

MARY SIBANDE



smac



**Mary Sibande**

*Turn, turn, turn, turn*

2019

Inkjet on Hahnemühle Photo Rag, Daisec Mount

200 x 136 cm

Ed 1 of 10 + 3 AP



**Mary Sibande**

*To everything there is a season*  
2019

Inkjet on Hahnemühle Photo Rag, Daisec Mount  
200 x 136 cm

Ed 1 of 10 + 3 AP



**Mary Sibande**

*There's a storm in my heart*

2019

Inkjet on Hahnemühle Photo Rag, Daisec Mount

106 x 300 cm

Edition 1 of 10 + 3 AP



**Mary Sibande**

*Come, you spirits of the land and the skies*

2019

Inkjet on Hahnemühle Photo Rag, Daisec Mount

140 x 300 cm

Edition 1 of 10 + 3 AP



**Mary Sibande**  
*Right now!*  
2015  
Archival Digital Print  
101 x 135.5 cm  
Edition 5 of 10 + 3 AP



**Mary Sibande**  
*A terrible beauty is born*  
2013  
Archival Digital Print  
110 x 320 cm  
Edition 3 of 10 + 3 AP



**Mary Sibande**  
*Wielding the Collision Of the Past, Present and Future*  
2017  
Archival Digital Print  
110.5 x 111 cm  
Ed 6 of 10 + 3 AP





**Mary Sibande**  
*They Don't Make Them Like They Used To*  
2008  
Archival Digital Print  
104.5 x 69.5 cm  
Ed 5 of 10 + 3 AP



**Mary Sibande**  
*Caught in the Rapture*  
2009  
Archival Digital Print  
90 x 60 cm  
Ed 8 of 10 + 3 AP



**Mary Sibande**

*The Wait Seems to Go on Forever*

2009

Archival Digital Print

90 x 60 cm

Ed 10 of 10 + 3 AP



**Mary Sibande**  
*I Have Not, I Have*  
2010  
Archival Digital Print  
110 x 80 cm  
Ed 7 of 10 + 3 AP



**Mary Sibande**  
*Living Memory*  
2011  
Archival Digital Print  
126 x 87 cm  
Ed 9 of 10 + 3 AP



**Mary Sibande**  
*Everything is not lost*  
2011  
Archival Digital Print  
87 x 126 cm  
Ed 8 of 10 + 3 AP



**Mary Sibande**  
*A Reversed Retrogress, Scene 1*  
2013  
Fiberglass, Resin, Fabric and Steel  
Life Size Figures  
180 x 120 x 120 cm Per Figure



**Mary Sibande**  
*Allegory of Growth*  
2013  
Fiberglass, Resin, Fabric and Steel  
Life Size Figure  
Dimensions Variable





**Mary Sibande**

*Cry Havoc*

2014

Fiberglass, Resin, Fabric and Steel

Life Size Figure

190 × 500 × 500 cm

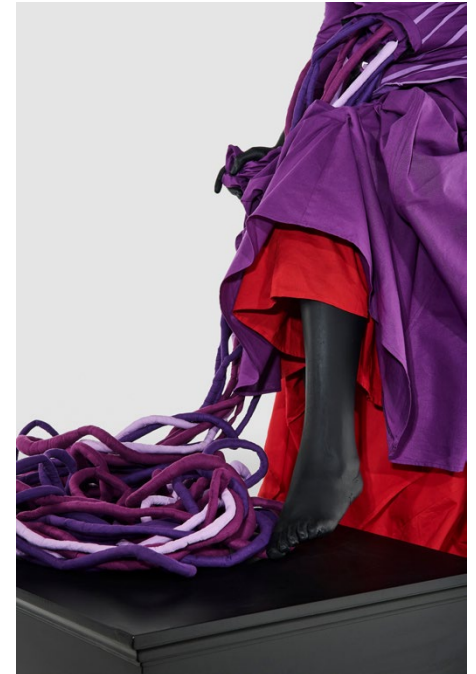


**Mary Sibande**  
*Foreign Angel*  
2018

Fiberglass, Resin, Fabric and Steel  
Life Size Figure  
Dimensions Variable



**Mary Sibande**  
*Conversation with Madam CJ Walker*  
2009  
Fiberglass, Resin, Fabric and Steel  
Plinth Dimensions: 6 m  
Dimensions Variable



**Mary Sibande**  
*The Ascension of the Purple Figure*  
2016  
Fiberglass, Resin, Fabric and Steel on Painted  
Wooden Plinth  
284 x 101 x 101 cm



**Mary Sibande**  
*In the midst of chaos there is opportunity*  
2017  
Fiberglass, Resin, Fabric and Steel  
800 × 400 × 20 cm

## ARTIST BIOGRAPHY

Sibande obtained an Honours degree from the University of Johannesburg in 2007 following a Diploma in Fine Arts from the Witwatersrand Technical College in Johannesburg, South Africa in 2004.

