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Lerato Shadi's work challenges common assumptions to critique Western notions of history and make visible that which is invisible or overlooked. Working across video, performance and installation, and often employing repetitive processes, she argues the importance of centering—not just including—the marginalised body as a main figure of narrative experience. By placing herself at the forefront of her work, Shadi

deals with the politics of cultural erasure and structural exclusion. She states: "It serves to challenge myself, and hopefully my audience as well, in how I/we are complicit in the violence of historical erasure by not fighting for a more inclusive and accurate historical narrative. I realised that—by just blindly or lazily accepting an inaccurate history—I would be sanctioning the problematic dominant narrative with my own inactivity."





"Who is (not) included in the structures of this institution". **Batho ba ha ba Tlhalonganye**. Bundeskunsthalle, Bonn, 2023



BATHO BA HA BA TLHALONGANYE

Site specific installation in: 'WHO WE ARE', Bundeskunsthalle, Bonn (May–Oct, 2023) and 'SEEDS for Future Memories' and ifa Gallery, Berlin (Jul–Aug, 2019)

Batho ba ha ba Tlhalonganye (2019/2023)—Who is (not) part of the structures of this institution? This is the question the artist Lerato Shadi poses to us, and also directly to the Bundeskunsthalle. What she means is: Who decides in this institution? Who speaks, whose voice is heard, and who is visible? These are important questions in our society and should also be asked

in institutions. Usually, decision-making positions are held by people who have no experience with discrimination. Those who belong to a minority that has often been discriminated against have worse chances, for example, in education or in the workplace. People who deviate from the norm of the majority society feel this almost constantly, whether through small gestures or through gross discrimination. The cultural sector is no exception, even if museums see themselves as places of cultural diversity and equality. But are the institutions and their decision-makers doing enough to reflect on their own structures and to be a place for everyone? *Bundeskunsthalle, Bonn*

Are We the people?





Previous page: *Batho ba Me* (installation, Kunstverein in Hamburg, 2020). Left: *Batho ba Me* (installation, n.b.k. Berlin, 2020)

BATHO BA ME

Exhibited @ Neue Berliner Kunstverein (n.b.k.), 2020. Kunstverein in Hamburg, 2020. Richard Saltoun Gallery, London, 2021. Syker Vorwerk, 2022. Kunstmuseum Celle, 2023. Bundeskunsthalle, Bonn, 2024. Kestner Gesellschaft, Hannover, 2024

The installation ***Batho ba Me*** provides Lerato Shadi's solo exhibition title in the Kunstverein Hamburg and presents the text "We the people" in black font on a red background. This expression is found in preambles of constitutions around the world. With two neon elements, Shadi sharpens these words into a question targeted directly at the viewer:

"Are we the people?" For whom is the "we" claimed here actually a reality and how is this "we" defined? Shadi is referencing an essential discrepancy between inclusion and exclusion that always arises when communities are formed. "We" is especially used in political discourses in order to claim a feeling of community that must always be critically questioned. Debates about the access to human and civil rights show repeatedly that the question about "we" is always problematic. In the exhibition as well, the question being articulated about belonging is different for every viewer since it is closely connected to everyone's personal background. *Tobias Peper*





Above and previous page: *Nkgono le Nna*, neon light installation, two parts and *I Know What a Closed Fist Means* (both 2020)
Following page: *I Know What a Closed Fist Means* (both 2020)

MARU A PULA IS A SONG OF HAPPINESS

Solo exhibition @ KINDL – Centre for Contemporary Art, Berlin, 2020, curated by Kathrin Becker

The exhibition title refers to the song “Maru a Pula” (rainclouds), which the South African jazz and pop singer Letta Mbulu released in 1976 in exile in the United States, where she found refuge from the apartheid regime in South Africa. By quoting the first line of the song, “Maru a pula is a song of happiness”, Lerato Shadi refers to various perceptions of the same phenomenon in different cultures: rainclouds as harbingers of bad weather or as the basis of rich harvests. Like *I Know What a Closed Fist Means*, *Nkgono le Nna* (2020)

also plays with political symbols, which in this case are based on an autobiographical dimension: two walls are featuring neon signs. One shows curved lettering—which is the artist’s signature—while the other wall carries a large neon X. Two outwardly very different shapes seem to be juxtaposed here, which can be linked to many associations. In Shadi’s universe, the X marks a presence and a subject, while the signature can attest to personal identification, individual style, or a trademark and is seen as an expression of intention and—especially in the art context—authorship. Shadi’s personal view of the work is linked to the life of her great-grandmother, represented by the X, to whom she symbolically compares herself. The works title *Nkgono le Nna* signifies “Grandmother and me”.





Above and following page: *Series #2-4*,
virgin wool on raw linen, dimensions variable, 2020



MARU A PULA IS A SONG OF HAPPINESS

Solo exhibition @ KINDL – Centre for Contemporary Art, Berlin, 2020, curated by Kathrin Becker

Series #1-4 is a series of new textile works which are being shown for the first time in the exhibition at the KINDL. Shadi relates aspects of performativity to the qualities of the panel picture and painting, with red crocheted squares and rectangles sewn onto raw linen (canvases) and mounted on stretcher bars. This new series is also the result of a strenuous, lengthy production process, which the artist prepared for by fasting for several days. This approach can be interpreted as a connection between the length—inherent

in performance art—and the breathing and living on which the production of the work is based, and aspects of the panel painting.







Left and previous page: *I Know What a Closed Fist Means*, large-scale photographic print on wooden panel, four parts, dimensions variable (2020)
Right: *Series #2, Mosako wa Nako and Selogilwe* (video)



DI SA BONWENG

Solo exhibition @ blank projects, Cape Town, 2022

The exhibition includes a selection of works ranging from installation to performance and video. ***Di Sa Bonweng*** can be interpreted as ‘the unseen’, and in the context of Shadi’s practice, the title opens up a multitude of potential meanings related to that which is invisible; those things that we cannot (or choose not to) see, either due to our intellectual biases or because they have been excluded from systems of knowledge production. Often comprised of Setswana

words or phrases, her titles deliberately deny ready translation. For Shadi, they are both an assertion of her identity and a refusal to be ‘understood’ by the audience.



MOSAKO WA NAKO

GIVING CONTOURS TO SHADOWS
performance/installation @ Neue Berliner
Kunstverein (n.b.k.), Berlin, May–June, 2014
performance duration: 10 working days

NOKA YA BOKAMOSO
performance @ NATIONAL ARTS FESTIVAL,
Makhanda (South Africa), June–July, 2016
duration: 10 working days

performance @ 14th Curitiba International Biennale
of Contemporary Art. September 2019–March 2020
performance duration: 8 working days

Mosako wa Nako (2014–19) is a seminal performance piece that represents Shadi’s unique phenomenological relationship to a practice that at once centralizes absent (Black) bodies and invites viewers to publicly participate in collective reflection. It is grounded in rigorous research about language, history, Black feminist imagination and representation as well as somatic practices that include breath-work, meditation and nutrition. This multilayered engagement with power dynamics and relationships to land, labour and politics has been performed three times thus far: in Makhanda during the South African National Arts Festival (2016), in Berlin at the Neuer Berliner Kunstverein and at the 14th Curitiba Biennial in Brazil (2019). **Mosako**

wa Nako in the artist’s Setswana language loosely translates to “Circle of Time.” In the performance Shadi is dressed in black clothes and sits on a white plinth, silently crocheting while visitors mill about. To one side of her is a giant ball of red wool. A single strand of wool connects to her crochet needle and her hands. Her crocheting produces a long, narrow stream of red wool that flows down her lap and spills onto the floor. Six to ten days or about sixty hours later, the artist puts down her crochet needle and leaves the space. Materially, what remains is a reduced ball of wool, a paused needle and a crocheted river of red wool.

