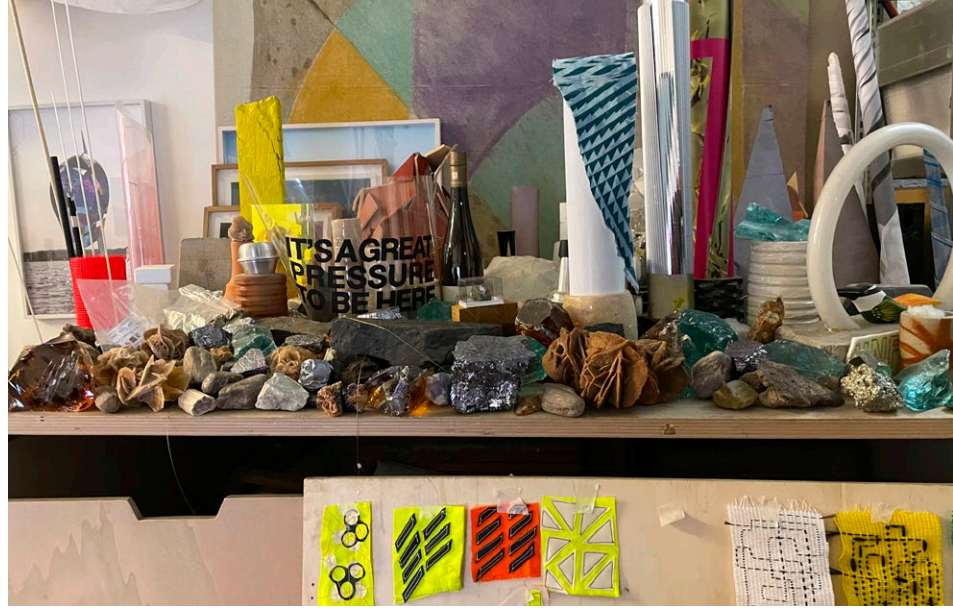
ically driven group exhibitions and seminal works of post-war Modernism are put up for debate.

Nov In November, we welcomed our last African and Pacific Leipzig group. Starting with the **Brandenburg Gate** and the **Holocaust Memorial**, Anna-Louise Rolland tried to speak about the city of Berlin's various changes since World War II. The Memorial to the Murdered Jews of Europe is better known as the Holocaust Memorial by most Berliners.

Opened in May 2005, the memorial in Berlin-Mitte is located near the Brandenburg Gate and is one of the city's most impressive sights. The Holocaust Memorial consists of an undulating field of 2711 concrete steles, which can be passed through from all sides. While walking between the columns of different heights and the labyrinthine corridors, visitors may experience a brief moment of disorientation, which should open up space for discussion. Beneath the memorial is the Information Centre, which documents the crimes of the Nazi era in themed rooms.



1st Berlin excursion: Roxy Kaczmarek & Bongile Gorata Lecoge-Zulu, Lisa Marei Schmidt (director Brücke Museum) meeting with the 1st African group



March excursion Gleis 17 Grunewald: studio of Berlin artist Raul Walch, 3rd from left in group picture

Later, the **Gropius Bau** was visited, which, until the German reunification in 1990, the building stood on the border between East and West Berlin, at the boundary of the East Berlin district Mitte. It is an important exhibition building in Berlin. Originally a museum of applied arts, the Gropius Bau is now dedicated to cultural history, contemporary art and photography. The architects Martin Gropius and Heino Schmieden designed the building in the formal language of the Renaissance as an arts and crafts museum. Today, the Gropius Bau is one of the top locations for high-profile art exhibitions in Berlin. Since 2001, the museum has been operated by the Berliner Festspiele. A carefully selected mix of local and international photography, installation art, archaeology, and modern and contemporary art, especially in conjunction with its magnificent architecture, has since earned the Gropius Bau a reputation as one of Germany's finest exhibition buildings.

We saw: *YOYI! Care, Repair, Heal*: Featuring the diverse and sometimes conflicting perspectives of 25 artistic positions, *YOYI! Care, Repair, Heal* addresses issues such as the politics of health, the resilience of Indigenous knowledge systems, forms of kinship, fair land use and its distribution, decoloniality and the rights of the non-human, all entangled with various concepts of care, repair and healing.

After, we visited Natalie Paneng's mentor **Jana Schulz** in her studio for a presentation of her work. Jana Schulz (*1984) lives and works in Berlin. She was 'Meisterschülerin' at the Academy of Fine Arts Leipzig under Professor Tina Bara. Before studying photography, she was a stage assistant at Deutsches Theater Berlin. In her multimedia works Schulz deals with the different kinds of interpersonal communication. She is focused on observing structures and dynamics within different social groups. Furthermore, she extends her documentary approach by restaging scenes or giving specific instructions. She gave us a deep insight into her work practice and how she creates her very personal films. We learned about her thinking behind making the intimate dialogues between the spectator and the filmed subject.



Urban Nation Museum, Villa Griesebach Berlin on the May trip | Liebermann Villa, Kolbe Museum, House of the Wannsee Conference on the September trip



Sbongiseni Khulu, Madelin Wilian, Katherine Bull, Laura Zimmerman, Nono Morlhoki at the Kolbe Museum



Visiting the Berlin Holocaust Memorial, Café Einstein and the Gropius Bau museum

Documenta 15

Kassel

Two excursions were accomplished during documenta 15. Goethe-Institut Vietnam fellow and LIA artist in residency Tuan Mami took part in the lumbung — documenta 15.

Jun Tuan Mami is an artist of the Nhà Sàn Collective and invited the public and LIA fellows to visit his Vietnamese garden in the backyard of WH22 for a Vietnamese picnic. It was prepared from herbs and products grown in the garden. This took place on Sunday, 19th June, and was organized by the Vietnamese Association in Kassel and its surrounding areas. The Vietnamese gathering and performative activities were held inside the garden. In the backyard of WH22, the Vietnamese Immigrating Garden held plants and stories from Vietnamese immigrant families. Nhà Sàn Collective's member Tuan Mami planted the garden together with the Vietnamese community of Kassel, as an extension of his study of the histories and societies of Vietnamese immigrants. The Immigrating Garden continues Tuan Mami's research of Vietnamese immigration in different countries, migrating from Asia to Western Countries. The ongoing trans-geographic project aims to relearn human migration history by looking into Vietnamese immigration communities that consist of political refugees, imported laborers, students, and others. The plants tell stories of people who left their homeland behind to relocate to a new place and culture. Successfully the garden can be kept as a community space in the aftermath of documenta 15.

Aug In August 2022, the LIA residents went on an even longer Kassel trip to participate in a workshop week by former LIA resident Michelle Eistrup documenta 15. Bridging Art and Text Incubator (BAT INK) encompassed performance, presentation, and liming lumbung artists. Alice Yard resident Michelle Eistrup invited a group of artists, researchers, community representatives, curators, and artists to the BAT incubator (INK) to exchange knowledge, collaboration, as well as scientific and artistic approaches: "On the brink of disaster, future scenarios must envision rediscovered life-giving and sustainable cultural and spiritual practices concerning nature."



June: T. Mami & A.-L. Rolland at the documenta 15 opening | August: Alice Yard, all LIA summer fellows, art mentor Silke Koch

Field Trips

Leipzig

Mar Former LIA resident Elisabeth Moritz was showing at the **Grassi Museum** in *Analog Total Photography Today*. LIA fellows went to visit the exhibition and to the opening of *Reinventing Grassi* afterwards. The fascination for analog photography is experiencing a new revival. While digital photography dominates the field of documentary and everyday photography, analog photography is increasingly asserting itself as an artistic medium and regaining significance in society. The special exhibition showed a range of contemporary developments in analog photography through unique works, series, and photographic installations. With a total of 24 artists from German-speaking countries, different nuances of this medium were illuminated in four thematic groups. The exhibition focused on materiality and experiments in dealing with light, chemistry, and technology.

In the part *Photographic Time Travel*, it became clear that the photographic medium offers the possibility of travelling through time: images from today's world as silver daguerreotypes or ambrotypes trigger a sense of anachronism. In this room, artists and photographers approach, appropriate, or analyze old photographic techniques from the 19th and 20th centuries through their own photographic work. **Elisabeth Moritz** was showing a large-scale paper cut here. She took one of her original black and white family photographs quoting her own family history of immigrating to Sweden from Chemnitz after World War II. By cutting the photo print, the actual image gets abstract when the viewer is close and gets clearer by distancing oneself. History is a matter of standpoint and one's own perspective and depicted experiences. There is no one clear image of one thing existing.

Afterwards, we visited the opening of *Reinventing Grassi*. SKD 2021–23, the new display of the ethnological collections, one of the largest ones in Germany, receiving a guided tour from one of its curators Stefanie Bach in the following week, having time for discussion and dialogue. We thank her very much for opening up that dialogue space within the exhibition.



Work by former LIA artist Elisabeth Moritz at the Grassi Museum Leipzig | Guided tour with Stefanie Bach (2nd left, curator at the Grassi Museum)



Excursion to the *vice versa* exhibition

Mar Most of the African Leipzig fellows went to the **Venice Biennale** with LIA assistant Elsa Persoft and Leipzig artist Silke Koch to visit the opening or its aftermath.

Aug *vice versa* **Vlado & Maria Ondrej — Etchings and Drawings**, the exhibition title *vice versa*, in the same way plays with the phenomenon of the mirror-inverted impression in etching. In fact, mirrors do not “reverse”, they reflect in the same way as artists reflect their world, themselves and society. The Leipzig artists Vlado and Maria Ondrej have chosen etching as the central medium in their work. They cooperate with institutions worldwide (Goethe-Institut, LIA — Leipzig International Art Programme) and are in exchange with artists. The studio for contemporary etching in Leipzig is based at the Spinnerei. At the same time, it is their artist’s studio, experimental space and laboratory. Vlado & Maria Ondrej leave the beaten track and create fresh, inspiring print images based on the technique of etching.