Notable awards include the 2017 Smithsonian National Museum of African Arts Award; the University of Johannesburg Alumni Dignitas Award in 2014 and the 2013 Standard Bank Young Artist Award for Visual Arts. Sibande is also the recipient of several residencies, fellowships and tenures, including the 2018-2019 Virginia C. Gildersleeve Professorship at Barnard College at Columbia University in New York, USA; the MAC/VAL Musée d'Art Contemporain du Val-de-Marne in Paris, France and the STAMPS School of Art & Design Fellowship at the University of Michigan in Ann Arbor, USA in 2013; the Smithsonian Artist Research Fellowship (SARF) in Washington, D.C, USA in 2011; the Ampersand Foundation Fellowship in New York, USA in 2009 and the Cite des Arts International Residency in Paris, France in 2006.

In 2019 Sibande will be presenting her first UK solo exhibition of new works, titled *I came apart at the seams*, at Somerset House in London, UK. The exhibition will open in collaboration with 1-54 Contemporary African Art Fair. Sibande's works were recently included in the 14th Curitiba Biennale in Curitiba, Brazil; *The Ampersand Foundation Award 21 years celebration exhibition* curated by Gordon Froud at the University of Johannesburg Art Gallery (JAG), as well as the N'GOLA Festival of Arts, Creation, Environment and Utopias in Sao Tome and Principe in Central Africa; the group exhibition *Made Visible: Contemporary South African Fashion and Identity* at the Boston Museum of Fine Art; as well as in the 2019 Havana Biennale in Havana, Cuba.

Since her first exhibition *My Madam's Things* at Gordart Gallery in Johannesburg, South Africa in 2006, Sibande has presented numerous solo presentations including: *Jo'burg City*, *World Premiere Exhibition of Billboards* – a city-wide exhibition on 19 buildings in

Johannesburg, South Africa in 2010; *Mary Sibande and Sophie Ntombikayise Take Central Court* at the Spencer Museum of Art, University of Kansas in Lawrence, Kansas, USA in 2012; *Long Live the Dead Queen* at the MAC/VAL Musée d'Art Contemporain di Val-de-Marne in Paris, France in 2013; *The Purple Shall Govern*, a travelling exhibition presented at the Grahamstown National Arts Festival in Makhanda (formerly known as Grahamstown) in 2013, the Nelson Mandela Metropolitan Museum in Port Elizabeth in 2013, the Iziko South African National Gallery in Cape Town in 2014, the Standard Bank Gallery in Johannesburg in 2014 (all in South Africa) and the Musée Léon Diex in Saint Denis, Reunion Island in 2014; *Right Now!* at Stellenbosch University's Art Museum in Stellenbosch, South Africa in 2016, *Crescendo of Ecstasy* at TMRW Gallery in Johannesburg, South Africa in 2018 and a solo presentation at the Leroy Neiman Gallery at Columbia University in New York City, USA in 2019.

Sibande has exhibited her work extensively within group shows, and was included, most notably, in: *Desire, Narratives in Contemporary South African Art* at the 54th Venice Biennale, as part of the South African Pavilion in Venice, Italy in 2011; *From Pierneef to Gugulective: 1910-2010* at the Iziko South African National Gallery, Cape Town, South Africa in 2010; and *L'exposition du Festival Mondial des Arts Nègres* in Dakar, Senegal, also in 2010.

Sibande's work forms part of prominent public and private collections including: the Smithsonian National Museum of African Art in Washington D.C, USA; the Iziko South Africa National Gallery in Cape Town, South Africa; the Spencer Museum of Art, University of Kansas in Kansas, USA; the Museum of Contemporary Photography in Chicago, USA; the MAC/VAL Musée d'Art Contemporain du Val-de-Marne in Paris, France; the Toledo Museum of Art in Toledo, USA; Virginia Museum of Fine Art in Richmond, USA and Fonds Régionaux d'art Contemporain in Marseille, France.



# SELECTED PRESS



## A New Contemporary Art Museum in South Africa Aims to Represent the Continent and Its Diaspora

**Intended to represent Africa and its diasporas, the inaugural exhibition of the permanent collection attempts to give shape to the plurality of African identities and visual languages**

CAPE TOWN — Lauded as a 'cathedral,' 'Africa's Tate Modern,' and the 'Eighth Wonder of the World,' Thomas Heatherwick's architectural transformation of a defunct grain silo into the Zeitz Museum of Contemporary African Art has been described in increasingly hyperbolic terms. The largest museum built in Africa in over 100 years, Zeitz MOCAA is poised to establish Cape Town, South Africa as a major contemporary art capital in the continent. But in a historically conflicted city still seething with inequality, many people have questioned the museum's corporate and commercial ties, and consider the institution elitist and out of touch with local communities. It is these questions of democratic representation and geopolitical agency that the museum aims to confront in the inaugural exhibition of its permanent collection, *All Things Being Equal*...