Natasha Becker, *Body – Resistance – Endurance*, in: *Lerato Shadi*, 2022



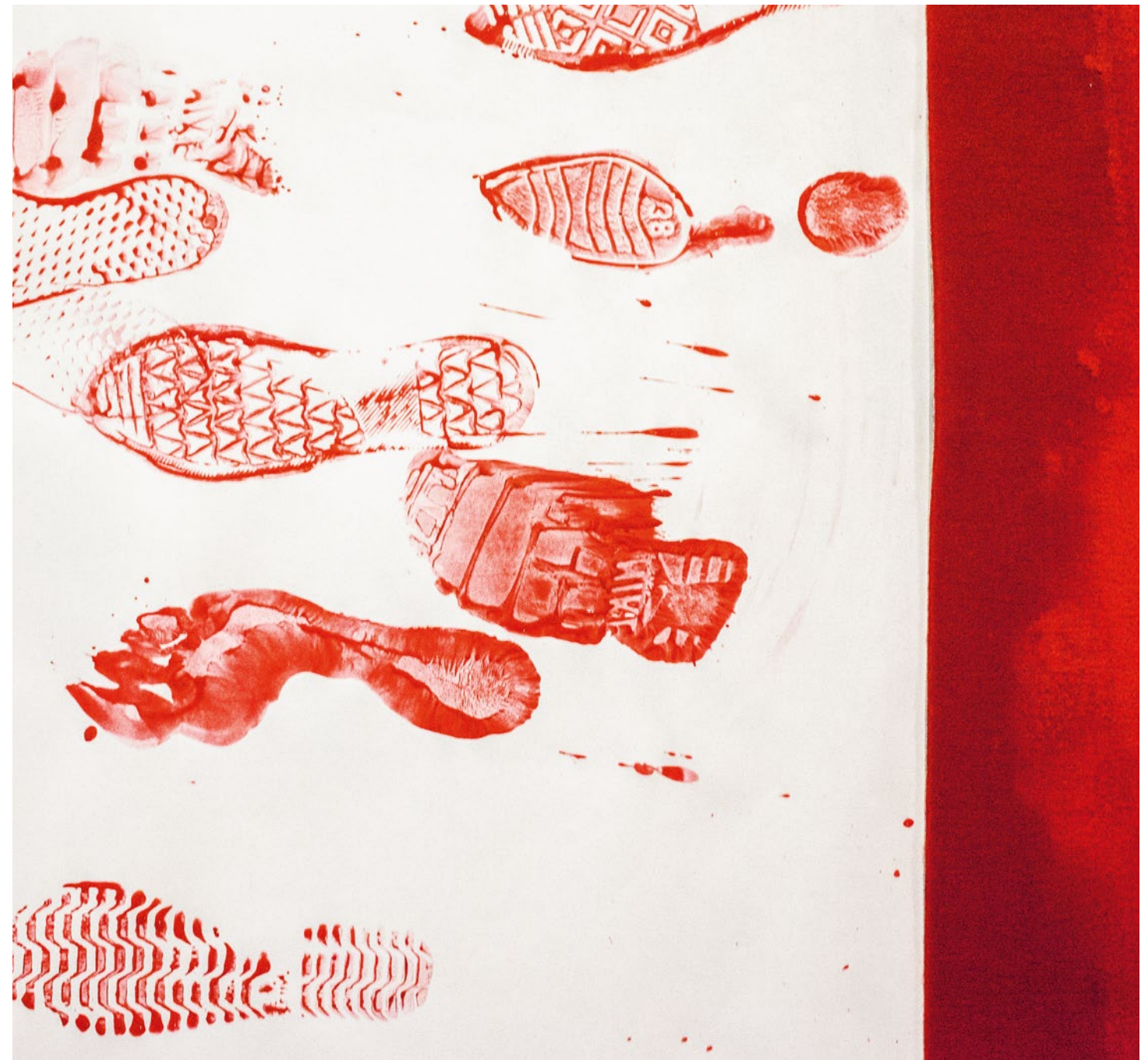
Ditlamelwana tsa Pula, performance and installation
Musée d'Art Moderne de Paris, July 10, 2021

Images: Elodie Ratsimbazafy



Ditlamelwana tsa Pula, performance and installation
Musée d'Art Moderne de Paris, July 10, 2021

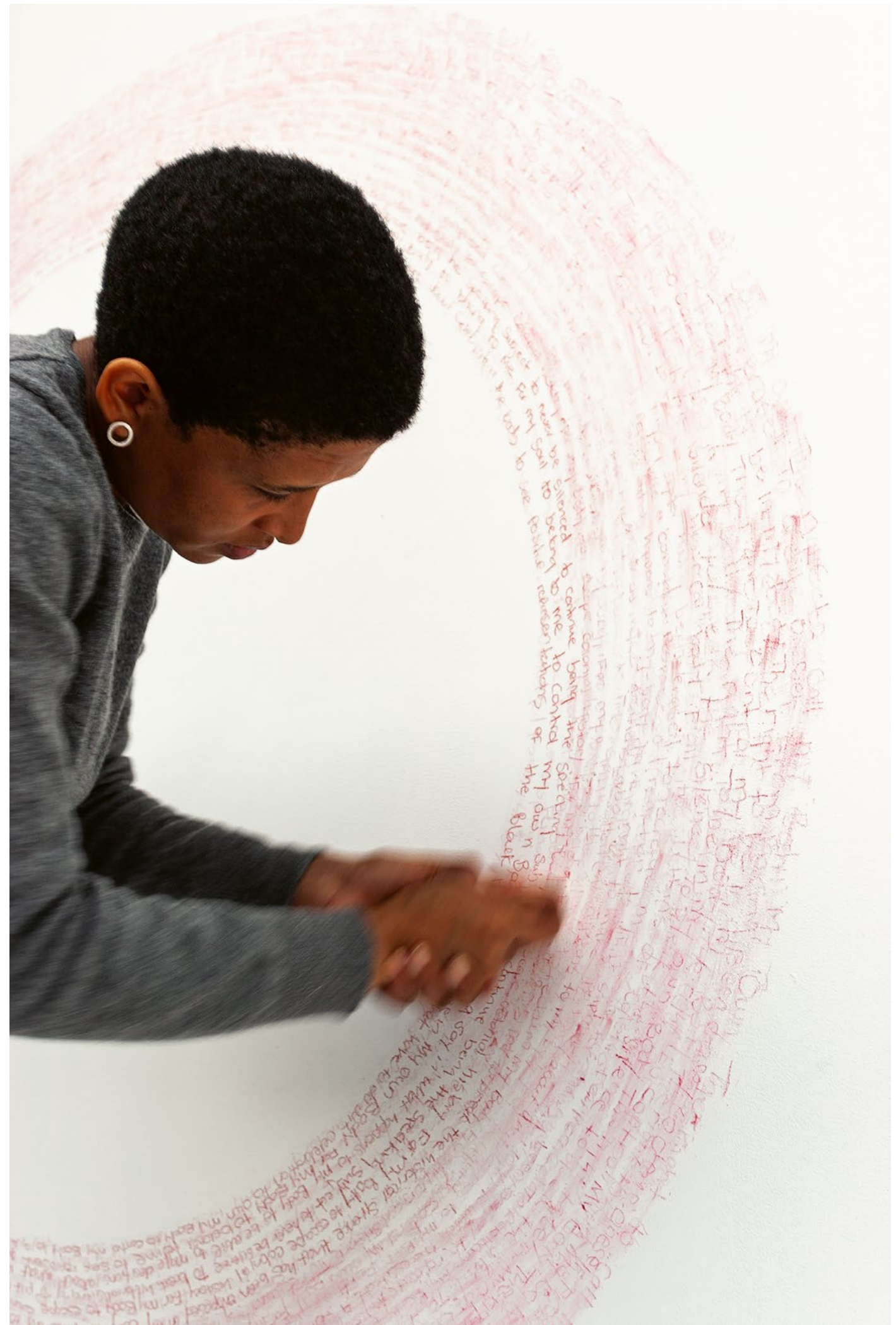
Images: Elodie Ratsimbazafy



DITLAMELWANA TSA PULA

In context of 'The Power of My Hands, Afrique(s) : artistes femmes', group exhibition, at the Musée d'Art Moderne de Paris, July 10, 2021

Through a postcolonial feminist approach, Lerato Shadi incorporates the marginalized body into her works. She challenges Western history while exposing the political processes of cultural effacement and unlearning. In ***Ditlamelwana tsa Pula***, which is a continuation of ***Seriti Se*** at *Palais de la porte dorée* (Paris, 2021), she follows the trajectory of engaging people about their bodies, making violence visible. It requires the visitors to confront their own limitations. (O. Burlaux)





Previous page & left: *Makhubu*, performance and installation
Institute of International Visual Arts (Iniva), London (2013/14)