Oct In October, we had the pleasure of enjoying a special tour of the exhibition Leipzig: *A Universe of Images. 1905–2022* at the **MdbK museum** in Leipzig. Dr Jan Nicolaisen, the head of the Department of Paintings and Sculpture and curator,



Excursion to the University of Leipzig painting collection

showed us the history of the 20th century of Leipzig through some paintings. Starting with the self-portrait of one of the most famous painters in the history of the Weimar Republic, **Max Beckmann — Selbstbildnis auf Grün mit grünem Hemd, 1938** — that was painted during his exile after the National Socialists seized power. In this way, Dr Nicolaisen introduced us to the pre-war and wartime period, the post-war, GDR up to the fall of the Berlin Wall through the paintings of some painters of the Leipzig school as well as **Wolfgang Mattheuer** and **Werner Tübke** to artists from the New Leipzig School. Many thanks again to Dr Jan Nicolaisen for his time and for sharing his knowledge with us.

Jan In January, we were invited to have a professionally guided tour with librarian Dr Matthias Eifler. Original books such as the *Gutenberg Bible* were taken out of storage for a private viewing. Amongst them handwritten manuscripts from the middle ages from the Netherlands, France and Germany. We cordially thank Charlotte Bauer (Deputy director of the Albertina University Library Leipzig) and subject specialist Dr Christoph Mackert having made this unique visit possible. We looked at the School of Lukan: Pharsalia, France, end of the 12th century, the Book of Hours, the Netherlands, 15th century and the Gutenberg Bible.



Dr Jan Nicolaisen (head of the Dpt. of Paintings and Sculpture and curator at the Museum of Fine Arts Leipzig) guiding the LIA fellows through the museum



Private presentation of the Albertina Library book treasures viewing the Gutenberg Bible



Visit of Auerbach's Keller, Mädler Passage Leipzig: Goethe's Mephisto & Faust behind the LIA fellows

DRUCKGRAFIK



**aus der Werkstatt David Krut / Johannesburg
ein Vortrag von Roxy Kaczmarek**

**Einblicke in die Zusammenarbeit mit
William Kentridge und Deborah Bell**

27. April 2022 / 14 Uhr

**Hochschule für Bildende Künste Braunschweig
Pippelweg 2
Gebäude 21 Raum 007**



Mentor's Activities

Roxy Kaczmarek: Artist Talk

Mentor Maria Ondrej (Braunschweig School of Art) invited South African designer and artist Roxy Kaczmarek to give a public university lecture on the David Krut Workshop (DKW) in Johannesburg, where she works as a graphic designer. From the conception of each project, DKW's printers focus on ensuring that each collaboration is an opportunity for the artist(s) to create something new and expand their work. Another core philosophy is the workshop's commitment to sophisticated techniques and aesthetic forms. Over the past 20 years, DKW has collaborated with local and international artists such as William Kentridge, Deborah Bell, Diane Victor, Olivia Botha, Heidi Fourie, Senzo Shabangu, Stephen Hobbs, Maja Maljevic, Pebofatso Mokoena, Helena Uambembe, Anna van der Ploeg and Zhi Zulu, to name a few.

Mentors Maria & Vlado Ondrej with Roxy Kaczmarek and Bongile Gorata Lecoge-Zulu at the 18th century English landscape garden and Saxon Machern castle

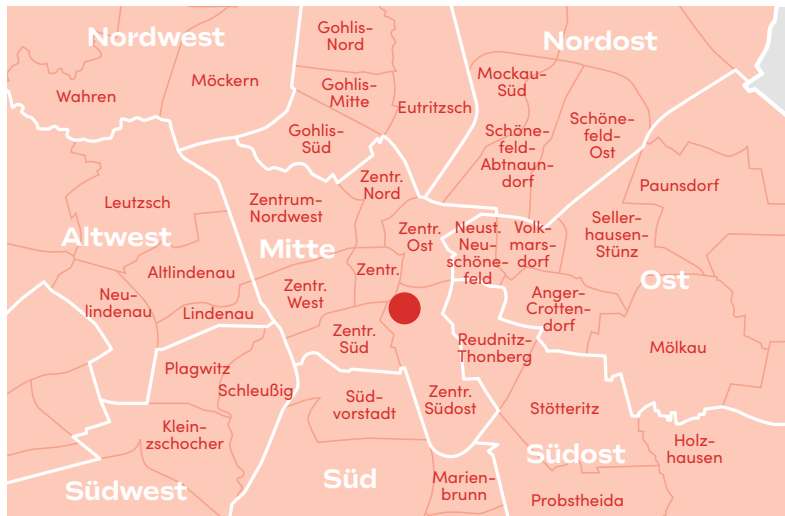


Award Ceremony

Sculpture by Freshwoyen Endrias Feyissa on Addis-Abeba-Platz in Leipzig

On the 25th of September 2022, the City of Leipzig and the Leipzig-Addis Ababa Town Twinning Association hosted a large family festival on Addis-Abeba-Platz. The occasion was not only the 20th anniversary of the association but also the award ceremony in the competition to design a work of art for the inner-city square between Brüderstrasse and Leplaystrasse.

The **Addis-Abeba-Platz**, which has been given the name of Leipzig's Ethiopian twin city since 2015, is to receive a new highlight next year — an impressive work of art as a visible sign of the twinning between Addis Ababa and Leipzig. This work will be done by Freshwoyen Endrias Feyissa, who was chosen by a jury from Leipzig and Addis Ababa. Freshwoyen was an artist in residency in the LIA Programme this year. During her stay, the artist was in charge of the project for the realisation of a sculpture of her design on Addis-Abeba-Platz in Leipzig.



Freshwoyen Endrias Feyissa with a model of the sculpture

Workshop



Bongile Gorata Lecoge-Zulu and her mentor Vlado Ondrej at Vlado & Maria Ondrej Studio for Contemporary Etching together with Clemens Boecking (beatmdia)

Etching

Image Language Experiment Play

Vlado & Maria Ondrej
Studio for Contemporary Etching Leipzig

The African Leipzig project was a great benefit from my perspective as an artist. Normally, the work of a visual artist is solitary. You stand in the studio and think about the world and the work alone. Rare are the occasions when you meet like-minded people. This project was different: ten artists from South Africa traveled to Leipzig to meet colleagues and to exchange thoughts, experiences, views, knowledge, skills and ideas in Leipzig, a city with a long tradition in printmaking.

Here they met not only 'old knowledge' and machines in the Leipzig Museum of Printmaking but also a lively contemporary print art scene. **Spongiseni Khulu**, a graphic artist from the **David Krut Projects** in Johannesburg, was even invited by me to Leipzig in the summer of 2022 as an additional scholarship holder to take part in a *Let's print in Leipzig 5* workshop. This was followed by a three-month exhibition at the museum and a catalogue, just to be mentioned.

Our studio is a small publishing house for original etchings. It is run and managed by Vlado Ondrej and me. We are both artists and publishers with a passion for etching.

In total, more than 20 artists, ten from Africa and ten god-fathers from Germany, have met in our studio. We not only printed, etched and worked but exchanged thoughts and ideas, celebrated together and traveled in Germany.

Bongile Gorata Lecoge-Zulu (music, performance) and **Vlado Ondrej** (painting, graphics) became a dream team with 'music in their blood'. Not only did Bongile perform a piece of music or two between presses, but the two also printed the resulting etchings to selected music. Inspired by this feeling, Bongile's etchings have names like *Sweet Rain Euphoria* or *Mikhail Alperin & Oslo Chamber Choir—Norwegian Raga*. Vlado's *Universal Donkey* looks serenely into the round.

Roxy Kaczmarek (graphics) and I are two experienced artists and printers. We have not only used the joint work in the studio



Hemali Khoosal with her work *A Window Out* at the Spring Gallery Tour

to exchange technical finesse. We also made joint works. I also invited Roxy to lecture on South African printmaking at the Braunschweig University of Fine Arts (HBK), where I am a lecturer myself. This event was very well attended by the students of the HBK.

Hemali Khoosal (video, sound art) and **Angelika Waniek** (performance) often spent time together in our studio. The works of the two artists have inspired each other. Hemali's etching shows a graphic view of her installation at the exhibition of the Spring Tour, taking place at the Spinnerei.

Lauren Lee Tzung Hui's etching (drawing, installation, sculpture, video) was an unusual combination of a full-sheet embossing of a photogravure and a line etching, beautifully titled *Dream*. **Sebastian Burger** (painter), an experienced artist and master student of Neo Rauch, provided her with advice and support. He used the digital interface to analog printmaking with his work *Ethene*.

Raul Walch (sculptor and conceptual artist) and **Xhanti Zwelendaba** met about the theme of *works in space*. Both had worked intensively with etching as part of this project. Skin and fabrique met paper and paint.

Silke Koch (photography, sculpture, installation) and **Freshwoyen Endrias Feyissa** (installation, sculpture), an artist from Leipzig's partner city Addis Ababa, went on excursions with the LIA scholarship holders, for example to our personal exhibition of large-format etchings *Vice Versa* at the Galerie Weißes Haus in Markleeberg, located in a wonderful landscape garden just outside Leipzig.

Katherine Bull's (multimedia, drawing, installation) love of lions has been met with great enthusiasm by visitors to the Autumn Tour 2022 at the Spinnerei in Leipzig, which has the lion on its coat of arms. Thus, her work *Zoo Reflection Leipzig* is a critical look at the treatment of animals, although the grid on the etching of Leipzig's godmother, **Maria Schuhmacher** (painting), was not the only unifying factor.

Nono Motlhoki (installation, video) put handicrafts, crocheted table runners and colour photogravures on paper, and her godmother **Ramona Schacht** (photography) dealt with the topic of 'handcraft' by female workers in factories in her etching, specifically with the female workers in the former cotton mill.

The media artist **Natalie Paneng** (video) brought a lot of colour into our project with her person, playful outfits and her first





Sbongiseni Khulu received a scholarship at the Museum of Etching Leipzig (Druckkunst Museum) deriving from the African Leipzig project

etchings. **Jana Schulz** (video) became a wonderful contrast to this with her subtle black-and-white portrait photographs.