Since the museum opened on September 22, 2017, praise for Heatherwick's edifice has generally overshadowed critical discussions surrounding the artists and artworks that activate the space. *All Things Being Equal* ... which derives its name from a text-based Hank Willis Thomas work on view, occupies a maze-like series of mostly small galleries dotted across three floors. Organized by executive director and chief curator Mark Coetzee, along with twelve assistant curators, the exhibition features photography, sculpture, video, drawing, and installation from forty-one artists.

Intended to represent Africa and its diasporas, *All Things Being Equal* ... attempts to give shape to the plurality of African identities and visual languages by posing the question, "How will I be represented in the museum?" Because the exhibition is almost entirely devoid of additional interpretive writing — section texts or extended wall labels — visitors are, unfortunately, on their own to make meaning of the brief introductory prompt. Further, while a museum exhibition capturing the ethos of a continent is, by any measure, an impossible endeavor, it is especially revealing that the exhibition features artists from only twelve countries. (By comparison, the United Nations currently recognizes 54 countries in Africa, which still leaves aside the global reach of the African diaspora.)

South Africa, unsurprisingly, is the best-represented country with a total of seventeen artists on view, many of whom occupy the largest and most central galleries of the museum. Featured prominently are art world veterans William Kentridge and Kendell Geers, whose respective video and sculpture installations have laid a foundation of social justice and self-reflexivity by which younger artists may navigate the legacies of colonization and apartheid. Indeed, Mary Sibande's life-size installation "In the Midst of Chaos, There is Opportunity," (2017) the title appropriated from Chinese philosopher Sun Tzu's *The Art of War*, is a turbulent scene in which the artist casts her own body in fiberglass, then uses the representations to play imaginary, feminized roles of soldier and vanquisher. Her equestrian avatar wears a costume blending Victorian garb and the uniform typical of South African domestic workers, implying lingering colonial relationships post apartheid, but also the power of forging alternative narratives of political and personal resistance.

A total of ten artists from the United Kingdom and the United States are also featured, ostensibly representing the intercontinental diaspora, since these are the only non-African countries with artists included. New York-born Liza Lou and London-based Isaac Julien each consider labor and the movement of people and goods across continents through large-scale installations. Lou's "The Waves" (2013-2017) consists of 1,182 panels of painstakingly hand-woven, porous glass beads. The beads were manufactured in Japan before being shipped to Durban, South Africa, where Lou and her assistants sewed them into rectangular panels. The oils from their hands created subtle discolorations in the materials, transforming the small objects into abstract portraits of

their handlers. Meanwhile, Isaac Julien's immersive film installation "Ten Thousand Waves" (2010) pays homage to 23 Chinese undocumented workers who drowned in the 2004 Morecambe Bay cockling disaster. The layered elegy is a critical commentary on modernity, globalization, and representation, blending Chinese myth and contemporary culture.

Average works by well-known artists are also prevalent throughout the exhibition. Kehinde Wiley, Chéri Samba, Njideka Akunyili Crosby, and Chris Ofili are each represented by single paintings, none of which are exceptional examples of the artists' practices. El Anatsui, Ghada Amer, and Wangechi Mutu are each allotted their own small galleries, but these often feel as if the curatorial team is blue-chip-box ticking rather than selecting and displaying top-quality works to their best advantage. Meanwhile, a small but powerful selection of Zanele Muholi's striking photographs is hung unusually sparsely in an oversized gallery, while emerging artists Daniella Mooney and Mack Magagane are each allocated galleries roughly the size of small walk-in closets, and the works of Godfried Donkor line a narrow, low-ceilinged hallway. These variations in quality, pacing, and physical space feel restricting at times, but the exhibition is not without its high points — most often from young, black artists who were born at a time when museums in South Africa were institutional embodiments of colonization and inequality.

Sethembile Msezane and Lungiswa Gqunta, both under 30 years old, share one of the larger galleries in the exhibition, creating a poetic, even reverent space through which colonial histories and modes of resistance are reenvisioned. In Msezane's "Signal Her Return I," (2016) an eighteenth-century bell, lit candles, and a braided rope of blonde hair render present the absence of the black female body in African history. Nearby, Gqunta's "Divider," (2016) a snaking curtain of beer bottles hanging from knotted fabric, is a ghostly allusion to the sordid colonial patrimony of alcoholism, but also the homemade petrol bombs used in the armed struggle against apartheid. In a seamless conversation, both artists employ found and everyday materials to mine the histories of blackness, utilizing a language of abstraction not prevalent throughout *All Things Being Equal* ...