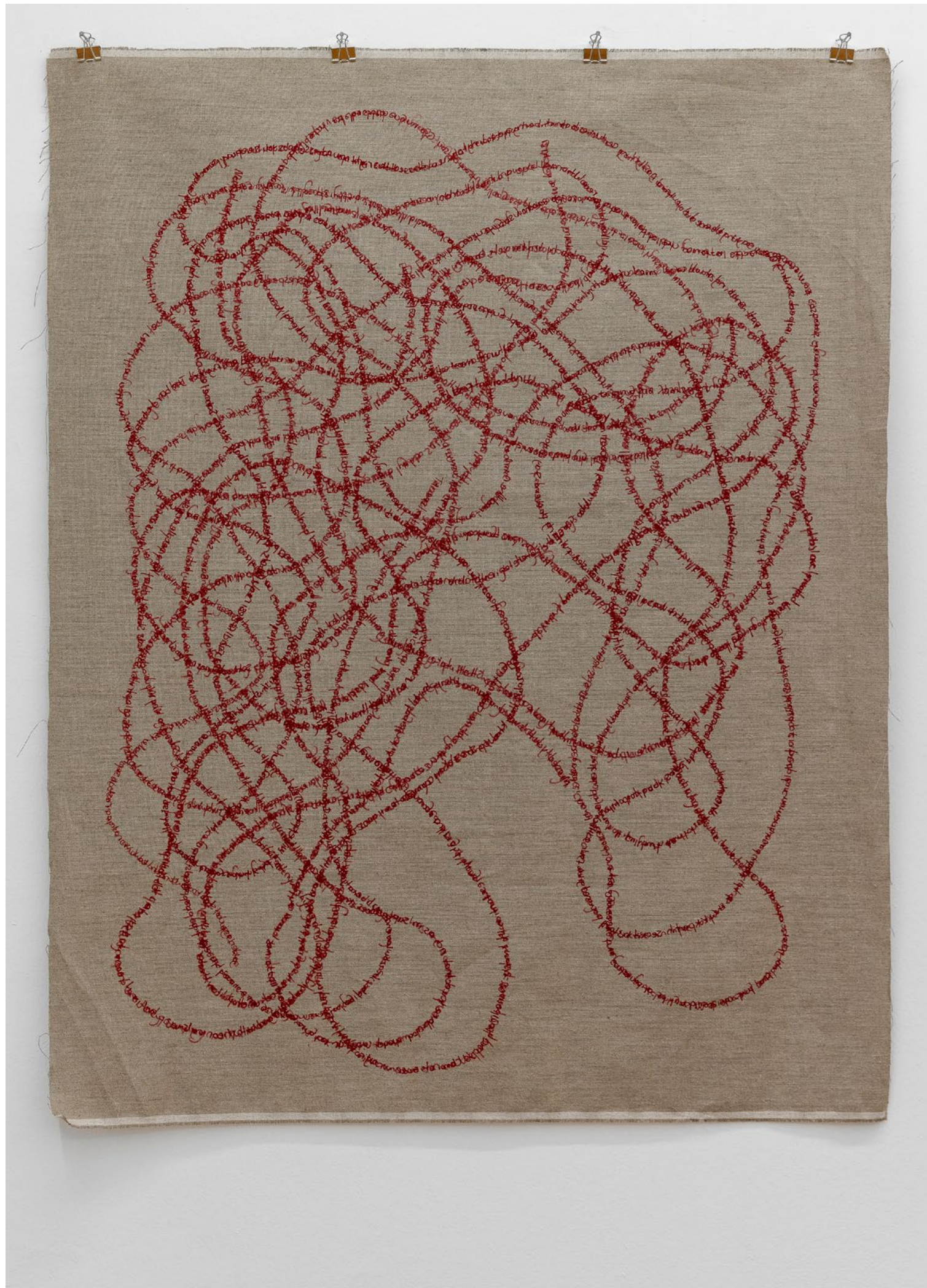
MAKHUBU

Performance and installation
@ Institute of International Visual Arts
Iniva, London, December/January 2013/14
@ NATIONAL ARTS FESTIVAL, Makhanda
(South Africa), June–July, 2016

In Shadi's work, performance lays the groundwork for long-term installations, beginning with a durational event that often revolves around the artist's own body—from knitting long rivers of yarn to enveloping herself in a crochet cocoon or writing directly onto the walls. Sometimes, as with the text-based installation ***Makhubu*** (2014/2016), Shadi ruminates on her own place in a

collective history and then erases the work, or words, as a reminder that someone decides what gets remembered and that erasure is a political act. Despite her attempts to expunge the text, traces remain—like indecipherable testaments—making the distinction between those experiences that are recorded and those that are lived, and highlighting the biased nature of historical “fact.” *R. Higham-Stainton*



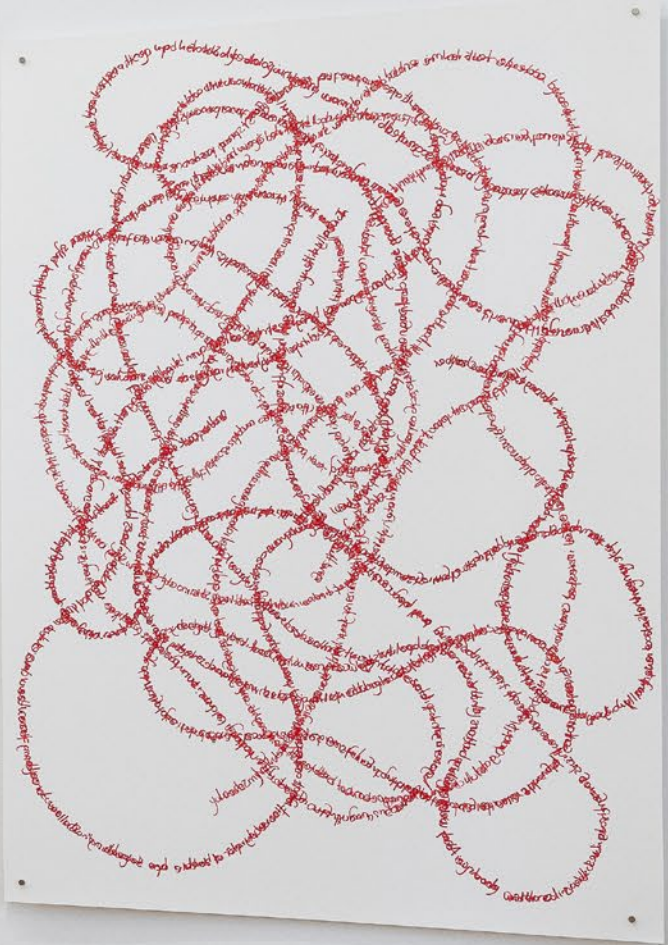
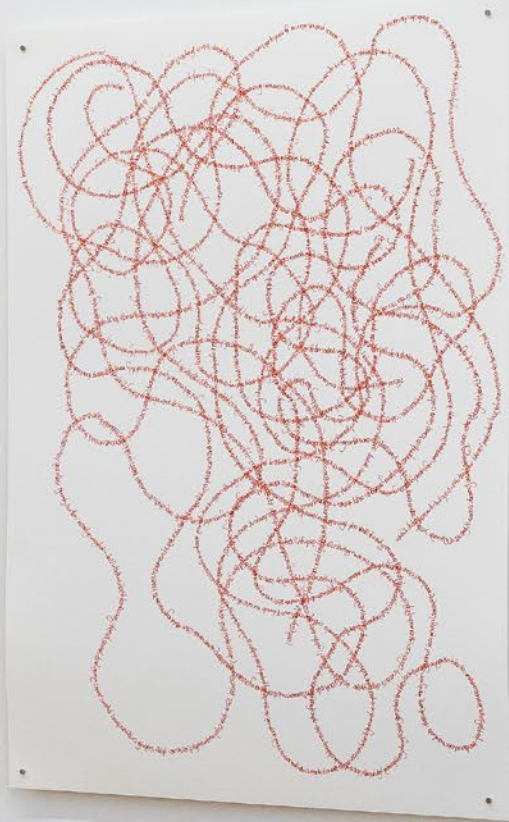
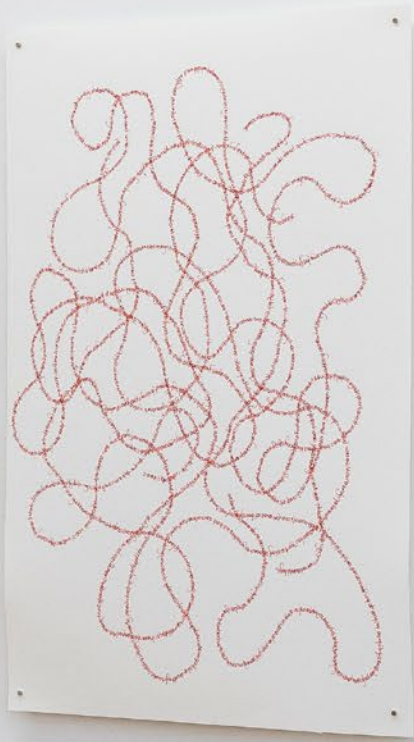