Last but not least, **Oupa Sibeko** (performance, multimedia) and **Bjørn Mehrlus** (video) were two extraordinary, universal performance artists. It was a pleasure to work with them. The *embroidered feet* in bubble wrap, realized as a photogravure by Oupa Sibeko, is as unusual an etching as the cloudscape *ex-hales* by Bjørn Melhus.

But beyond that, more far-reaching ideas and projects have emerged. Vlado Ondrej's love of music and his skill as a passion-

ate guitar player has resonated with Oupa Sibeko. The two sat for hours in the studio, playing and performing. It was a pleasure to be a part of it.

Vlado Ondrej then had the idea to implement an idea he had had for a long time: To use skates to designate a metal plate of zinc through dance and performance and then print it as a dry-point etching.

Oupa Sibeko liked the idea, and so, for the winter tour of the spinning mill, a six-meter-long etching plate was worked on and simultaneously 'performed' with the skate's blades and with the involvement of the audience.

Ice-Ice Baby, the performance, was recorded and emerged as a short film, thanks to Igor Film Leipzig. Although the event contained an unpleasant, unplanned incident involving intervention due to a single person's narrow-mindedness and prejudice, this performance was a milestone in our collaboration.

Ice-Ice Baby is a statement of tolerance, respect and regard for artistic work. Thanks to the extremely professional artist Oupa Sibeko, the performance was a success despite everything. For us, it will remain an unforgettable experience. For the next Spinnerei tour in April/May 2023, the result will be exhibited and shown.

When the artists arrived, we did not know anyone of them. When they left, we felt like old friends had departed.

“ My etching process relied heavily on the digital and analogue processes working together. I worked closely with Maria to understand the analogue process of working and printing a photogravure print. Through this, I had time to reflect these lessons into my digital process, which was again translated into the analogue. It was a beautiful exchange and felt magical and fun once we finally figured out how to merge the processes. I learnt to consider things in a different way. The artwork itself aims to reflect the balancing act between IRL (In Real Life) and online life. Somehow the process also fed into the articulation of these feelings and thoughts.”

Natalie Paneng (Johannesburg)

“As a performance artist, it was quite a task to turn inwards and channel my thoughts and creativity into my eyes and hands ... To find a new form of expression and a new process of arriving at said expression. I hooked into my senses: the smells, the sights, the preparation, the motions and physicality. And naturally, I wrote to map my way through this new world. I am still translating this new language into one I understand. And the more I seem to understand, the more I itch to dive back in and explore (extensively!) some of my initial ideas. It was a beginning begging for a continuation.”

Bongile Gorata Lecoge-Zulu (Johannesburg)

“Collaborating with Master Printer Maria Ondrej to experiment with superimposing images of natural plant life and more mechanical, man-made imagery into collaborative plates, which explore collaged moments blending and overlapping with each other. The images in the print reflect her time and experience in the country where she fostered inspiration of natural and fabricated worlds as intersecting. The Leipzig community lives with plants in their windows, clearly visible and backlit by their apartments, which became a prominent feature in the work. This is in contrast to Johannesburg and the eclectic nature of how things grow in the subtropical climate, coupled with the lack of being able to see into people’s homes (due to high protective walls, burglar bars and thick curtains). The focus of her work shifts to looking more to how plants are cast and where they land.”

Roxy Kaczmarek (Johannesburg)

“It was a pleasure that LIA asked me if I would like to take on a mentorship. I appreciated the exchange my artist mentee and I had. Thank you for the invitation and for making this possible.”

Ramona Schacht (Leipzig)



Marina Ondrej & Bongile Gorata Lecoge-Zulu sharing a laugh and etching together in the print workshop

Etchings

African Leipzig

all prints: Vlado & María Ondrej —
Atelier für zeitgenössische Radierung Leipzig

Oupa Sibeko
10 000 Steps
2023
drypoint

paper: 104 x 70 cm, motif: 100 x 66 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 5+2
performance *Ice-Ice Baby* with Vlado Ondrej
(Spinnerei-Rundgang Jan 2023)

p. 114

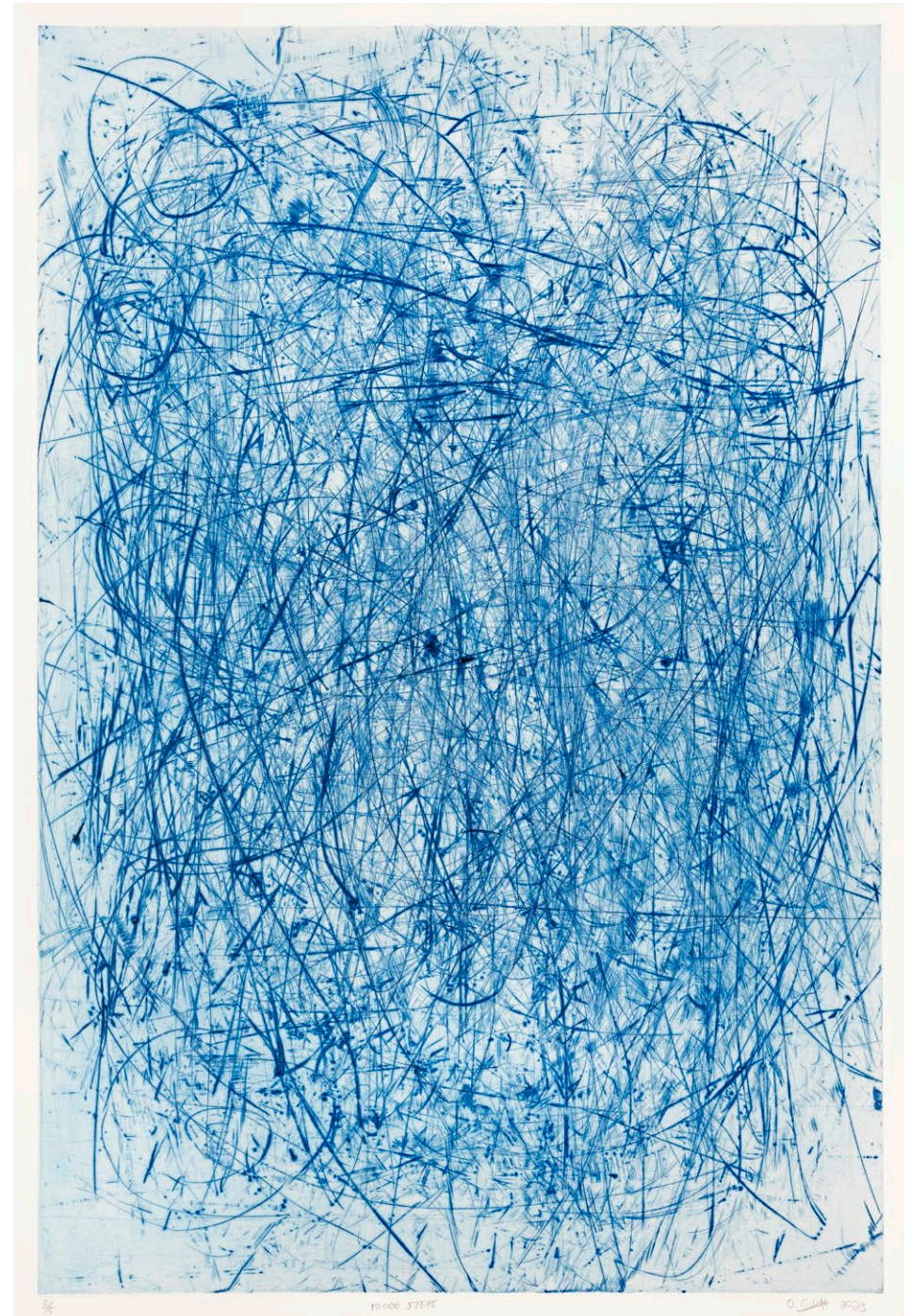
Vlado Ondrej (Bongile's mentor)
Universal Esel
2023
drypoint, 2 plates

paper/motif: 70 x 50 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7, Nr. 5/7

— p. 115

Bongile Gorata Lecoge-Zulu
Sweet Rain — Euphoria
2023
Lineetching, soft ground etching,
drypoint, photogravure, 10 plate

paper/motif: 70 x 50 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7, Nr. 5/7