Further, in an exhibition that relies heavily on photography, two young artists stand out. Athi-Patra Ruga's large-format, maximalist photographs incorporate diverse cultural and geographic references to create transgressive, utopian scenes that blur dream and reality. Vibrating with color and texture, his adorned, topsy-turvy tableaux challenge heteronormative presumptions still prevalent throughout Africa. In another room, Cyrus Kabiru photographs himself in eyewear he fashions from the detritus of urban life, transforming himself into an Afrofuturist cyborg. He often uses pieces of obsolete technology in his assemblages, underscoring the growing problem of electronic waste in Africa. Both artists' works search for alternative identities in self-fashioned worlds and draw from history to imagine new futures.

*All Things Being Equal* ... might be uneven, but it would be shortsighted to disregard that Zeitz MOCAA is providing access to contemporary art in Africa on a scale rarely seen outside of the biennial or art fair circuit. As the first contemporary African art museum on the continent, Zeitz MOCAA is uniquely positioned to function as a mouthpiece for artists and frame the world's view of African visual culture. The institution is not just a platform for contemporary African art; it is an effort to rewrite the Eurocentric history of African art from a uniquely African perspective and course correct for the colonialist myopia that has excluded artists from the Global South from equal representation in international museum exhibitions and collections. While Zeitz MOCAA's opening exhibition is rife with inconsistencies, awkward installations, and questionable selections, the institution is young and still finding its footing. Whether the museum can rise to the challenge that's been thrust upon it — to shift the discourse on African art — remains to be seen.

*All Things Being Equal* ... continues through February 19 at the Zeitz Museum of Contemporary Art (V&A Waterfront, Silo District, South Arm Road, Waterfront, Cape Town, South Africa).



## Mary Sibande's artistic currency continues to rise

With almost 400 works in the Strauss & Co auction, art lovers' heads will be spinning.

There are works by Pierneef, Preller, Sekoto, Irma Stern (of course), Maggie Laubser, William Kentridge and Cecile Skotnes.

Landscapes, still-lives, photographs, urban street scenes ... an endless list of genres and styles will be on display at The Wanderers Club in Johannesburg from November 9 to 12, before the auction on the 13th.

Mary Sibande's *Her Majesty, Queen Sophie*, a 2010 staged photograph of the artist posing as her Sophie character, will be paid some attention since she won the Smithsonian Award for African Art last week.

Naturally this lends more value to this editioned photographic work, as does the fact that Sibande is one of the local artists commissioned to create an installation for the newly opened Zeitz Museum of Contemporary African Art in Cape Town.

Nevertheless, this work has social or political currency too. In the vein of the previous Sophie character works from 2009, in this scene she enacts a form of liberation for her grandmother, who was a domestic worker.

She references this via her outfit - a white apron and a blue worker's overall. In treating it to some exaggerated flourishes associated with the aristocracy, she claims a position of power and status for her ancestor that would have been denied to her during her lifetime.

It is an act of reclamation and redress that somehow in post-apartheid society has been denied. How can you confer a sense of dignity to a person after their death?

Art seems to have provided this vehicle for Sibande.

Adding to this important sociopolitical and personal gesture is that this is the only image Sibande produced that referenced African culture and status via the beaded necklace and the long strands piled at her feet.

As always Sibande offers an OTT rendition, making her grandmother and herself the ultimate queen of queens. Hail Queen Mary Sibande!

• This article was originally published in The Times.



Mary Sibande | *Her Majesty, Queen Sophie* | 2010

## Mary Sibande's alter ego tells the story of post-apartheid South Africa

Two mirror-image manikins, one dressed in a blue Victorian gown, the other covered in a mélange of purple tassels, stand freeze-framed, suspended in time. Each woman has one arm drawn in front of her chest in defence, 'or to give you a backhand' laughs their creator, young South African artist Mary Sibande.

The two costumed manikins form an imposing installation. They stand on a raised stage, surrounded by an abstract scene of hanging purple objects. The resulting tableau, *A Reversed Retrogress* (2013), will be the final thing you see in the British Museum's landmark winter exhibition, 'South Africa: The Art of a Nation', opening 27 October. Sibande's manikins are an arresting part of what promises to be an edifying survey. The exhibition comes hot on the heels of a record-breaking South African art sale at Bonhams London in September, and Somerset House's more recent 1:54 Contemporary African Art Fair, where South African art was well represented by AFRONOVA (Johannesburg) and Barnard Gallery (Cape Town). As this increased UK attention suggests, the popularity of South African art overseas is growing. Sibande's sculptural *mise-en-scène*, positioned pride of place in the British Museum, is at the very forefront.

'The concept behind this installation started a few years ago,' Sibande explains. 'I wanted to pay homage to the women in my family who were all maids. When you look at the history of South Africa, women didn't have a choice. They were discriminated against, firstly because they were women, and secondly because they were black.'