Previous and following page: installation view: *Tsela di Matlapa*, Gallery Britta Rettberg, Munich, Sept. 2023.
 Left: *Tsela* (2023), pen on raw linen (147 x 117 cm).
 Top: *Kgato* (2023), detail, pen on raw linen.
 Photos. D. Tacke

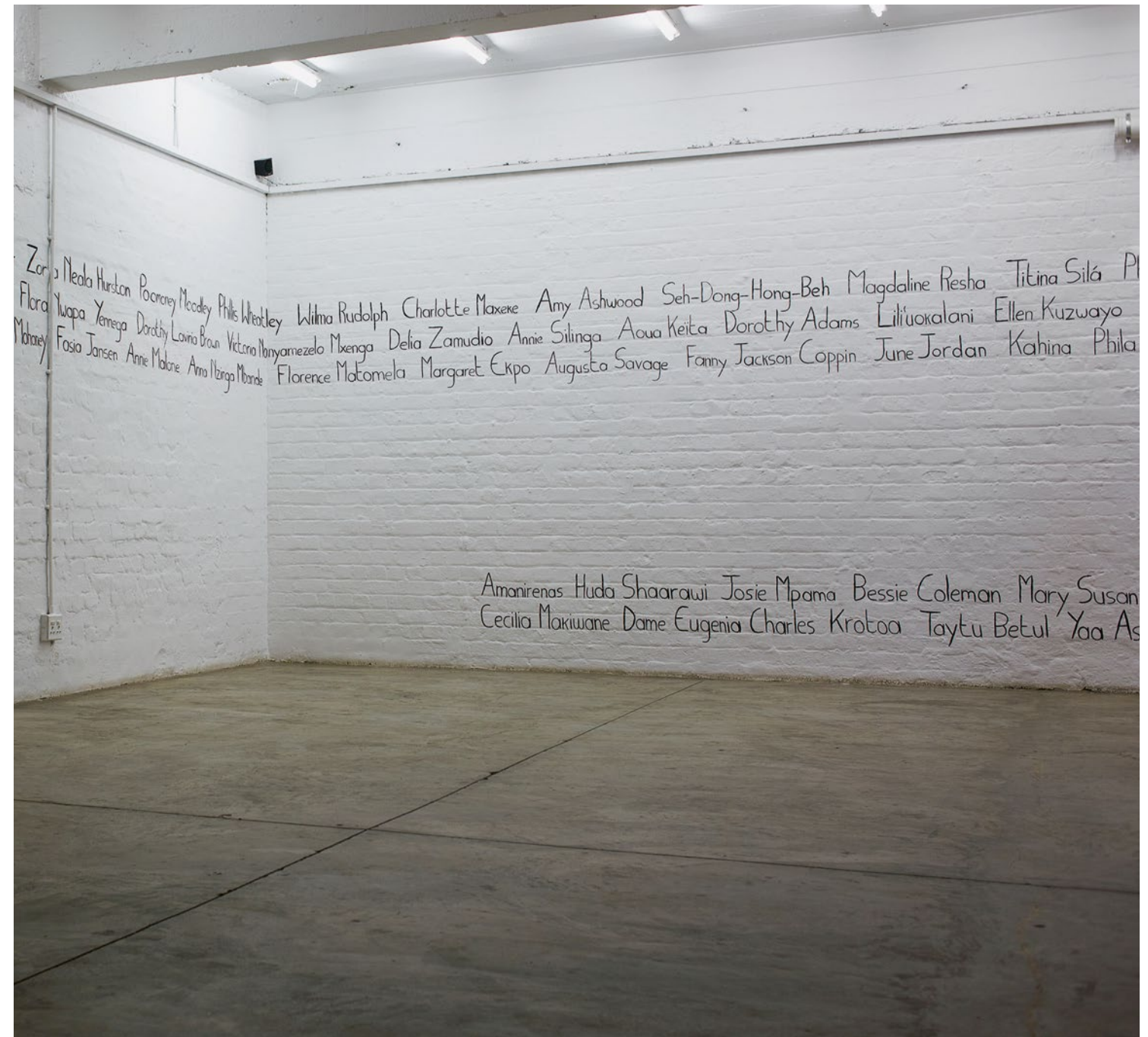
TSELA DI MATLAPA

River of Thoughts – this is how Lerato Shadi has titled the series of her new works. At first glance, the river as a metaphor for the flow of our thoughts may correspond to an even and linear understanding of time. Looking at the new paintings, however, a different consciousness becomes clear. [...] While writing, here conceived as a performative act, the artist continually moves around the picture surface, changing the direction of looking and writing. Concepts such as beginning or end become less important here, while perspective plays an increasingly important role. Different strands intersect and in some places form condensations, like a song that swells and then subsides. Then again empty spaces, like undescribed fields of the earth’s history or a silence around what

has long been forgotten or concealed. Several loose beginnings and endings can be found on the surface. A canon has not only one beginning, but many – and it can be sung endlessly. It is the circular song. ***Tsela di Matlapa*** is what Shadi called the first presentation of this body of work (Munich, 2023), after a South African folk song that was often sung in her family. Translated, it would mean something like “It’s a hard road,” but that plays as minor a role as the content of that writing, which is no longer legible. Even before we can understand the meaning of lyrics, and even if it never fully reveals itself to us: The melody, as well as the way of singing, transports its own level of meaning, which remains independent of semantics.
Johanna Adam



a Fatma N'Soumer Jane Nardal Sanité Belair Thérèse Sita-Bella La reine Nzinga de Ndong Catherine Flon Djoumbé Fatim
raounia Mangou Ndatte Yalla Mbodj Françoise Ega Jane Léro Jennenga Jeanine Nadjia Belkhodja Menen Asfaw Célestine Ouezzin Coulibaly Zewdit
Ndieumbett Mbodj Marsha P. Johnson Gerty Archimède M'Balia Camara Seh-Dong-Hong
sata Kane Lumina Sophie Aline Sitoé Diatta Sarah Maldoror Rose Dieng-Kuntz Les Femmes soldats du Dahomey Anna Julia Cooper
Yaa Asantewa Eugénie Éboué-Tell Mulâtresse Solitude Suzanne Césaire Ranaivalona III Mariama Ba Andrée Blouin D
Eliman



Previous page: *Seriti Se*, installation view, Palais de la porte dorée, Paris (photo: Anne Volery, 2021).

Left: Installing *Seriti Se*, Galerie Wedding, Berlin (2015)

Right: *Seriti Se*, wall performance-drawing/installation, GoetheOnMain, Johannesburg (2016)