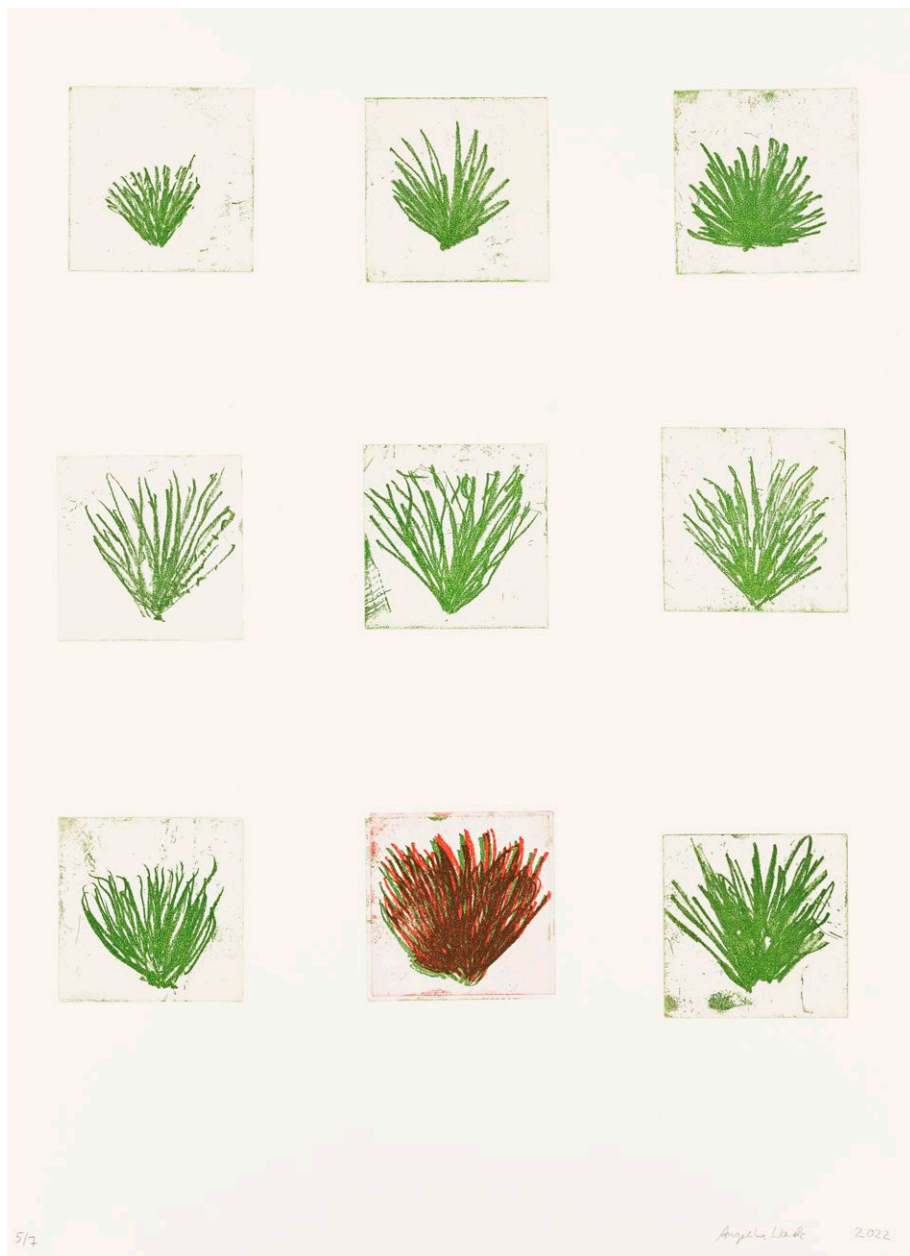


Maria Ondrej (Roxy's mentor)
Out Inside
 2022
 lineetching, aquatint

paper: 104 x 70 cm, motif: 60 x 44 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+3 Testprints, Nr. 5/7

Roxy Kaczmarek
Out Inside
 2022
 lineetching, aquatint

paper: 60 x 70 cm, motif: 40 x 50 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+3 Testprints, Nr. 5/7



Angelika Waniek

Cotton

2022

lineetching, 9 plates

paper: 70 x 50 cm, motif: 50 x 42 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7+2 Testprints, Nr. 5/7

Hemali Khoosal

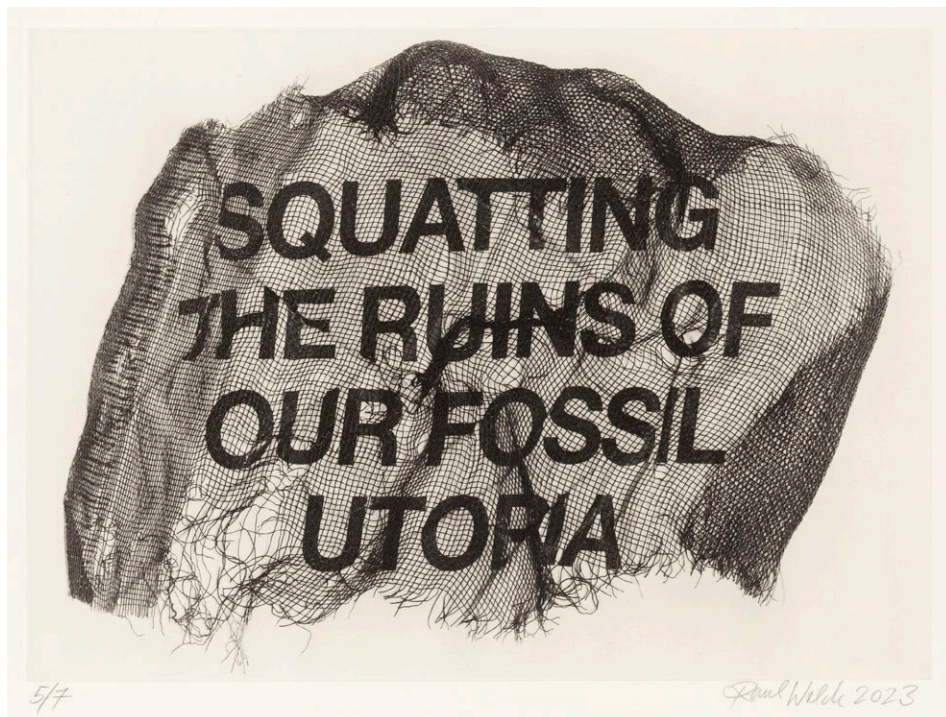
A Window Out

2022

lineetching, rolling over, drawing

paper/motif: 50 x 70 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7+2 Testprints, Nr. 5/7





— p. 120

Sebastian Burger (Lauren's mentor)
Ethene
2023
photogravure

paper: 70 x 50 cm, motif: 42 x 30 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7

— p. 121

Lauren Lee Tzung Hui
Dream
2022
photogravure, lineetching, embossing

paper/motif: 70 x 50 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7

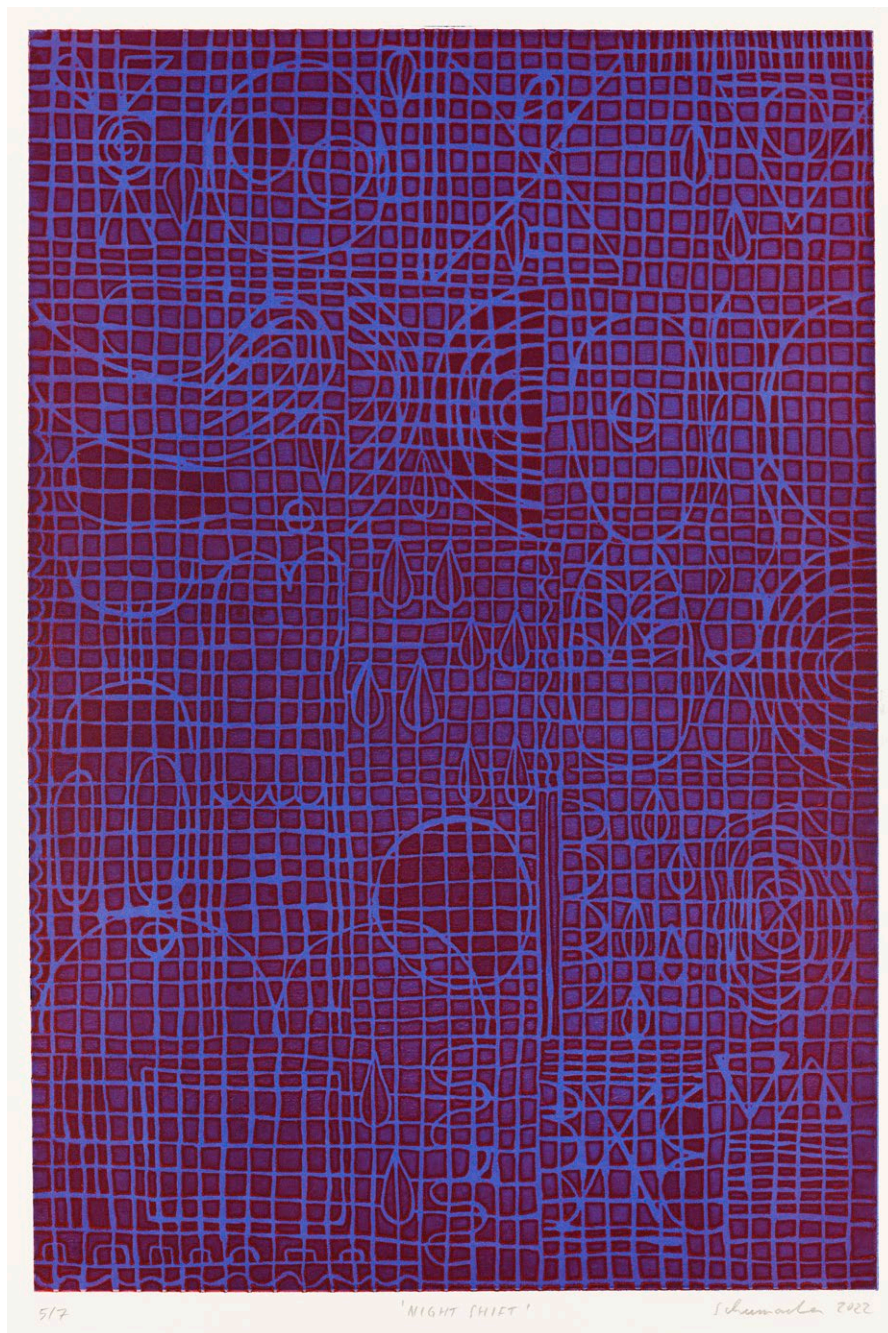


Raul Walch (Xhanti's mentor)
**Squatting the Ruins
of our Fossil Utopia**
2023
photogravure

paper: 50 x 70 cm, motif: 24,5 x 34 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7+1 Testprints, Nr. 5/7

Xhanti Zwelendaba
**Untitled
(Crack)**
2022
photogravure, lineetching

paper: 50 x 70 cm, motif: 30 x 42 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7



Maria Schuhmacher
(Katherine's mentor)

Night Shift

2022

free etching, aquatint, overrolling

paper: 70 x 50 cm, motif: 60 x 40 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7+2 Testprints, Nr. 5/7

