

ACCOMPANYING EVENTS

To speak of things you have not seen

Wed 20 May, 7pm, £5/£3 Conc, Clore Studio

For this lecture-performance, presented in conjunction with the exhibition *Kinjiketile Suite*, Kapwani Kiwanga takes us on a journey between fact and fiction whilst revealing forgotten accounts and fantastical stories associated with the legacy of the Maji Maji rebellion.

Exhibition Tours

Daily, 1pm and Last Fridays, 7pm, Free

Join the SLG's gallery assistants for an informal drop-in tour of the current exhibitions: Kapwani Kiwanga: *Kinjiketile Suite* and Dorine van Meel: *Between the Dog and the Wolf*.

(No booking required)

Booking for most events is essential, book online or call 020 7703 6120.

*Fans pay less for tickets – join from £20 per year:
www.southlondongallery.org/fans*

This gallery guide is printed on recycled paper. If you do not wish to keep this guide, please consider returning it at the end of your visit so that it can be reused.

CURRENT EXHIBITION

Dorine van Meel

Between the Dog and the Wolf

Until 14 Jun 2015

First Floor Galleries, Free

KAPWANI KIWANGA: KINJIKETILE SUITE

15 APR – 7 JUN 2015

MAIN GALLERY

ADMISSION FREE

EXHIBITION GUIDE

SLG

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**KAPWANI KIWANGA:
KINJIKETILE SUITE
15 APR – 7 JUN 2015**

The South London Gallery presents the first UK solo exhibition by artist Kapwani Kiwanga. Her practice interweaves a research-based investigation, influenced by earlier training in social sciences, with a more subjective and fictional observation of culture. Through performances, sound installations and video that utilise documentary tropes, Kiwanga's particular interest in the transmission of culture drives her exploration into the formal potential of oral histories.

For this exhibition, Kiwanga continues her research into the legacy of the 1905-1907 Maji Maji uprising against German colonial rule in what was then Tanganyika, German East Africa. According to oral history, the rebellion was fuelled by the prophecies of the spiritual medium Kinjiketile, who galvanised the Maji Maji fighters against the colonial rulers with his belief in a sacred water, which would make anyone who consumed it invincible to the German bullets. More than a temporary union against the common enemy, the rebellion provided the possibility of creating an alternative and unified social structure in the country. Although the uprising failed to overthrow German rule, the aftermath of the war had long-term effects on the land and its people. Kiwanga uses this event, and its adaptation in folklore and popular culture, as a starting point from which to trace how historical accounts linger in a collective consciousness and weigh on a nation's identity long after their occurrence.

For *Kinjiketile Suite*, she translates her research-based practice into the exhibition space, weaving together material from various sources, from eyewitness accounts of the events of the Maji Maji rebellion compiled in a study by the University of Dar Es Salaam, through to Ebrahim N. Hussein's influential play *Kinjeketile* (1969). Source texts are interpreted by actors in English and Swahili every Saturday between 12-4pm. Additional ephemera and archival matter compiled in the course of Kiwanga's research, is housed within a custom-made architecture prompting a layered reading of the source materials. The multiple voices of these accounts, and the particular emphasis on the ambivalent figure of the prophet Kinjiketile, explore the mutation and mythmaking inherent in oral history.

In addition to the research-based material, a large collection of castor oil plants (*Ricinus Communis* 'Zanzibarensis') is cultivated across the gallery space and will continue to grow throughout the duration of the exhibition. According to accounts, this fast-growing species, native to Tanzania, was one of the secret ingredients that made up the sacred water that Kinjiketile distributed to his followers. Nurtured by the overlapping accounts and multiple narratives, the plants

embody the collective process inherent in the spirit of the uprising, and allude to *Ujamaa*; a particular kind of socialism established in Tanzania by Julius Nyerere which promoted the collectivisation of farming.