Representing black, South African women manifests itself throughout Sibande's decade-long practice in the form of her alter ego, 'Sophie'. Although never seen before in the UK, 'Sophie' has featured in a number of displays: at the 2011 Venice Biennale, in Paris Photo the same year, and in a host of African and European exhibitions, including an artistic residency in 2013 at the MAC/VAL Museum of Modern Art in France. 'Sophie is inspired by my great grandmother,' Sibande explains. 'Her masters couldn't be bothered to learn her African names, so they just called her "Elsie". During apartheid, it was compulsory for a black child to have a Christian name, hence my name, "Mary". "Sophie" was born from this law, as a way for me to stop this story from going stale.'

In *A Reversed Retrogress*, as in many of Sibande's works, Sophie undergoes a transformation, shaking free from the shackles of her traditional garb and stepping into the wild fashions of her imagination. We travel with Sophie, witnessing the struggles this journey entails. 'That's why these two figures are in a violent stance,' Sibande explains. 'Change is a violent process.'

Sophie's dream world is a strange and beautiful place. Sibande wanted to be a fashion designer growing up and was a keen reader of international style magazines which, she tells me, 'all came from overseas'. Suspended above the manikins' head is a chandelier of sculptural blobs, reminiscent of Louise Bourgeois' hanging fabric sculptures from 1996, or John Galliano's 1990s fantasy couture. Sibande refers to these sculptural elements as 'teddy bears', 'embryos' and 'non-winged ceiling beings'. Made from the same royal purple as the dress, these stuffed objects

flock around the manikin's head, giving an aura of familial protection. 'They're her army. They go with her everywhere. In a way, they're like her babies, but it's almost as if they've given birth to her. That's the whole point of my art – it's about progress, but about moving forward in a backwards way.'

This idea of the slow slog of progress speaks to Sibande's use of the colour purple, which references the anti-apartheid protesters who marched on parliament in September 1989, in what is today known as 'The Purple March'. The protestors staged a peaceful sit-in following declarations that the march was illegal; in reaction, the police sprayed the thousands of Mass Democratic Movement supporters with purple dye using a large water cannon, making them immediately recognisable and easier to arrest at a later time.

Sibande explains how these harrowing events have etched themselves into the country's artistic narrative. 'South African artists have a lot of content to dismantle. We ask ourselves, "Why did apartheid happen? Where am I after apartheid? What does it mean to be a black woman in South Africa today?" These questions become bricks in a house that artists build around themselves.'

This line of questioning has produced a rich tradition of contemporary art, and Sibande counts contemporaries such as Tracey Rose and Nicholas Hlobo as key inspirations. With help from blue-chip South African galleries like Stevenson, Goodman, and MOMO (who represent Sibande), the global audience is engaging ever more with these pioneering artists. MOMO's mission statement uses the word 'international' five times; Goodman Gallery are marking their 50th anniversary with a major international conference in November, in association with a string of renowned American institutions. As Sibande puts it, 'these galleries are part of the global narrative – and global economy.'

Despite this, each gallery's *raison d'être* remains the South African story. Sibande's work often has an intensely personal narrative at its heart, but it's also one that skillfully references South Africa's wider history. Hers is a story of feminism, fashion and rebellion – a family tale that Sibande traces back to her great grandmother – but into which can be read a globally relevant, painful truth. But Sibande's work also represents hope. 'I'm trying to tell a sad story in a happy way,' the artist concludes, turning her attention towards the installation. 'You might see these two women as fighting, but they're also dancing. It is a celebration.'

'South Africa: The Art of a Nation' is at the British Museum, London, from 27 October–26 February 2017.

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MARY SIBANDE

**CURRICULUM VITAE**

# MARY SIBANDE

C.V

## BIOGRAPHY

Born 1982, Barberton, South Africa.  
Lives and works in Johannesburg, South Africa.

## EDUCATION

- 2007** B-Tech Degree in Fine Arts, University of Johannesburg (UJ), Johannesburg, South Africa.  
**2004** Diploma in Fine Arts, Witwatersrand Technical College, Johannesburg, South Africa.

## AWARDS & RESIDENCIES

- 2018-19** Virginia C. Gildersleeve Professor at Barnard College, Columbia University, New York City, USA.
- 2017** Smithsonian African Artist Award, National Mall, Washington, D.C, USA.  
GLAMOUR Woman of the Year - Winner for Art Category, Johannesburg, South Africa.
- 2014** Artist in residence, Civitella Ranieri Foundation Fellowship, Civitella Ranieri Centre, Umbertide, Italy.  
Artist in residence, Musée Léon Dierx, Saint-Denis, Reunion Island, France.
- 2013** Standard Bank Young Artist Award for Visual Arts, Johannesburg, South Africa.  
Artist in residence, MAC/VAL Museum of Modern Art, France.  
Artist in residence, Ann Arbor Fellowship, STAMPS School of Art & Design, University of Michigan, Ann Arbor, USA.
- 2011** Artist in residence, Smithsonian Artist Research Fellowship Program (SARF), Washington, D.C, USA.
- 2010** Artist in residence, Kunstraum Sylt Quelle, Sylt, Germany.
- 2009** Artist in residence, Ampersand Foundation Fellowship, New York City, USA.
- 2008** Artist in residence, Prohelvitia-IAAB, Basel, Switzerland.
- 2006** Artist in residence, Cite des Arts International, Paris, France.