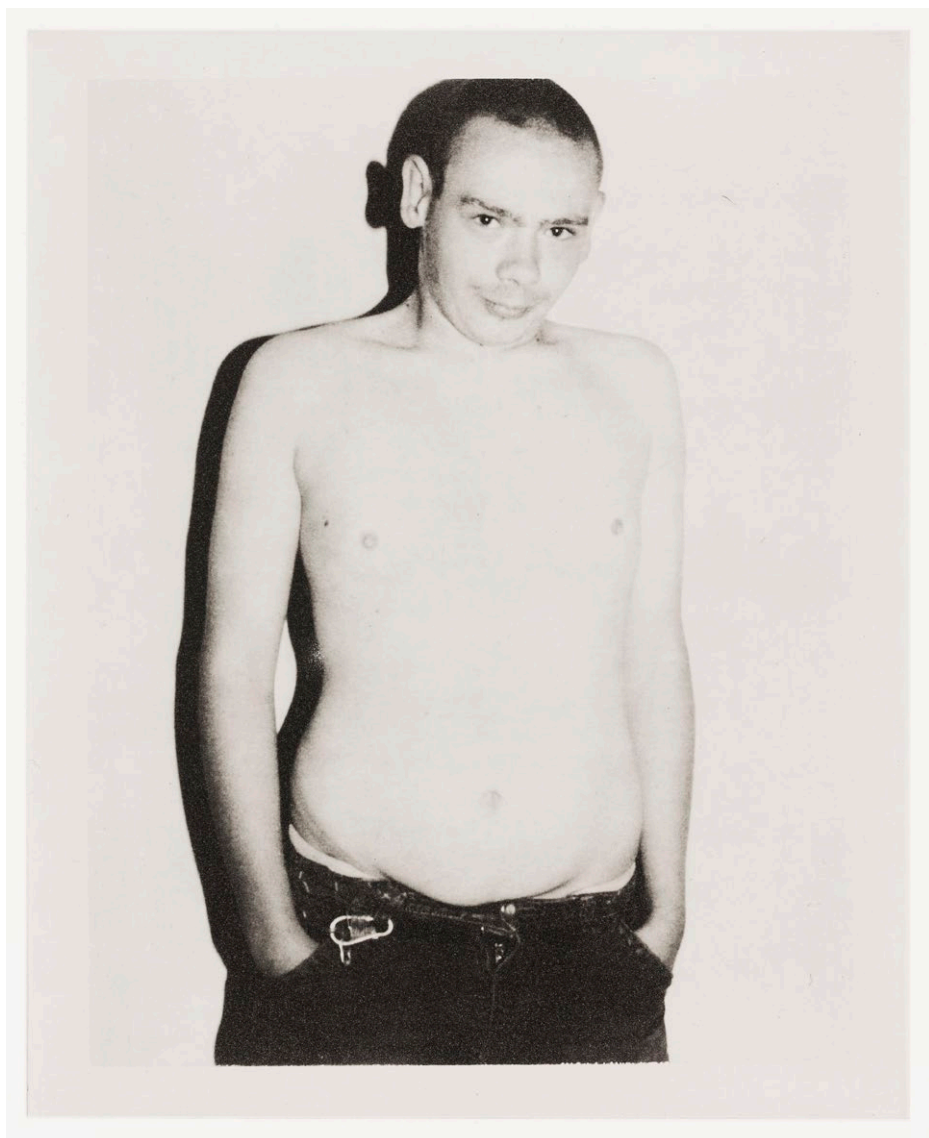
Katherine Bull

Zoo Reflection – Leipzig

2022

soft ground etching, photogravure,
2 plates

paper: 50 x 70 cm, motif: 30 x 40 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7+3 Testprints, Nr. 5/7



Jana Schulz (Natalie's mentor)
Flip Flop
 2023
 photogravure

paper: 70 x 50 cm, motif: 37 x 30 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+2 Testprints, Nr. 5/7

Natalie Paneng
Do You Glitch Too?
 2023
 photogravure, embossing, 3 plates

paper: 50 x 70 cm, motif: 42 x 40 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+2 Testprints, Nr. 5/7



Ramona Schacht (Nono's mentor)
**Untitled (Arbeiterinnen in der
 20-minütigen Schichtpause)**
 2023
 photogravure

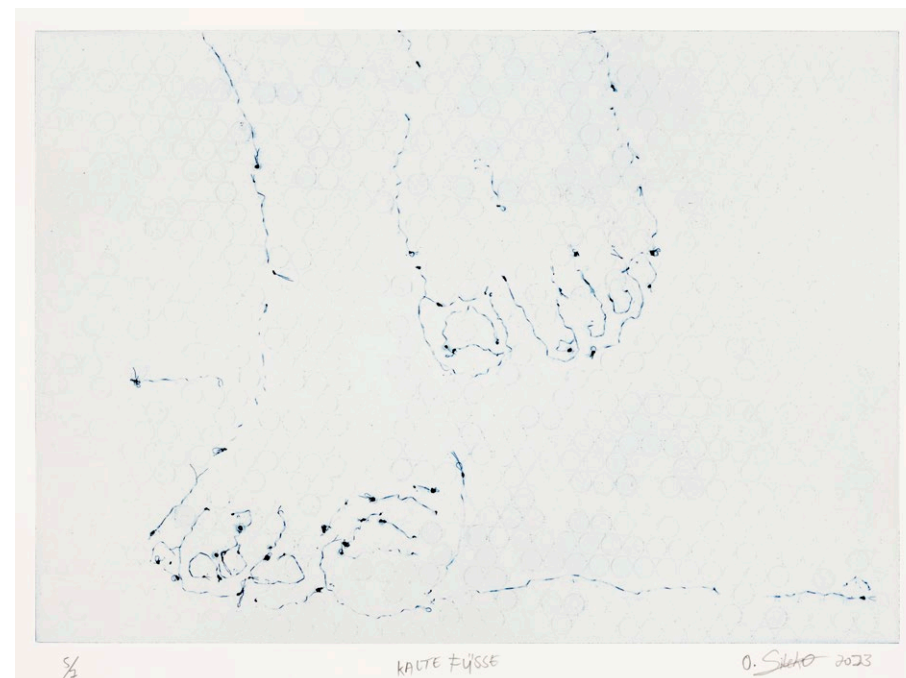
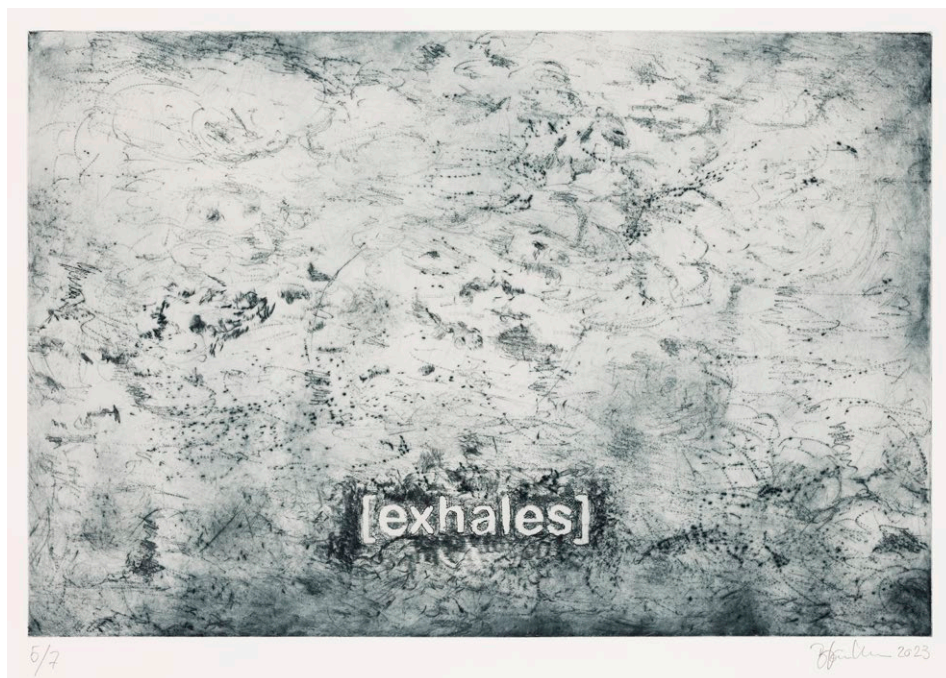
paper: 70 x 50 cm, motif: 18 x 28 cm
 Zerkall, Alt Bern white, 340 g/m²
 10+3 Testprints+3 a. p., Nr. e. a. II/III

Nono Motlhoki
**Some Wounds
 Taste Sweet**
 2022

photogravure, 3 plates, embossing

paper/motif: 73 x 50 cm
 Hahnemühle, Alt Worms, white 300 g/m²
 edition: 7+1 Testprints, Nr. 5/7





Bjørn Mehlhus (Oupa's mentor)
Exhales
 2023
 drypoint

paper: 70 x 50 cm, motif: 60 x 40 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+2 Testprints, Nr. 5/7

Oupa Sibeko
Kalte Füße
 2022
 photogravure

paper: 50 x 70 cm, motif: 30 x 42 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+2 Testprints, Nr. 5/7



Female curators and cultural professionals from Egypt of the Goethe-Institut, on behalf of the German Foreign Office. Middle: Hana Elbeblawy (ARD Kairo)

Guests

Nov The **f/stop** team visited LIA to work on a collaboration for the **Contemporary Photo Festival 2024**. Curators **Magdalena Stöger** and **Leon Hösl** (Austria) as well as **Sandra Plessing** (f/stop – Festival für Fotografie Leipzig Fotoszene Leipzig) and **Constanze Müller** (D21) came for a meeting and visited all LIA studios.

Dec A visitors programme for **female curators/cultural professionals of the Goethe-Institut**, on behalf of the German Foreign Office. An information and networking trip for seven female cultural managers and cultural professionals from Egypt was organized on the topic of *Cultural Management from a Female Perspective*.