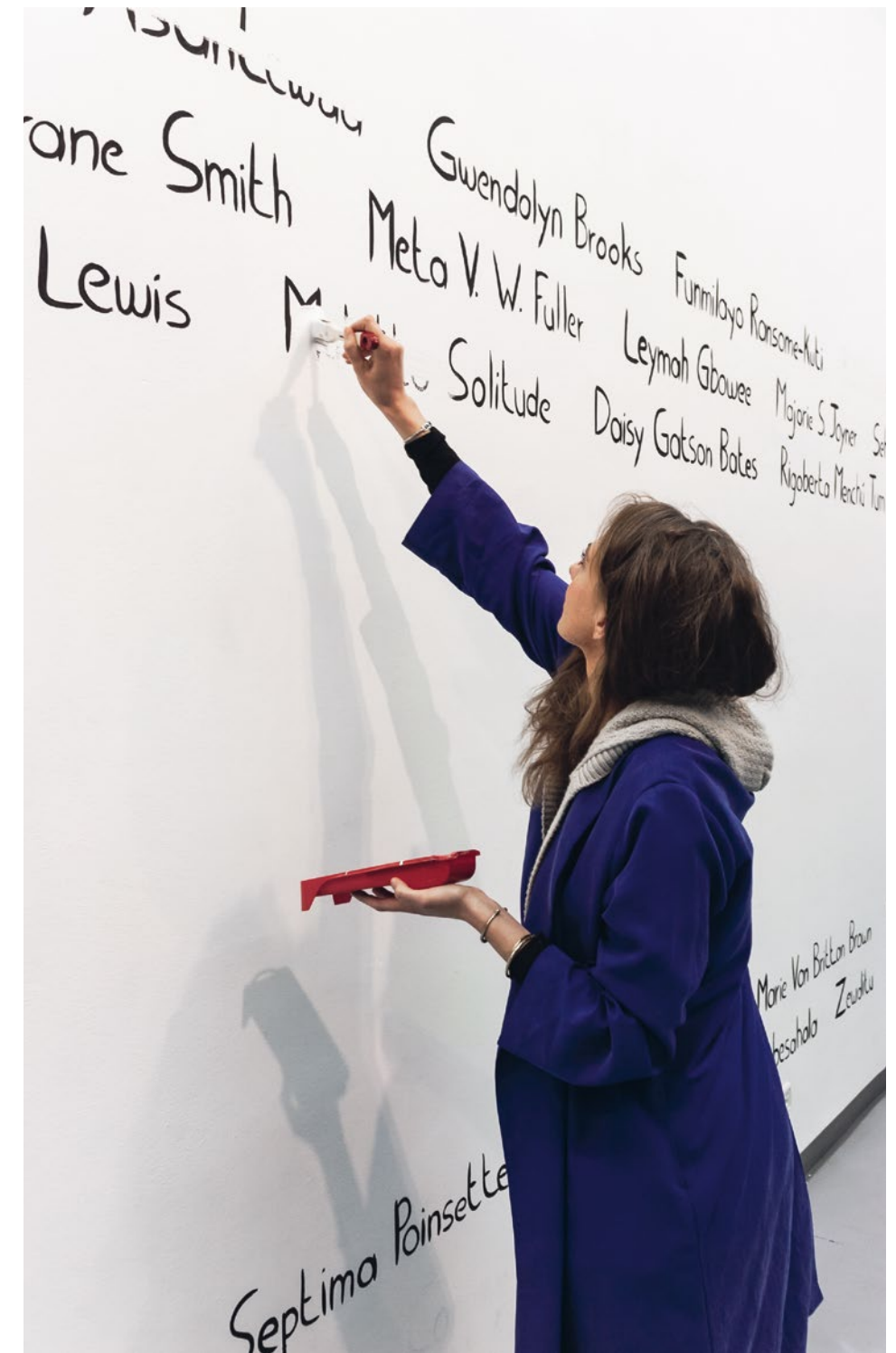
SERITI SE

Performance and installation

@ Galerie Wedding, Berlin (2015); GoetheOnMain, Goethe Institut, Johannesburg (2016); Palais de la porte dorée, Paris (2021)

The performance, drawing and installation ***Seriti Se*** looks at the politics of historical erasure, specifically of Black females and their achievements and contributions within various fields. ***Seriti Se*** thematises everyday violence enacted within institutional structures and the different strategies employed within those systems. In ***Seriti Se*** names of historical women of colour, who have been excluded and erased from world history, are written on the white walls of the

gallery. The performance consists of the audience being invited to choose a name and paint over the chosen name. In the act of erasing a name, the gallery space is turned back to white. No information is provided on who the women on the wall are; therefore it becomes the duty of the one who is erasing the name to take responsibility for the name by further informing themselves.



Previous page: Seriti Se, Palais de la porte dorée, Paris (2021)
 Left and right: Seriti Se, performance-drawing/installation,
 GoetheOnMain, Johannesburg (2016) and Galerie im Wedding,
 Berlin (2015)



Left & Right: *Marupeng*, installation/space intervention and neon-sign, Galerie im Turm, Berlin (2022)

MARUPENG

Installation @ Galerie im Turm, Berlin (2022)

The title **Maropeng** comes from the Setswana saying “Maropeng go a boelwa go sa boelweng ke teng”. In Setswana, Maropeng means “returning to the place of origin” or “returning home”. Shadi radically transforms the Galerie im Turm into a space that allows us to reflect upon the relationship between history, the present and the future. In an expansive installation, we are confronted with our own gaze. Shadi’s work visualises the permanent unfolding of history in the here and now. The moment of observation

raises questions about our own entanglement and positioning in historical processes: To what extent are my gaze and body shaped by history? What experiences does this facilitate, and what do I remain unable to experience? What responsibility do we bear towards our history and its presence in today’s world? Shadi’s **Maropeng** is a postcolonial and feminist return of the question of the social situatedness of knowledge and the never-ending possibility of change and new beginnings.



Video Link
<https://vimeo.com/leratoshadi/re-maotwana>
Password: re-maotwana

RE MAOTWANA GONYELA

*HDV — 1080p — single channel video work
colour | audio | 11 min. 15 sec. | 2018*

*Shot on location at Rooidam, Makouspan,
Bokone Bophirima, South Africa, 2018*

In ***Re Maotwana Gonyela***, a figure completely draped in red roams a landscape as the personified spirit of resistance. Sometimes they pause in contemplation, sometimes they wander through the tall grass, then stop again to perform mysterious movements. Their intentions and actions remain vague, oscillating between energetic and gentle moments and underlining the ghostly character of the figure. Apart from the figure, nothing indicates human presence, so that the scene has hardly any temporal or spatial coordinates. Thus, the spirit of resistance is detached from past, present and future and inscribed in a landscape in which their presence equally leaves their mark.

Re Mautwana Gonyela, video still (detail)



Video Link

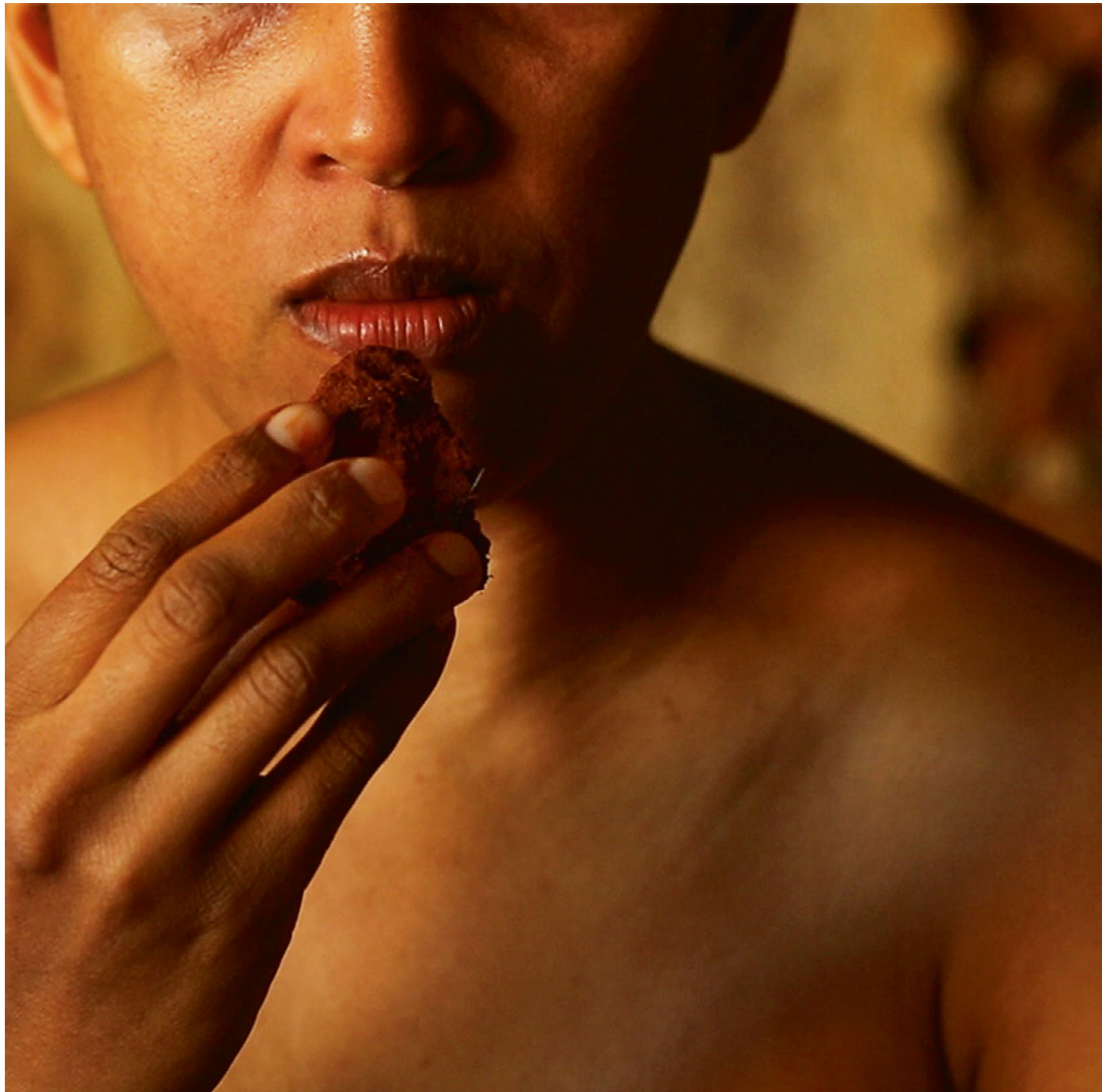
<https://vimeo.com/leratoshadi/sugar-and-salt>