## SOLO EXHIBITIONS & PRESENTATIONS

- 2019** *I came apart at the seams*, 1:54 Contemporary African Art Fair, Somerset House, London, UK.  
Leroy Neiman Gallery, New York City, USA.
- 2018** The Armory Show (Gallery MOMO), Piers 92 & 94, New York City, USA.  
*A Crescendo of Ecstasy*, presented by The Mixed Reality Workshop (TMRW) in collaboration with Eden Labs, Keyes Art Mile; FNB Joburg

Art Fair (The Mixed Reality Workshop), Sandton Convention Centre, Johannesburg, South Africa.

- 2016** *Right Now!*, as part of Stellenbosch University's Woordfees Festival, Stellenbosch University's Art Museum, Stellenbosch, South Africa.  
The Armory Show (Gallery MOMO), 92 & 94 Piers, New York City, USA.
- 2014** *The Purple Shall Govern*, Iziko South African National Gallery, Cape Town; Standard Bank Gallery, Johannesburg, South Africa.
- 2013** Lyon Biennale of Contemporary Art, The Museum of Contemporary Art, Lyon, France.  
*The Purple Shall Govern*, Grahamstown National Arts Festival Grahamstown; Nelson Mandela Metropolitan Museum, Port Elizabeth, South Africa.  
*The Purple Shall Govern*, MAC/VAL Musée d'Art Contemporain di Val-de-Marne, Paris, France.  
*Mary Sibande and Sophie Ntombikayise Take Central Court*, Central Court, Spencer Museum of Art, University of Kansas, Lawrence, Kansas, USA.  
*The Purple Shall Govern*, MAC/VAL The Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France; IZIKO South African National Gallery, Cape Town; North-West University Gallery, North-West University, Potchefstroom; Tatham Art Gallery, Pietermaritzburg; Standard Bank Gallery, Johannesburg, The National Arts Festival, Grahamstown; Nelson Mandela Metropolitan Art Museum, Port Elizabeth, South Africa.
- 2012** *Mary Sibande and Sophie Ntombikayise Take Central Court*, Central Court, Spencer Museum of Art, University of Kansas, Lawrence, Kansas, USA.
- 2010** *Long Live the Dead Queen*, Inner City Johannesburg, Exhibition of billboards on 19 buildings, Johannesburg, The Albany History Museum; Grahamstown, South Africa.
- 2009** *Long live the Dead Queen*, Gallery MOMO, Johannesburg, South Africa.
- 2006** *My Madam's Things*, Gordart Gallery, Johannesburg, South Africa.

## GROUP EXHIBITIONS & PRESENTATIONS

- 2019** *Open Borders*, 14th Curitiba International Biennial, Curitiba, Brazil.  
*Ampersand Foundation Award 21 years celebration exhibition*, University of Johannesburg Art Gallery (JAG), Johannesburg, South Africa.  
FNB Art Joburg (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.  
N'GOLA Festival of Arts, Creation, Environment and Utopias, Sao Tome and Principe.  
*Construction of the Possible*, Havana Biennale, Havana, Cuba.

*Made Visible, Contemporary South African Fashion and Identity*, Boston Museum of Fine Art, Boston, USA.