During the trip, the participants gained insight into the German cultural landscape with a focus on female cultural workers and exchanged views with female actors from the cultural sector on stakeholder structures, management methods, programme planning, staff recruitment and making female cultural workers visible in Germany and Egypt. In addition, the trip served as a professional networking opportunity between Egyptian and German women actors. In Berlin and Potsdam as well as Leipzig representatives of Women in Arts and Media e. V., the Clubcommission, Musicboard Berlin GmbH, Maxim Gorki Theater, the German Federal Foreign Office, Konrad Wolf Film University and Goldrausch as well as DOK Filmfestival and LIA-Leipzig International Art Programme were visited.

ARD is an art institution founded by **Hana El-Beblawy** in 2022 and specialized in the field of contemporary art practices within the local and international art scene. It presents a diversified program that includes many artistic activities stemming from the surrounding affairs and is open to the world. The program includes; artistic residencies, exhibitions, workshops, and other art alternatives which ARD is seeking to provide as services that would contribute to effective artistic patterns in society. It also strives for a fruitful art scene that is not constrained by the traditional standards of the art market. LIA and ARD got back together after this first encounter. The two programmes hope to create an exchange between Kairo and Leipzig in the upcoming years.



LIA programme coordinator Marina Diaz Molina presenting the residency to a delegation from Turkey

Guests: **Balqeis Aboomar** (freelance musician and member of the musicians' syndicate Freelance Musician), **Reem Allam** (artistic programmer *Downtown Contemporary Art Festival*), **Shereen Alshinawy** (co-founder and CEO Sheranda World Art World Art Forum), **Marian Fahmy** (freelance artist visual art), **Neveen Kenawy** (head of Art Center, programming founder and director of She-Arts-Festival Bibliotheka Alexandrina), **Hana Mikhail** (founder and managing director ARD Contemporary Art Institution), **Dina Negm** (general manager Electronic Publishing Department, senior communications officer Chairman's Office Opera House Cairo)

Jan **Natalie Paneng** was exhibiting at **Eigen + Art Lab** in January 2023 in Berlin. The month before, the gallery team from Berlin and Leipzig made a studio visit at Natalie's studio, visiting LIA programme later onwards, followed by other Leipzig institutions.



Flower and lime leaf for loyal partners

**Winning design for future art object
on Addis Ababa Square in Leipzig chosen**

It will be 3.50 metres high and feature a lime leaf and a yellow Adey flower: the sculpture with which Ethiopian Freshwoyen Endrias Feyissa won the ideas competition for a work of art on Addis Ababa Square.

Since 2015, the square between Brüderstrasse and Leplaystrasse has borne the name of Leipzig's Ethiopian twin city Addis Ababa. The lively city partnership, which is going to celebrate its 20th birthday in 2024, is now to be crowned by a work of art. Leipzig and Addis implemented an ideas competition especially for this purpose, in which 27 artists from all over Ethiopia took part. Now the winner has been chosen: 34-year-old Freshwoyen Endrias from Addis Ababa convinced the jury with her design. Her sculpture is now to be realised as a visible sign of the living partnership between the two cities on the green Stammpfad in the heart of Leipzig.

"The idea for the artwork captivates on the one hand with its simple elegance and, on the other hand, with its poetic interpretation of the idea of twinning," explains Katja Rohloff from the city's International Cooperation Department. She accompanied the process and the award at a family celebration on 25 September on the square together with Christine Hölzig from the cultural office. "The versatile Ethiopian artist, who in addition to her visual artwork also successfully designs fashion, has a sensitive sense of style and an eye for detail," adds Hölzig. These



Linden leaf for Leipzig and living flower for Addis: Freshwoyen Endrias convinced with her design for the artwork that will adorn Addis Ababa Square in the future. Photo: Staphanie von Aretin

qualities are reflected in her design, which skilfully highlights the partnership between Addis Ababa and Leipzig by fusing two symbols. The Adey Abeba (Adey flower) stands for Leipzig's twin city. It is a star-shaped, eight-petaled, yellow flower that blooms during the Ethiopian New Year in September and symbolises hope and a bright future. For Leipzig, Freshwoyen Endrias has chosen the heart-shaped lime leaf, which stands for both love and loyalty. Both symbols have in common that they have given their name to the respective city.

The artwork is to be installed on the square as early as 2023, but the loyalty symbol will not be officially inaugurated until the 20th anniversary of the twinning in 2024.

Leipziger Volkszeitung, 26th September 2023 (→ p. 101)

Beyond South Africa

A total of ten artists from South Africa are coming to the Spinnerei in 2022. During the spring tour, the first five will present their work. For now, they are feeling their way forward.

For three months they will live and work in the Leipziger Spinnerei, in Hall 18 in the *Leipzig International Art Programme* (LIA). They want to present their results at the Spring Tour on 30 April and 1 May. It's about exchange, inspiration — and artistic grounding. Each of them is to realise a print in Maria and Vlado Ondrej's studio for etching with a Leipzig artist as mentor. This technique opens up a huge field of experimentation for artists of all media, says LIA director Anna-Louise Rolland. The five will fly back at the beginning of May, and the next ones will follow.

A total of ten come to the Spinnerei over the course of the year as part of the *African Leipzig* project funded by the German Federal Foreign Office. Rolland selected nine from over 90 applicants during a visit last September together with partner organisations in Johannesburg. "We are still looking for an artist together with the city of Leipzig, who will design Addis Ababa Square during his residency from summer onwards."

They will all leave something behind and take something with them. But first, they have to feel their way around: “Here? It’s a different world, it’s strange.” Since she doesn’t know German, she feels “like I’m on an island, but I can get someone there,” says Bongile Lecoge-Zulu, laughing as warmly as a fire. Here, in Leipzig’s February, which casts its greyish light through the panes of the old industrial hall.

Something very positive is coming to Leipzig. She absorbs everything, even what she doesn’t understand. She says her performances are about “collisions of energy” and she has no agenda. “It comes from the moment, maybe it’s my ancestors that lead me to what I do.” She wants to heal, no matter what.

Roxy Kackmarek’s work is concerned with plants, drawing them delicately, even in their winter woes. “Abandoned, forgotten, saved” is written next to a depiction of a miserable top plant consisting of a few thick strokes. In a gallery in South Africa, she staged a wind, light, shadow and sound recording of a friend. The subject of people and plants interests her, and with it, the spinning mill in Leipzig where cotton was once processed. Her parents have a large garden in Cape Town. In September, when Anna-Louise Rolland was in South Africa, something remarkable happened there: she found an old plough. It said “Made in Leipzig”. It’s hard not to see a coincidence in that.

Hemali Khoosal experiments with almost every medium there is: Print, drawing, painting, installation, photography — “as the idea demands of me,” says the artist and shows a video recorded in Johannesburg in which gestures, movements, sounds get into flow. A game with marbles in close-up. Images, sounds, rhythm. Migration, the transitions between cultures, overlaps, plots, differences are a major theme in Khoosal’s work. She wants to interview people in Leipzig, do something about food culture, visit shops.

Tzung-Hui Lauren Lee was born in South Africa, her parents came from China. A culture that lives on in her, also as a loss. She sees her work as a “re-appropriation of what is missing in me”. Lee’s installation practice has to do with translating two-dimensional markings like Schiff into three-dimensional space. Paper-making, calligraphy, sculpture and Chinese philosophy all play a part. Her art is a “means for her to decolonise, rethink and understand my identity and the spaces that surround my body.”



Max Kornfield, Tzung-Hui Lauren Lee, Hemali Khoosal, Roxy Kaczmarek and Bongile Gorata Lecoge-Zulu

Khanti Zwelendaba is also multi-media — printmaking, installation, performance art and video art are central to his work. His work is mainly concerned with the complexities and tensions around Xhosa culture and the culture of contemporary capitalism and nationalism—and embedded in that is the legacy of colonialism and apartheid. So here in Leipzig, people meet who carry processes of transformation and emancipation within themselves, including the pain, conflicts and losses associated with them.

One of the South African party organisations is the *Centre for the Less Good Idea* in Johannesburg. This means reflecting on an initial, overwhelming idea that shows weaknesses in the bright light of day, does not work — but should not be abandoned either. In other words, in the words of Anna-Louise Rolland: “It’s an open experimental space for new formats to be developed on site in the theatres of the Arts and Kutlurareal, an Ar Mini-Spinning Mill in Johannesburg.”

In 2016, Johannesburg-born William Kentridge founded *Centre*. Founded, an internationally acclaimed artist who looks after the next generation of artists here. The Kassel documenta has already invited him three times, the Biennale Venedig four times, and his exhibitions have been shown at the MoMA in New York, the Louvre in Paris and the Tate Modern in London. His father was a lawyer for Nelson Mandela. Kentridge once said: “The drawings don’t start with a beautiful drawing. It has to be a sign of something out there in the world.” That’s where they are now: Roxy Kaczmarek, Hemali Khoosal, Khanti Zwelendaba, Bongile Lecoge-Zulu, Tzung-Hui Lauren Lee.

International Programme

The Leipzig International Art Programme (LIA) is an international artist residency at the Spinnerei Leipzig. It sees itself as a place of experimentation and learning. It facilitates an exchange between local and international artists. Since 2007, over 40 nations have participated in the LIA programme. So far, only two have come from Africa, from Leipzig's twin city Addis Ababa.

International partners of the new programme *African Leipzig* are William Kentridge and the *Centre for the Less Good Idea* as well as *David Kurt Projects*, studio for etching in Arts on Main Johannesburg.

By Jürgen Kleindienst, Leipziger Volkszeitung, 24th February 2022

MDR Kultur Spezial

The 29th of July 2022, the journalist Ms Thielmann from MDR Kultur was at LIA and interviewed the artist Max Kornfield (School of Visual Arts, New York City) and the founder of LIA, Anna-Louise Rolland. To listen to the programme, scan the QR code.



"Living and working in a foreign place for a few weeks, meeting new people and developing ideas – that is the idea behind artist residencies. The artist residency offers a temporary home, requires mobility as it is usually in a foreign country or city – and is a common funding model for contemporary artists. This also applies to the LIA Art Programme on the grounds of the Leipziger Baumwollspinnerei. The artist residency is located in Hall 18; Ulrike Thielmann visited it."