A parallel narrative is told by Kiwanga herself through a sequence of short audio vignettes which deliver a subjective and personal entry point to the story of the Maji Maji uprising. Audible at different points throughout the exhibition space, her narration functions as a fragmented guide through the show.

www.southlondongallery.org/kapwanikiwanga
#kapwanikiwanga

**Photography is not permitted in the main gallery.
Please refrain from touching all objects in the exhibition.**

Live performances will take place in the main gallery every Saturday between 12–4pm for the duration of the exhibition.

Actors: Brian Chandrabose, Shepherd Manyika, Sam Marberg, Mary Nyambura

With thanks to Luce Lenoir, Dora Peters, Hannah Louise Simmons, Catherine Tilke, Lucie Wright.

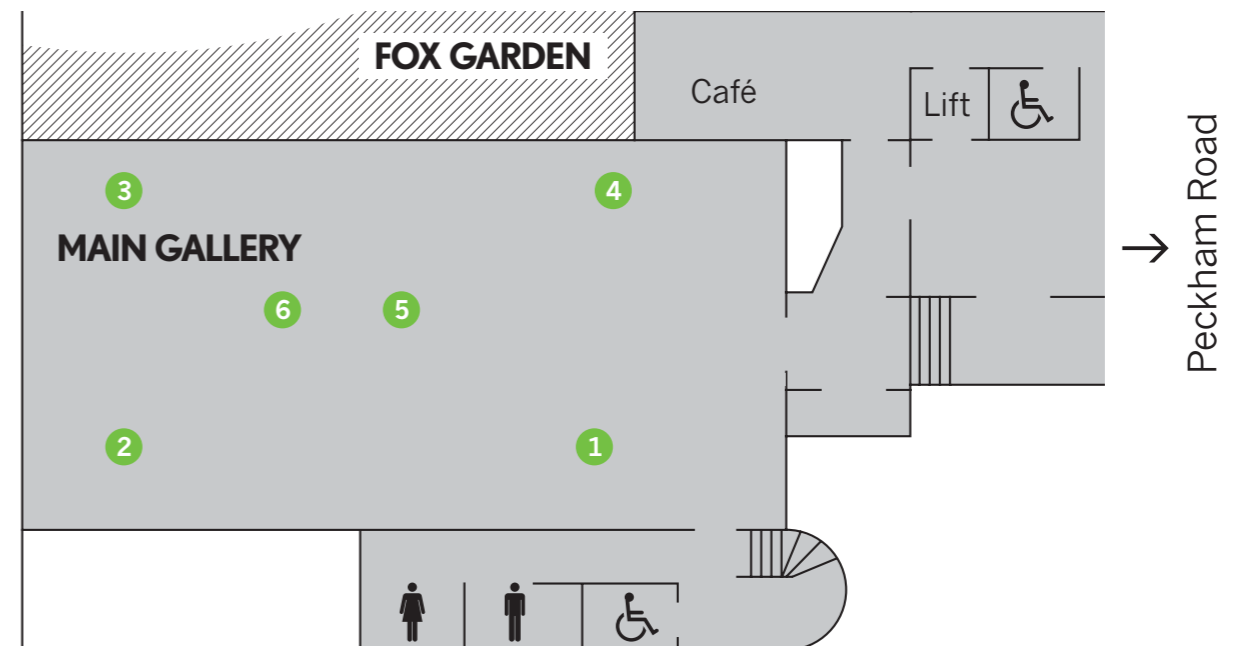
Biography

Kapwani Kiwanga (b.1978 Hamilton, Canada. Lives in Paris, France) studied Anthropology and Comparative Religions at McGill University, Canada. She has been artist-in-residence at L'Ecole National Supérieure des Beaux-Arts, Paris; Le Fresnoy: National Contemporary Art Studio, Tourcoing; MU Foundation, Eindhoven and Le Manège, Dakar.