- 2018** *The Red Hour*, curated by Simon Njami, Dak'Art: African Contemporary Art Biennale, Dakar, Senegal.
- In Their Own Form*, Museum of Contemporary Photography(MoCP), Chicago, USA.
- Shifting Boundaries: A Selection of Works showcasing South African Women Artists of the Past 100 Years*, Welgemeend, Cape Town, South Africa.
- Not a Single Story*, a collaboration between NIROX Foundation & The Wanås Foundation, Nirox Foundation Sculpture Park, Cradle of Human Kind, South Africa.
- Continental Drift: Black / blak Art from South Africa and North Australia*, Cairns Art Gallery, Cairns, Australia.
- Like Life: Sculpture, Color, and the Body (1300–Now)*, The Met Breuer, New York City, USA.
- Cultural Threads*, TextielMuseum, Tilburg, Netherlands.
- Friends50*, Iziko South African National Gallery, Cape Town, South Africa.
- Extra/Ordinary*, curated by Ceren & Irkman Arkman, Plugin New Media Section, Contemporary Istanbul, Istanbul, Turkey.
- 2017** *South Africa: The Art of a Nation*, The British Museum, London, UK.
- All things being equal*, Zeitz Museum of Contemporary African (MOCAA), Cape Town, South Africa.
- African Mosaic: Selections from the Permanent Collection*, National Museum of African Art, Smithsonian Institution, Washington, D.C, USA.
- Dress Code*, Gallery MOMO, Cape Town, South Africa.
- 1:54 Contemporary African Art Fair* (Gallery Momo), Somerset House, London, UK.
- Art on Paper*, Gallery MOMO, Johannesburg, South Africa.
- Cape Town Art Fair*, Cape Town International Convention Centre (CTICC), Cape Town, South Africa.
- The Evidence of Things Not Seen*, Johannesburg Art Gallery (JAG), Johannesburg, South Africa.
- Another Antipodes/Urban Axis*, PS Art Space, Fremantle, Australia.
- Beauty and Its Beasts*, Durban Art Gallery, Durban, South Africa.
- Identitet/Identity Avesta Kommun*, Verket/Avesta Art, Sweden.
- Deep Memory*, Kalmar konstmuseum, Kalmar, Sweden.
- 2016** *Different Angels*, Höhenrausch Linz, Austria.

*Desire*, Association of Arts Pretoria, Pretoria, South Africa.

- Re[as]sisting Narratives* [Travelling Exhibition], Framer Framded, Amsterdam, Netherlands; District Six Museum Homecoming Centre, Cape Town, South Africa.
- A Place in Time*, Nirox Foundation Sculpture Park, Krugersdorp, South Africa.
- Selling the Shadow*, curated by Ayana V Jackson, Gallery MOMO, Cape Town, South Africa.
- Chicago Expo (Gallery MOMO) Chicago, USA.
- After the Thrill is Gone, Fashion Politics and Culture South Africa*, Richmond Center for Visual Arts, USA.
- South Africa the Art of a Nation*, British Museum, London ,UK.
- 2015** *Barriers – Contemporary South Africa*, Wanås Konst Sculpture Park, Knislinge, Sweden.
- Art\_textile*, The Whitworth, Manchester, UK.
- NIROXSCULPTURE WINTER, 2015 | OUTDOOR VOL I*, Nirox Foundation Sculpture Park, Krugersdorp, South Africa.
- Between the Art and the Experience*, Havana Biennial, Havana, Cuba.
- Twenty: Art in the Time of Democracy*, UJ Arts Centre, University of Johannesburg, Johannesburg, South Africa.
- Representations of Otherness and Resistance*, Johannes Stegmann Art Gallery, Bloemfontein, South Africa.
- ReSignifications: Imagining the Black Body and Re-Staging Histories*, Museo Bardini, Florence, Italy.
- South African Art in a Time of Democracy*, 6th Beijing International Art Biennale, Beijing, China.
- 2014** *Where do I end and you begin?*, Edinburgh Festival of Arts, Scotland.
- Scotiabank CONTACT Photography Festival, Toronto, Canada.
- Material Self: Performing the Other Within*, Museum of Contemporary Canadian Art, Scotiabank CONTACT Photography Festival, Toronto, Canada.
- 2013** *Say it Loud!: Art by African and African-American Artists in the Collection*, Norton Museum of Art, Florida, USA.
- My Joburg*, Staatliche Kunstsammlungen, Dresden, Germany; La Maison Rouge, Paris, France.
- Family Histories*, Dishman Art Museum, Lamar University, Beaumont, USA.
- Sibande on Campus: Mary Sibande Installation/New Work*, Institute for the

# MARY SIBANDE

# CV

Humanities Gallery, University of Michigan, Ann Arbor, MI, USA  
*Meanwhile.... Suddenly and Then*, 12th Lyon Biennale, Lyon, France.  
*Wonderworks*, The Cat Street Gallery, Hong Kong, China.

**2012** *Recent Additions: 2009-2012*, Iziko South African National Gallery, Cape Town, South Africa.

*The Rainbow Nation: Contemporary Sculpture from South Africa*, Museum Beelden aan Zee, Hague, Netherlands.

*Somehow, Somewhat in the middle of things*, Liefhertje en De Grote Witte Reus Gallery, Hague, Netherlands.

*Say it loud*, Norton Museum of Art, Palm Beach, Florida, USA.

**2011** *(Re)constructions, Contemporary Art from South Africa*, Museu de Arte Contemporânea de Niterói (MAC), Rio de Janeiro, Brazil.

*ARS 11*, Kiasma Museum for Contemporary Art, Helsinki, Finland.

*Desire, Narratives in Contemporary South African Art*, 54th Venice Biennale (South African Pavilion), Venice, Italy.

Paris Photo, Grand Palais, Paris, France.