Ulrike Thielmann, MDR Kultur Spezial, 29th July 2022

Art moves, movement becomes art

Thousands of visitors came to the winter tour at the Leipziger Spinnerei. They experienced a wide range of contemporary art – from performance to video and painting.

For three months they will live and work in the Leipziger Spinnerei, in Hall 18 in the *Leipzig International Art Programme* (LIA). They want to present their results at the Spring Tour on 30 April and in May 2023.

Upa Sibeko can do a lot of things, but not really skating. In the corridor under Hall 18 of the Spinnerei, the artist from Cape Town jumps, kants and skates as if he had already been doing pirouettes as a child. On Saturday at noon, he moves confidently, supported again and again by the audience, to the sounds of Vlado Ondrej. *Ice-Ice Baby* ... is the name of the performance for the gallery tour, in which he leaves his mark on three zinc etching plates.

Sibeko's works play in the space between theatre, visual art and science, between activism and slapstick. He has a scholarship at the Leipzig International Art Programme for three months. His art moves – and his movement becomes art: the lines he draws with his skates will later be printed in Vlado and Maria Ondrej's studio for contemporary etching. The result will be shown at the spring tour. A wonderful example of cooperation between artists and the arts, here in the Leipziger Spinnerei.

First of all, it's the winter tour. The crowds in the galleries are enormous, with queues forming at times. "It's as if a whole busload of people suddenly came into the gallery from the city centre," says a member of staff at The Grass is Greener. "There are even more visitors than before the pandemic," believes Eigen+Art gallery owner Judy Lybke. First under blue, then grey hammer and finally in the rain, the visitors pour in. Even at midday, it is almost impossible to find a parking space in the surrounding area.

For the first time in Leipzig, Eigen+Art is showing art by the Berlin artist Raul Wach, who is filling the space with fabric works. In a video work shown in the cellar below the gallery, he brings to life strange superhero shells that are standing around in the



Oupa Sibeko and Vlado Ondrej during the performance *Ice-Ice, Baby ...*

exhibition and being used as selfie backdrops, letting them haunt the “Ruins of Utopia” in a disturbing way.

The Grass is Greener presents flowers, people and animals by Martin Galle. War sees these lush paintings, most of which revel in colour, primarily as portraits. All art contrasts with the romantic-pathetic paintings of Martin Paul Müller, who paints people in skies or clouds of smoke.

In contrast, the icy mountains shown by Ulf Puder at Galerie Jochen Hempel are cool and majestic. Impressive painting in which humans with their tiny, often ship-shaped dwellings become a marginal note. Anna Virnich has built her abstract land-

scapes in the Reiter Gallery from textile fragments. Smaller works bear the beautiful title *Nervenkostüme*. In the middle, a work made of beeswax and paraffin wax spreads out on the messenger, with weathered wax relics lying on top. Enigmatic, picturesque, elegiac.

In the gallery *She Bam!*, the artist plays with symbolism that runs darkly over from antiquity. The Austrian artist Céline Struger shows two gargoyles, one of which seems to announce disaster with three faces — one is silent, one screams, one spews dark water into the basin. This will end badly. At first, it just splashes, “a shower” a small child thinks he recognises.

Water has also played an ominous role in the Tobias Nähring Gallery, unfortunately in a very real way. A pipe burst during the tour, of all things, and the gallery was flooded. Nähring is exhausted, the leak closed at lunchtime, and the damage unclear. Unaffected by this is the art of Sophie Schmidt, who combines organic and non-organic forms, painting and drawing, interior and exterior into something very unique.

Benjamin Kunath’s crazy *track* works in the *Laden für Nichts* (Shop for Nothing) are out of the ordinary. Kunath worked as a tram driver for the LVB during his studies at the Hochschule für Grafik und Buchkunst. After training as an underground driver, he now works as a train driver in Berlin. On a total of 250 small sheets, he brings together a world of carriage numbers, working hours and timetables with the big picture, for example when he connects the terms “summer 2019”, “short service trousers”, “climate change” and “proof” with a few strokes. Tiny, funny notes about a world that doesn’t fit into plans.

Echo einer Ahnung is the title of the show of paintings by Benjamin Dietrich at the Kleindienst Gallery, for which he draws from the trove of old nature encyclopaedias and transforms what he has found into graphic, multi-coloured and -shaped abstractions in which the starting point can only be sensed to a limited extent, as an *Echo einer Ahnung*. “It’s a bit like Chinese whispers,” says the painter.

By Jürgen Kleindienst, Leipziger Volkszeitung, 16th January 2022

African Leipzig Project: African and German artists exhibit together in Maboneng

The exhibition, which features 20 artists who were part of the LIA-Leipzig International Art Programme in Leipzig, Germany, 2022–2023 is from 15 April–31 May 2023.

Sometime last year I met two excited young women at an opening of an exhibition at a Parkhurst-based gallery in Johannesburg. As I noticed their exuberance and a general sense of being in good space, I got curious about who these young women were. I got to know that they had just graduated from Wits University in fine art. But more importantly at that time, both were excited to have been completed an artist residency programme in Germany. As I spoke to them, I realised that this programme they were talking about seemed to have transformed their lives in a tremendous way.

And indeed, my conclusion was confirmed at a subsequent meeting we had at a Rosebank Coffee shop a few days later, where it became apparent to me that this residency was more than a space where they could practice their art, but offers the participants an opportunity to connect and collaborate with other artists from Germany and learn from each other. The two South African artists also had an opportunity to learn about Germany society and even squeezed in amid working, a tight working schedule, an opportunity to travel to neighbouring Switzerland as well.

I also found the influence of their art practice quite intriguing, especially the one artist who is South African born with Taiwanese roots, as her parents were part of the wave of Taiwanese migrants that came to South Africa after the country attained freedom in 1994, most of whom we could see trading in clothes in the streets of Johannesburg CBD. That is before they were replaced by African immigrants from the rest of the Africa continent in subsequent years as the Taiwanese traders moved into big business in South Africa such as opening restaurants, shops in shopping centres and operating in other sectors of the South African economy, such as operating manufacturing factories and the export business.

As fate would have it, I had yet another encounter with Tzung-Hui Lauren Lee on Saturday, and I immediately remembered what she had told me about her art practice last year. It is that, although she was educated at Wits, and for all practical reasons, she is South African, having been born and grown up here, and has very little in the form of memory to offer regarding her Taiwanese roots, even though she has since visited Taiwan a few times, she chose to practice her art within the realm of Chinese tradition. She focusses specifically on her Buddhist religion.

“We have met before, sometime last year,” she told well known art dealer and art book publisher David Krut as he introduced us at the opening of the exhibition African Leipzig, a group exhibition, at The Less Good Lounge, The Centre of Less Good Idea, Arts on Main, in Maboneng on Saturday, April 15, 2023.

I felt a bit uncomfortable as since our last meeting, I had been hesitating to publish their story as I needed something to anchor the story on, and this exhibition was it. On Saturday, she told me that her friend, Hemali Khoosal, could not be there as she is now studying for a Master’s Degree at Gold Smith in the UK. “We are always in touch and I will also go and study there next year,” she told me.

African Leipzig is primarily a residency about developing new ways of working and collaborating across continents and cultures. Artists were encouraged to bring their own disciplines and ways of working to the process, with a particular focus on ways of working within the digital realm—video, performance, media art, and sound art. Each artist spent three months in studios within this massive regenerated factory, which was the largest cotton spinning mill in Europe up until the end of the Cold War. It now provides studios for more than 100 artists, as well as many commercial art galleries and more.

“I started the residency in my last year at university in 2007. I studied art history and culture. In 16 years we have since had over 500 artists in residency from all over the world working in our five studios in Leipzig. It has been such a great experience witnessing artists from different backgrounds and cultures collaborate,” Anna, founder of LIA-Leipzig International Art Programme, who travelled from Germany for the opening of the exhibition told CITYLIFE/ARTS in an interview.

The site has an ominous history to and a complex relationship with Africa. It developed out of and continues to be implicated in the history of colonialism and extraction in Africa by Germany. This is, however, for the participating artists not an overt provocation throughout the residencies, but rather served as a possible point of entry into the myriad explorations and collaborations.

"Very interestingly, Leipzig is just like Maboneng. It is this massive structure that is a former cotton factory, that has been transformed into art studios and galleries, in the same transformation that happened here in Maboneng," Bronwyn Lace, Director of The Centre for Less Good Idea told me. During the residency, she visited the place twice.

"Interdisciplinary collaboration, play and a hybrid analogue and digital approach to the etching process were some of the ways of working that emerged through the residency processes. The artists also spent time engaging with the museums and galleries in the area, emerging themselves in the daily life of Leipzig and its surroundings. One in particular, The Museum of Druckkunst Leipzig, is a unique institution that documents the earliest of printing methods for books, engraving and etching presses, and being both a museum and a printing workshop. It is particularly used by artists.

"For us hosting the artists who made their prints in our studios, Vlado and Maria Ondrej Atelier für Radierung, was such a pleasure as we witnessed them collaborating and experimenting. The studios are housed in my father's printing company," said Maria Ondrej who also flew all the way from Germany to attend the opening of African Leipzig.

The etchings on exhibit by African Leipzig, bear the markings, gestures and reflections of the 20 artists who took part in the residency programme. In this way, each artwork functions as a record of engagement — a collaborative and free-spirited experimentation with the generative process of printmaking," the curators of the exhibition state in their curatorial note accompanying the exhibition

Now where to from here for the African Leipzig Residency programme?

"We are happy to announce that the residency programme will continue, and as the Embassy of the Federal Republic of Germany, we are excited to announce that the German Federal Office, will sponsor more artists from Africa to attend, the art residency," said Jesko von Samson, Counsellor, Cultural Affairs at the Embassy of the Federal Republic of Germany in Pretoria, who spoke on behalf of the Ambassador, whom he said could not attend due to other commitments. "I know that the Ambassador would have loved to attend, especially because he is a scholar of African history, having studied African history," von Samson added.

