



BROOK ANDREW

BROOK ANDREW IS AN ARTIST OF WIRADJURI AND CELTIC ANCESTRY AND WAS ARTISTIC DIRECTOR OF “NIRIN,” THE TWENTY-SECOND BIENNALE OF SYDNEY. BASED IN MELBOURNE AND OXFORD, UK, ANDREW IS AN ASSOCIATE PROFESSOR OF FINE ART AT MONASH UNIVERSITY AND AN ENTERPRISE PROFESSOR IN INTERDISCIPLINARY PRACTICE AT THE UNIVERSITY OF MELBOURNE.

1

“JOAR NANGO: THE FESTIVAL EXHIBITION 2020” (BERGEN KUNSTHALL, NORWAY; CURATED BY AXEL WIEDER AND STEINAR SEKKINGSTAD) I first encountered Nango’s work last year in an improvised display of Indigenous building traditions in his camper-van home. This exhibition engages with nomadism and architecture and explodes with the energy of Nango’s collaborations with other Sami artists—among them Matti Aikio, Ken Are Bongo, Tanya Busse, Lajos Gabor, Katarina Spiik Skum, Marry Áilonieida Somby, and Anders Sunna. The collected practices of making, both quick and slow, suggest traditions on the move.

2

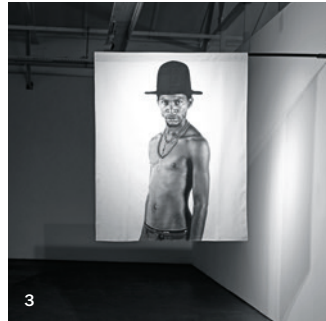
ANTONIO PICHILLÁ During the lockdown, Pablo José Ramírez, curator of First Nations and Indigenous art at Tate Modern, London, posted work by Maya-Tzutuhil artist Antonio Pichillá, who showed this fall in the exhibition “Garden of Six Seasons” at Para Site, Hong Kong, and at the Eleventh Berlin Biennale. His textile-based works emerge from an interest in Mayan ritual, abstraction, and an Indigenous sense of time. As he so beautifully puts it, “I situate myself within this perspective, materializing through ephemeral objects, like a candle that is lit, is consumed and finished.”



1

3

MUSA N. NXUMALO (SMAC GALLERY, CAPE TOWN) This Johannesburg-based photographer’s work reminds me of the collective spirit of street protests, noisy parties, and heightened discussions about contemporary life. When I first saw his images, I was excited by the way he captures the intimate movement of bodies and cultural and political flux. I love his art—its energy is positive even when it’s confrontational.



3

1. Lajos Gabor coppersmithing, Bergen Kunsthall, Norway, August 31, 2020. Photo: Thor Brødreskift.
2. Antonio Pichillá, *Nudo (Knot)*, 2014, oil and handmade textile on canvas, 47¼ × 31½ × 3½”.
3. Musa N. Nxumalo, *Story of O.J. after 4:44 (Doctor Moyo II)*, 2020, ink-jet print on hemp linen. Installation view, SMAC Gallery, Cape Town.
4. Sammy Baloji, *Hans Himmelheber, Masked figure and men, DR Congo, Bende region, 1939, scan of a Chalcopyrite from Kipushi mine, and your reflection in the mirror*, 2020, UV print on mirror, brass case, 19¾ × 27½”.
5. Iwantja Arts Young Women’s Film Project, *Kungka Kunpu (Strong Women)*, 2019, digital video, color, sound, 4 minutes.

4

SAMMY BALOJI (GALERIE IMANE FARÈS, PARIS) In “Kasala: The Slaughterhouse of Dreams or the First Human, Bende’s Error”—elements of which were exhibited in “NIRIN”—Baloji plays with the museum as a colonial structure to critically reflect on how people and cultures from the southern Congo have been classified and displayed as the region has been devastated by empire and resource extraction. A tomogram of a power figure, early colonial photographs printed on sculptural mirrors, scarified hunting horns, and a touch-screen interface appear alongside a film of the writer Fiston Mwanza Mujila performing a *kasala*, a Luba poem that entwines genealogy, mythology, and cosmology to release “missing voices” and awaken repressed histories.

On view through December 18.



4



2



5

5

IWANTJA ARTS YOUNG WOMEN’S FILM PROJECT, KUNGKA KUNPU (STRONG WOMEN) This video made me so happy: I was dancing with my friends! Filmmakers Vicki Cullinan, Kaylene Whiskey, and Leonie Cullinan draw on Western pop culture (with shout-outs to Tina Turner and Dolly Parton) as well as landscapes, language, and powerful-women coolness from the Anangu Pitjantjatjara Yankunytjatjara Lands community of Indulkana, Australia. “Us younger ones are from the generation that grew up with Coca-Cola and TV as well as *Tjukurpa* [cultural stories] and bush tucker,” Whiskey says, “so we like to have a bit of fun with combining those two different worlds.”