Password: sugar-and-salt

SUGAR & SALT

*HDV — 1080p — single channel video work
colour | stereo sound | 6 minutes | 2014*

The video **Sugar & Salt** shows a mother and daughter who are licking sugar and salt from each other's tongues. Sugar being licked and consumed off the mother's tongue and salt off the daughter's tongue. The backdrop is of a romanticized ornamental pattern. The scenery acts as a vanishing point for the camera lens, at the same time the pattern creates a border between the two generations. The video looks at inter-generational relationships and narratives while using two substances—one a carbohydrate and the other a mineral—that look the same but are structurally different to thematise the interaction off screen.



Video Link
<https://vimeo.com/leratoshadi/motlhaba>
Password: motlhaba

MOTLHABA WA RE KE NAMILE

*HDV — 1080p — single channel video projection
colour | audio | 7 min. 30 sec. | 2016*

What it means to possess no history, and thus to have no future, culminates in the video ***Motlhaba wa re ke Namile*** that Shadi filmed in her native town, Lotlhakane: the work evokes the so-called slave masks that white slave owners placed over the heads of their dehumanized workforce to prevent them from swallowing dirt and thus committing suicide—as a last gesture of resistance. In the video, Shadi eats earth from her homeland, gags, stuffs more into her mouth, and gags again as tears roll down her cheeks. The only part of her that is visible is the section of her face from her cropped eyes down to the shoulder area and the hands that continue to stuff earth into her mouth.

Left and following page: *Motlhaba wa re ke Namile*, video stills (details)





SELOGILWE

*HDV — 1080p — single channel video work
colour | stereo sound | 7 hours 3 min. 57 sec. | 2010*

In ***Selogilwe***, Shadi sits and knits for seven hours, labouring through and against the difficult terrain of performativity and its demands. Through a series of interlocking loops, she simultaneously arrests time and releases it. We're made aware of its slowness, its movement forward and backwards. Through this work, the indefinite continued progress of existence is made visible and time is tested only to be reaffirmed.

Video extract of 7 hours, link:
<https://vimeo.com/leratoshadi/selogilwe>
no password required



Video Link

<https://vimeo.com/leratoshadi/mmitlwa>

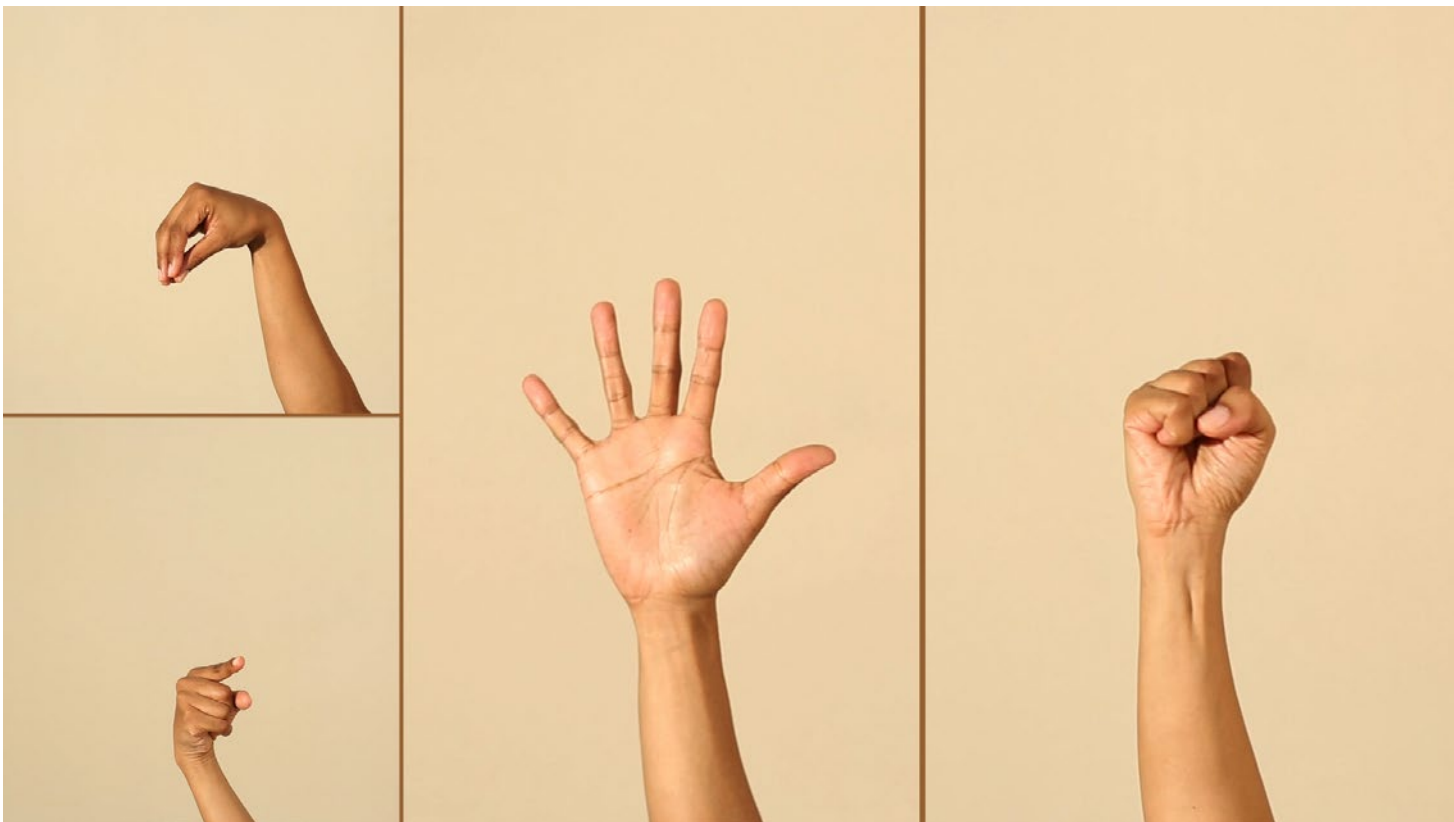
Password: mmitlwa

MMITLWA

*HDV — 1080p — single channel video work
colour | stereo sound | 25 minutes | 2010*

The performance **Mmitlwa** is shot for video. A female figure perched on top of a plinth all focused and concentrated. The figure starts to wrap her left hand, using masking tape stacked on her side. This action of a single-minded incessant rhythmic flow of twisting movements is dominating the opening scene of the video and peruses in a desperate race to bind, confine and imprison the entirety of her body—using the remaining free hand. The trapped figure pauses in her agony. And a reversal drive begins and—what the free hand had accomplished before—becomes now a frantic struggle, along with the disruptive sound of tape being ripped off the assaulted skin, and to free herself.

Mmitlwa, video stills (left, detail)



Video Link

<https://vimeo.com/leratoshadi/mabogo-dinku>

Password: mabogo-dinku

MABOGO DINKU

*HDV — 1080p — single channel video projection
colour | stereo sound | 6 minutes | 2019*

In the video ***Mabogo Dinku***, Shadi’s hand makes enigmatic gestures and she sings a folk verse in Setswana. But she provides no subtitles or guidance on what the words and gestures mean because she is narrating the un-narratable, the history of her people, marginalised during apartheid South Africa. The history she was taught at school is the history of the coloniser, which she rejects, so what history can she tell? Furthermore, the translation of the language into English or other dominant western language would pay homage to western languages as the *universal* one, continuing the boxing in of others’ mother tongues into the languages of the “other”. *Winnie Sze*

Mabogo Dinku, video still (above) and detail (left)



Video Link
<https://vimeo.com/leratoshadi/matsogo>
Password: matsogo

MATSOGO

HDV – 1080p – single channel video work
colour | stereo sound | 5 minutes | 2013

The video **Matsogo** shows a pair of hands crumbling a piece of cake and reforming it into the same wedge shape that references the original slice. Through the process of moving from deconstruction to reconstruction, the essence and consumability of the slice of cake is undermined and lost, as it is recreated into an object, that resembles and has the same elements, as the cake, but has lost its function. The soundtrack combines songs from two different popular Setswana folktales. The songs are mixed together, thereby confusing and convoluting the narratives in such a way that there are three to five characters in an ongoing polylogue, which revolves around belief and disbelief, trust and betrayal.