In a side-line interview with CITYLIFE/ARTS, Samson revealed that this time around, they were expanding the scope of the pool of participating artists to the southern African region.

"This time, besides South Africa, we are also going to involve artists from Lesotho and Eswatin. The decision to extend the residency sponsorship was actually made last week."

So here you get it artists there from Lesotho, South Africa and Eswatini, you better prepare your portfolios and look out for the next call for the African Leipzig project, under the auspices of LIA-Leipzig International Art Programme.

The following 20 artists from South Africa (9), Ethiopia (1) and Germany (10) are part of the African Leipzig exhibition currently on till May 31, 2023: Katherine Bull, Freshwoyen Endrias, Roxy Kaczmarek, Hemali Khoosal, Bongile Lecoge-Zulu, Motlhoki Nono, Natalie Paneng, Oupa Sibeko, Tzung-Hui Lauren Lee, Xhanti Zwelendaba, Sebastian Burger, Silke Koch, Bjorn Melhus, Maria Ondrej, Vlado Ondrej, Ramona Schacht, Jana Schultz, Maria Schumacher, Raul Walch and Angelika Waniek.

Edward Tsume, CITYLIFE/ARTS & CITYLIFE BUSINESS,
18th April 2023



Bongile Gorata Lecogo-Zulu, Hemali Khoosa, Nono Motlhaki



Oupa Sibeko receiving his German St Nikolaus treats, a classic German celebration for children during Christmas time saying thank you



Winter Gallery Tour, January 2023, Performance *Ice-Ice Baby* by Oupa Sibeko and Vlado Ondrej — a life etching production

Back to Johannesburg

154



DONATION CEREMONY & EXHIBITION OPENING 15th April 2023

The Centre for the Less Good Idea hosted 'African Leipzig', an exhibition of etchings at Arts on Main, Johannesburg. The exhibition featured 20 etchings made by artists across Africa and Germany being donated to The Centre. It was followed by the screening of a film documenting the artists' process in residence by Leipzig film producers Remo Rink and Clemens Boecking.

Jesko von Samson (Counsellor Cultural Affairs Embassy of Germany) opened the exhibition with a speech at the Less Good Lounge. Artists Katherine Bull, Bongile Lecoge-Zulu, Motlhoki Nono, Natalie Paneng, and Tzung-Hui Lauren Lee from South Africa as well as Maria Ondrej from Germany personally attended. The donated contemporary artworks provide a resource now for the local community. Bronwyn Lace and Anna-Louise Rolland thanked the whole team and the artists. Trust and personal engagement made this exchange possible.

Interdisciplinary collaboration, play, and a hybrid analogue and digital approach to the etching process were some of the ways of working that emerged through the residency process. The etchings bear the markings, gestures and reflections of the 20 artists who took part. In this way, each artwork is an experiment—a collaborative and free-spirited engagement with the generative process of print-making.



Bronwyn Lace (Director Centre) and Bongile Lecoge-Zulu



Jesko von Samson (Counsellor Cultural Affairs Embassy of Germany) speaking and guests attending the opening



Guests attending the opening and donation ceremony | Anna-Louise Rolland (LIA Director) giving a speech about the exchange



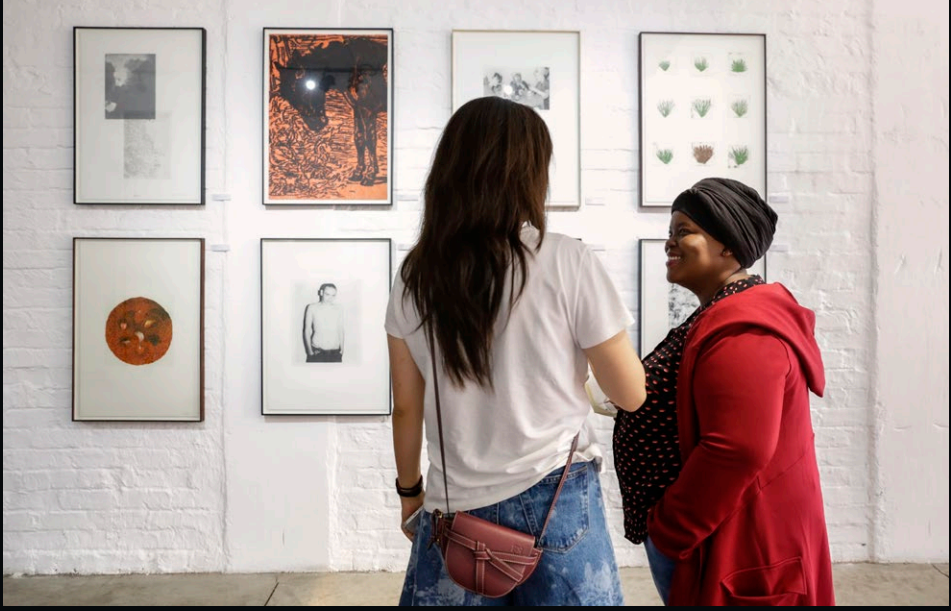
William Kentridge commenting on the film, Katherine Bull, Anna-Louise Rolland, Maria Ondrej & Bronwyn Lace | Spongiseni Khulu & partner



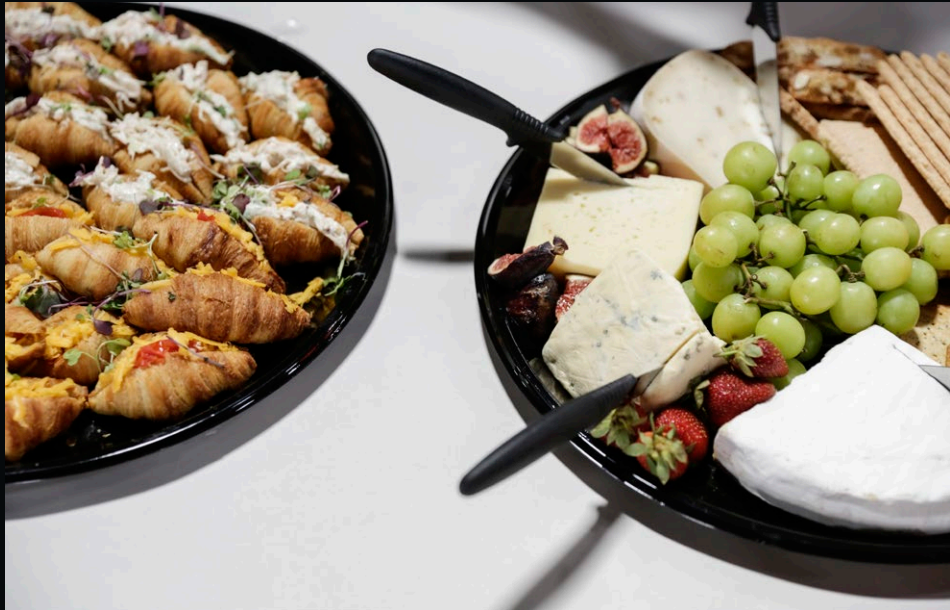
Jesko von Samson & Natalie Paneng explaining her etching | Anna-Louise Rolland & Bronwyn Lace, project coordinators of African Leipzig



Dimakatso Motholo, in conversation with exhibition guests



South African fellows Tzung-Hui Lauren Lee & Bongile Gorata Lecoge-Zulu looking at their exhibition | Exhibition view from the film screening balcony



Film screening | Bronwyn Lace with Gracious Dube & Bongani Mpofu (The Centre for the Less Good Idea) | A marvelous buffet to gather



Thank you! Dimakatso Motholo, Athena Mazarakis, Katherine Bull, Tzung-Hui Lauren Lee, Bronwyn Lace, David Krut, Anna-Louise Rolland, Maria Ondrej, Motlhoki Nono, Natalie Paneng, Bongile Gorata Lecoge-Zulu

“ I would like to thank LIA for all their work and input the programme gave to me. My experience from LIA was that I work more intensively now through my practice, experiencing my practice more openly than just to a set standard, than the rigor I had before. I decided to open my methods up more and take these ideas further into my practice today which I gained in LIA. I also pushed my ideas of working with medium, these ideas of process and honoring process instead of trying to get an end product.”

Tzung-Hui Lauren Lee,
Interview at the exhibition opening in the Less Good Lounge



Natalie Paneng, Bongile Gorata Lecoge-Zulu, Maria Ondrej, Tzung-Hui Lauren Lee in the rehearsal and performance space of the Centre upper level

Thank you.

African Leipzig is generously supported by the German Federal Foreign Office.

We would like to thank our project partners in Johannesburg, The Centre for the Less Good Idea under the direction of its Co-Founder Bronwyn Lace, the David Krut Projects and Vlado & Maria Ondrej Studio for Contemporary Etching in Leipzig, most sincerely. Also to all the artists on both sides who have shown us how art can grow – and we with it.

German Federal Foreign Office

We cordially thank the German Federal Foreign Office: **Kim-Jesko Samson-Himmelstjerna** (cultural officer at the Embassy in Pretoria German Missions in South Africa, Lesotho and Eswatini), **Thomas Scherer** (administrator, department 602, Culture and Media Relations, Africa, Asia, Australia, Pacific, Latin America, Caribbean) & **Jens Wagner** (deputy head of unit, department 602, Cultural & Media Relations, Sub-Saharan Africa, Asia, Australia / Pacific, Latin America/Caribbean).

Centre for the Less Good Idea, South Africa & Leipzig Partners

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We thank **William Kentridge**, having created the Centre for the Less Good Idea as a giving place of education and performance, nourishing and developing creativity.

LIA

Leipzig International Art Programme

This brochure is compiled from content from the annual report of LIA-Leipzig International Art Programme 2022 and focuses on the project *African Leipzig* generously supported by the German Federal Foreign Office.

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Main partner



*Don't
forget
to play!*

Oupa Sibeko