Her film and video works have been nominated for two BAFTAs and have received awards at international film festivals. She has exhibited internationally including at Centre Pompidou, Paris; Fondation Ricard, Paris; Glasgow Centre of Contemporary Art, Glasgow; Paris Photo, Paris; Bienal Internacional de Arte Contemporáneo, Almería and the Art Catalyst, London.

Recent and upcoming exhibitions include *Jeu de Paume*, Paris; Berlin Ethnographic Museum, Berlin; The Swedish Contemporary Art Foundation, Stockholm; Galerie Marian Goodman, Paris; Fondation Ricard, Paris; Salt, Istanbul; Irish Museum of Modern Art, Dublin and Tiwani Contemporary, London, Tanja Wagner, Berlin.

GROUND FLOOR



Section 1

Extract from archival footage of an African entertainment unit, 1944, digitised 16mm film, 1:35 min
Courtesy of the Trustees of the Imperial War Museum

Ebrahim N. Hussein, *Kinjeketile*, English version, 1970
Dar es Salaam, Oxford University Press

Ebrahim N. Hussein, *Kinjeketile*, Swahili version, 1969
Dar es Salaam, Oxford University Press

Selection of collected papers from Maji Maji research project, 1968
Dar es Salaam: University College, G.E. Gwassa and J. Iliffe (eds)

Section 2

Untitled, Sisal weaving, 2015

The Cow Shed, short film from *Tanzania Year 16 Video Communications Project*, 1971, 42 min
Director Gerald Belkin, producer Paule Belkin and TY16 team. Courtesy the Belkin Estate

Time Magazine, 13 March 1964

Section 3

Reciting Doubt, video of staged extracts of *Kinjeketile* by Ebrahim N. Hussein, 2015, 3:40min

VYAKULA VINGI VIPANDENI VITOSHE VIJANA VYA VITA VIWE VIOJA, poster printed by Survey Division D.S.M, Tanganyika, September 1942

Translation: *Plant lots of food so it is enough for the young men of war so they can be terrifying/marvels.*
Courtesy of the Trustees of the Imperial War Museum

Julius K. Nyerere, *Man and Development*, 1974
Oxford University Press

Front cover from *Drum* magazine, April 1966
REF PERIODICALS/123 reproduced by kind permission of Drum Publications Ltd. Courtesy of the Black Cultural Archives

Kanga fabric. A historical text referenced the appearance of Kangas in coastal trading shops during the Maji Maji uprising. The fabric is adorned with an eye motif and an inscription 'macho ya Bokero' meaning 'Bokero's eyes', another title associated with the spiritual medium Kinjiketile.
Courtesy NIDA Textiles

Julius K. Nyerere, *Ujamaa – Essays on Socialism*, 1968
Dar es Salaam, Oxford University Press

William Shakespeare, *Julius Caesar*, translated by Julius K. Nyerere, 1963
Oxford University Press

Section 4

Life Magazine, 7 February 1964

Kanga fabric

[*Blackout*], text based video from extracts of *Kinjeketile* by Ebrahim N. Hussein, 2015, 1:15min

Section 5

Castor oil plants (*Ricinus communis* 'Zanzibarensis'), fast-growing species native to Tanzania. According to oral history the plant was one of the secret ingredients that made up the sacred water that Kinjiketile distributed to his followers.

Selection of articles from *Drum* magazine: April 1966, July 1966, May 1968
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Front cover of a Maji Maji Tanu Youth League newsletter, 1974
REF WONG/7/49 reproduced by kind permission of Ansel Wong. Courtesy of the Black Cultural Archives

Arusha Declaration pamphlet by President Nyerere of Tanzania, c.1967
REF WONG/6/101 reproduced by kind permission of Ansel Wong. Courtesy of the Black Cultural Archives

Section 6

Castor oil plants (*Ricinus communis* 'Zanzibarensis')

Light box with photographic transparencies of artist research in Tanzania, 2012

Sound Installation

Kinjiketile Suite, 2015, six channel audio track, text written and narrated by Kapwani Kiwanga