Matsogo, video still (detail)



LERATO SHADI

*Rose Higham-Stainton**

Lerato Shadi creates performances and site-specific installations that challenge institutional structures—from the gallery to the broader establishments of culture, history, and race. She employs images, text, and textiles to challenge those structures and often writes directly onto the walls of the institution in felt-tip pen, or in neon lights, to remunerate those who have been excluded or failed by them. Shadi uses her natural cursive and native Setswana, calling into question who gets to comprehend or garner meaning within the Westerncentric tenets of culture. In ***Batho ba Me*** (2019/2023), Shadi paints the US and South African constitutional phrase “We the people” directly onto a red gallery wall in a neat serified typeface, prefaces it with “are,” and follows it with a question mark in her own cursive hand rendered in warm neon lights. In her distortion of “We the people,” Shadi comments on state leaderships who universalize individual experience while also peddling it as a false rhetoric of community and care.

In Shadi’s work, performance lays the groundwork for long-term installations, beginning with a durational event that often revolves around the artist’s own body—from knitting long rivers of yarn to enveloping herself in a crochet cocoon or writing directly onto the walls. Sometimes, as with the text-based installation ***Makhubu*** (2014/2016), Shadi ruminates on her own place in a collective history

and then erases the work, or words, as a reminder that someone decides what gets remembered and that erasure is a political act. Despite her attempts to expunge the text, traces remain—like indecipherable testaments—making the distinction between those experiences that are recorded and those that are lived, and highlighting the biased nature of historical “fact.”

Shadi continues the theme of historical erasure in ***Seriti Se*** (2015/2021) by inscribing the names of women of color onto the walls of the gallery, wrapping around its corners in a steady but personal hand. Then, with the violence of institutional structures and with participation from the audience, Shadi erases the names, not holding the viewer personally responsible but rather leaving them cognizant of the systematic erasure of bodies and voices.

Repetition becomes insistence in Shadi’s work, from processional writing or knitting to her use of the color red, which one is confronted with over and over again—not hints of it but entire walls or reams of fabric. Insinuating corporality but also pain and danger, red suits Shadi, who demands that the subjective experiences of marginalized voices are not simply included in narrative history but sit front and center.

**Vitamin Txt: Words in Contemporary Art* (London: Phaidon Press, 2024), p. 208.

LERATO SHADI

lives and works in Berlin. Shadi studied visual art at the University of Johannesburg and graduated in **2007**. She earned her M.A. (Spatial Strategies) from Weißensee Academy of Art Berlin in **2018**. Shadi is a lecturer at the Master of Arts-program, Weißensee Academy of Art Berlin, since **2020**. Her monograph was published with Archive Books, Berlin, in **2022**.

AWARDS & RESIDENCIES

2023

- Stiftung Kunstfonds, *NEUSTARTplus-fellowship*, Bonn (GER)

2022

- Hangar residency program, Lisbon (PRT)

2021

- Recipient of the Berlin Senat *Präsentationen zeitgenössischer bildender Kunst in Berlin* (fully funded artist book), Berlin (GER)

2021

- Remote residency, New Art Exchange (NAE), Nottingham (GBR)

2020

- Stiftung Kunstfonds, *fellowship 20/21*, Bonn (GER)

2019

- Recipient of the *Berliner Senat Arbeitsstipendium*, Berlin (GER)

2018

- *Seeds for Future Memories* residency at Thread, Tambacounda (SEN)

- *Villa Romana Prize*, fellow and residency program in Florence (GER/ITA)

2017

- *AFRICA’SOUT!* and Denniston Hill residency program NYC and NY (USA)

2016

- *Alumni Dignitas Award* of the University of Johannesburg (RSA)

2014

- *mart stam* studio grant, Berlin (GER)

2013

- Fellow of *Sommerakademie*, Zentrum Paul Klee, Bern (CHE)

- Hospitalfield residency by invitation of Iniva, London (GBR)

2010

- Pro Helvetia residency program, Stadtgalerie at PROGR, Bern (CHE)

- *Infecting the City*, residency program, Cape Town (RSA)

2009-11

- Member of Bag Factory artist studios in Fordsburg, Johannesburg (RSA)

INCL. IN ESSENTIAL BOOK PUBLICATIONS

- Vitamin Txt: Words in Contemporary Art (London: Phaidon Press, 2024), pp. 208-209.

- African Artists: From 1882 to Now (London: Phaidon Press, 2021), p. 289.

- I Love Women in Art. 100 Artists (München: 2020), pp. 166-167.

FINE ART COLLECTIONS

- Iziko, South African National Gallery, Cape Town

- n.b.k. Videoforum, Berlin

- Tate Modern, London

- UNISA Art Gallery, Pretoria

- Zentral- & Landesbibliothek, ‘artothek’, Berlin

- distinct corporate and private international art collections

PERFORMANCES, SCRENNINGS & LECTURES (SELECTED)

2025

- ‘494h 29m 53s’, The collection of the n.b.k. Video-Forum sorted by running time by Karin Sander Akademie der Künste Berlin (GER)

2024

- ‘Landing: Remembering Marikana & Reflections on Post-Democratic South Africa’, panelist, Javett-UP, Pretoria (RSA)

2023

- ‘Declaration of Independence’, for ‘Bwa Kayiman’, by Barby Asante, performance, HKW, Berlin (GER)

- ‘Climate crisis/Crisis of the imagination’ Turn 2 Lab#3, L’Art Rue, Tunis (TUN)

2022

- Artist talk, Kunstmuseum Wolfsburg (GER)

- Video screening for ‘Non-Knowledge, Laughter & The Moving Image Festival’, Kunstverein Harburger Bahnhof, Hamburg (GER)

- ‘Lesedi la ka’ performance for ‘Watch Your Step, Mind The Gap’, Fylkingen, Stockholm (SWE)

2021

- ‘The Intervention 6’, online conversation with Joan Legalamitlwa, Internationale Kurzfilmtage Oberhausen (GER)

- Video screening, FNB Art Joburg Open City Art Film programme, Johannesburg (RSA)

- ‘Ditlamelwana tsa Pula’ performance for ‘The Power of My Hands’ at MoMa Paris (FRA)

2020

- ‘Lesedi Kganya’ performance for ‘Radical Mutation: On the Ruins of Rising Suns’, HAU 1, Hebbel am Ufer, Berlin (GER)

- ‘Mabogo Dinku’ video, nominated by The Friends of the Iziko SA National Gallery for Artists’ Films International programme, organised by Whitechapel Gallery, London (GBR)

2019

- ‘Mosako wa Nako’, 8 days performance at 14th Curitiba International Biennale, Museu Oscar Niemeyer, Curitiba (BRA)

- ‘Ke Peo Setlhare Le Leung’ performance for ‘Seeds for Future Memories’ symposium, Villa Romana, Florence (ITA)

- Video screening at Afrovibes festival, Kunsthall Rotterdam (NLD)

- ‘Matsogo’ video screening at 1-54 Forum, London (GBR)

- ‘state of the wind’ performance with Justin R. Thompson at Kunstraum München, Munich (GER)

2018

- ‘The Violence of Historical Erasure’ in: ‘Feminism & Intersectionality in the Arts’ conference at New York University, Villa La Pietra, Florence (ITA)

- Performance with Burkinabés artists, Edwige Ouedraogo and Wendy Nikiema, at 10th ed. of Récréatiales, Ouagadougou (BFA)

- ‘Maru Ga Se Pula, Mosi Ke O Ne’ performance lecture for ‘Whose land have I lit on now?’ at SAVVY Contemporary, Berlin

- ‘Basupa Tsela’ performance lecture in: ‘Crossroads festival’, Kaserne, Basel (CHE)

2017

- ‘Basupa Tsela’ performance lecture in: ‘The Parliament of Bodies’, public programs of ‘documenta 14’ (GER)