FNB Joburg Art Fair (Gallery MOMO), Sandton Convention Centre, Johannesburg, South Africa.

*BEYOND Re/PRODUCTION. MOTHERING*, Kunstraum Kreuzberg / Bethanien, Berlin, Germany.

**2010** *From Pierneef to Gugulective: 1910-2010*, Iziko South African National Gallery, Cape Town, South Africa.

Joburg Art Fair, (Gallery MOMO), Sandton Convention Centre, Johannesburg, South Africa.

l'Exposition du Festival Mondial des Arts Nègres, Dakar, Senegal.

*Space: Currencies in Contemporary African Art*, curated by Thembinkosi Goniwe & Melissa Mboweni, Museum Africa, Johannesburg, South Africa.

*Art on Paper*, Gallery MOMO, Johannesburg, South Africa.

**2008** *Four Tales*, Gallery MOMO, Johannesburg, South Africa.

**2007** *SA Arts Emerging*, Vega School of Design, Cape Town, South Africa.

*Dark and lovely (5 Women)*, Gordart Gallery, Johannesburg, South Africa.

*1999 Honor's Degree Show*, FADA Gallery, Johannesburg, South Africa.

*I Love you Positive or Negative*, Espace Simon Michel, Paris, France.

**2006** Aardklop Festival Potchefestroom, South Africa.

*Waste Art Exhibition*, Rosebank Mall, Johannesburg, South Africa.

*Sasol Miniatures Exhibition Sasol*, Johannesburg, South Africa.

*40 x 40 x 40 (KKNK)KKN Kunstefees*, Oudtshoorn, South Africa.

*ABSA L'ATELIER Awards Top 50 exhibition*, ABSA Gallery, Johannesburg, South Africa.

*I Love You Positive or Negative*, Alliance Francaise, Johannesburg, South Africa.

**2005** David Krut Publications in collaboration with Johannesburg ARTBANK, David Krut Studios, Johannesburg, South Africa.

## PRESS HIGHLIGHTS

Bidouzo-Coudray, J. *Mary Sibande - poking at power relations in post-apartheid South Africa*. The Guardian [online]. 7 January 2014. Available at: <https://www.theguardian.com/world/2014/jan/07/mary-sibande-south-africa-art>. [Accessed 31.01.2019].

Corrigall, M. 2017. *Mary Sibande's artistic currency continues to rise*. The Sunday Times [online]. 7 November 2017. Available at: <https://www.timeslive.co.za/sunday-times/lifestyle/2017-11-07-mary-sibandes-artistic-currency-continues-to-rise/>. [Accessed 31.01.2019].

O'Connor, L. 2018. *A New Contemporary Art Museum in South Africa Aims to Represent the Continent and Its Diaspora*. Hyperallergic [online]. 4 January 2018. Available at: <https://hyperallergic.com/419714/a-new-contemporary-art-museum-in-south-africa-aims-to-represent-the-continent-and-its-diaspora/>. [Accessed 31.01.2019].

Parsons, E. 2016. *Mary Sibande's alter ego tells the story of post-apartheid South Africa*. Apollo Magazine [online]. 21 October 2016. Available at: <https://www.apollo-magazine.com/mary-sibandes-alter-ego-tells-the-story-of-post-apartheid-south-africa/>. [Accessed 31.01.2019].

Sheets, H. M. At Armory Show, *Global Art and a JR Installation Will Cover Two Piers*. The New York Times [online]. 7 February 2018. Available at: <https://www.nytimes.com/2018/02/07/arts/design/armory-show-jr-installation.html>. [Accessed 31.1.2019].

# MARY SIBANDE

CV

## COLLECTIONS

Iziko South Africa National Gallery, Cape Town, South Africa.  
Fonds Régionaux d'art Contemporain (FRAC), France.  
Bowman Gilfillan, Johannesburg, South Africa.  
Standard Bank , Johannesburg, South Africa.  
SASOL South Africa, Johannesburg, South Africa.  
TELKOM, Johannesburg, South Africa .  
Iziko South Africa National Gallery (SANG), Cape Town, South Africa.  
Johannesburg Art Gallery (JAG), Johannesburg, South Africa.  
Spencer Museum of Art, University of Kansas, Kansas USA.  
Everard Read Gallery, Johannesburg, South Africa.  
UNISA Art Gallery, Pretoria, South Africa.  
Norton Museum of Art, Florida, USA.  
National Museum of African Art, Smithsonian Institution, Washington, D.C, USA.  
Frank and Lizelle Kilbourn Collection, Cape Town, South Africa.  
Toledo Museum of Art, Toledo, OH, USA.  
Scheryn Art Collection, Cape Town, South Africa.

## FOR MORE INFORMATION

Please contact SMAC Gallery for more information regarding the availability of the works included in this portfolio, or for any other queries.

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