2016

- ‘Mosako wa Nako’, 10 days performance for South African National Arts Festival in Makhandha (RSA), June-July, 2016

- ‘TEDxJohannesburg Salon’ presentation, during FNBJoburgArtfair, Johannesburg (RSA)

- ‘Hema’ performance for ‘Undisciplinary Learning—City’, District, Berlin (GER)

2014

- ‘Mosako wa Nako’, 10 days performance for ‘Giving Contours to Shadows’ at Neuer Berliner Kunstverein, May-June, 2014, Berlin

- ‘Leleme’, performance for ‘On Fire’ (choreographic advice by Miki Shoji), Dorkypark, and for ‘Giving Contours to Shadows’, Maxim Gorki Theater, Berlin

2013

- ‘U’titled’ performance at Grand Parc, South Africa in France and Novart, Bordeaux (FRA)

SOLO EXHIBITIONS

2025

- ‘A Protea Is Not a Flower’, with Robin Rhode, Gerard Sekoto, Bessie Head and Don Mattera, Zeitz Mocaa, Cape Town (RSA)

- ‘Tsela e e motsopodia’, blank projects, Cape Town (RSA)

2023

- ‘Tsela di matlapa’ Galerie Britta Rettberg, in collaboration with blank projects Cape Town, ‘Various Others 2023’, Munich (GER)

2022

- ‘Maropeng’ Galerie im Turm, Berlin (GER)

- ‘Di Sa Bonweng’ blank projects, Cape Town (RSA)

2020

- ‘Maru a Pula is a Song of Happiness’ KINDL - Centre for Contemporary Art, Berlin (GER)

- ‘Bato Ba Me’ during ‘#UNFINISHEDTRACES’, Villa Romana Prize exhibition series, Kunstverein in Hamburg (GER)

2019

- ‘Lefa Le,’ Black History Month Florence, SACI Gallery, Florence (ITA)

2016

- ‘Di Dikadika Tsa Dinaledi’, GoetheOnMain, Johannesburg (RSA)

- ‘Noka ya Bokamoso’, during South African National Arts Festival, Albany History Museum, Makhandha (RSA)

2015

- ‘Seriti Se’, POW, Galerie Wedding, Berlin (GER)

2014

- ‘Makhubu’, Institute of International Visual Arts (Iniva), London (GBR)

2012

- ‘Seipone’, alpha nova (galerie futura), Berlin (GER)

2011

- ‘50 G and Tlhogo’, Stevenson Gallery, Cape Town (RSA)

2010

- ‘Selogilwe’, Brodie/Stevenson, Johannesburg (RSA)

- ‘Mosako Wa Seipone’, GoetheOnMain, Johannesburg (RSA)

2007

- ‘Project Room#7’, Johannesburg Art Gallery, Johannesburg (RSA)

- ‘Aboleleng and Hema’, Stevenson Gallery, Cape Town (RSA)

GROUP EXHIBITIONS (SELECTED)

2025

- ‘Le sel noir’, Städtische Galerie, Villingen-Schwenningen and Bremen (GER)

- ‘Empowerment’, Delhi and Colombo (IND); Pune (IND, 2024); Kunstmuseum Wolfsburg (GER, 2023)

- ‘Everything Is True—Nothing Is Permitted’, Brutus, Rotterdam

- ‘Foundations’, House for Contemporary Art, Berlin

2024

- ‘We, The People: 30 Years of Democracy in South Africa’ Norval Foundation, Cape Town (RSA)

- ‘We, The Purple’, Javett-UP, Pretoria (RSA)

- ‘Für alle! Demokratie neu gestalten’, Bundeskunsthalle Bonn

- ‘Notes On The Wake. Rhapsody and Lamentations in Three Acts’, Villa Romana, Florence (ITA)

- ‘Njabala: An Elegy’, Makerere Art Gallery Kampala (UGA)

2023

- ‘Who we are?’, Bundeskunsthalle, Bonn (GER)

- ‘It Go Have to Adjust. On Language as Parasite’, SAVVY Contemporary, Berlin (GER)

- ‘Common’, A4 Arts Foundation, Cape Town (RSA)

- ‘She Devil’, Bienalsur 2023, MUNTREF, Buenos Aires, (ARG)

- ‘Float’, Kunstmuseum Celle (GER)

2022

- ‘Beyond Homogeneity’, Syker Vorwerk, Syke (GER)

- ‘Polyphon’, Musée d’art et d’histoire de Saint-Denis (FRA);

Kunstsammlung Gera (GER), 2021

2021

- ‘Nimmersatt? Imagining Society without Growth’, Kunsthalle Münster (GER)

- ‘What is Authority?’, Richard Saltoun Gallery, London (GBR)

- ‘What is forgotten and what remains?’, Palais de la porte dorée, Paris (FRA)

- ‘The Power of My Hands’, Musée d’Art Moderne de Paris (FRA)

- ‘LandLiebe. Kunst u. Landwirtschaft’, Kunstmuseum Chur (CHE)

- ‘EMAF no. 34’ exhibition, Kunsthalle Osnabrueck (GER)

2020

- ‘These Are the Only Times You Have Known’, n.b.k., Berlin (GER)

- ‘31: Women’, Daimler Contemporary, Berlin (GER)

2019

- 14th Curitiba Biennial, Museu Oscar Niemeyer, Curitiba (BRA)

- ‘Merdelamerdelamer”, curated by, Kendell Geers, Mauroner Contemporary Art, Vienna (AUT)

- ‘Agropoetics’, SAVVY Contemporary, Berlin (GER)

- ‘Seeds for Future Memories’, ifa Gallery, Berlin (GER)

2018

- ‘The Main Complaint’ Zeitz MOCAA, Cape Town (RSA)

- ‘Both, and’, Stevenson Gallery, Cape Town (RSA)

- ‘She Devil Remix’ Centro Pecci, Prato and Studio Stefania Miscetti, Rome (ITA)

- ‘Tell Freedom. 15 South African artists’, Kunsthall

Amersfoort (NLD)

2017

- ‘Women’s Work: Crafting Stories, Subverting Narratives’, Iziko South African National Gallery, Cape Town (RSA)

- ‘MINE—The Film Will Always Be You’ a selection of South African artists, LRG (AUS); Tate Modern, London (2015)

2016

- ‘Undisciplinary Learning—Remapping The Aesthetics of Resistance’, District, Berlin (GER)

- !Kauru/Black Collectors Forum, FNB JoburgArtFair, Johannesburg (RSA)

- ‘Being and Becoming: Complexities of the African Identity’, Unisa Art Gallery, Pretoria (RSA)

2015

- ‘Sights & Sounds: South Africa’, Jewish Museum, New York (USA)

- ‘Emile Stipp Collection’, JoburgArtFair, Johannesburg (RSA)

2014

- ‘Territorien’, <rotor>, Steirischer Herbst, Graz (AUT)

- ‘Fast Forward’, Zajia Lab, Beijing (CHN)

- ‘Giving Contours to Shadows’, n.b.k., Berlin (GER)

2013

- ‘A Sculptural Premise’, Stevenson Gallery, Cape Town (RSA)

- ‘Próximo Futuro, Next Future’, Gulbenkian Foundation, Lisbon (PRT)

2012

- ‘III Moscow International Biennale for Young Art’, Moscow (RUS)

- ‘DAK’ART 2012’ Dakar Biennale, Dakar (SEN)

- ‘Theatre of life’ Center of Contemporary Art, Torun (POL)

2011

- ‘Beyond football—shifting interests and identity’, SAVVY Contemporary, Berlin (GER) and Goethe Institut Lagos (NGA)

- ‘(Re)constructions: Contemporary Art in South Africa’, Museu de Arte Contemporânea de Niterói, Rio de Janeiro (BRA)

2010

- ‘Hinter offenen Türen’, Stadtgalerie im PROGR, Bern (CHE)

- ‘Ampersand’, Daimler Contemporary, Art Collection, Berlin (GER)

2009

- ‘Innovative Woman’, Constitution Hill, Johannesburg (RSA)

- ‘Self/Not self’, Brodie/Stevenson, Johannesburg (RSA)

- ‘Tlhogo ya Tsie’ @ World Summit on Arts and Culture, Museum Africa, Johannesburg (RSA)

- ‘Ke Tlhogo’, House of Legacy, Belgrade (SRB)

2008

- ‘Real Presence’, Castello di Rivoli, Turin (ITA)

- ‘Reflect Refuel’, Pretoria Art Museum, Pretoria (RSA)