

A photograph of a person rappelling down a large, bare tree branch. The person is wearing a dark jacket and a helmet, and is suspended by ropes. The background features a vast, snowy mountain range under a cloudy sky. The foreground shows a dense forest of evergreen trees with patches of snow.

SOUTHERN
CENTRE

Matthew Barney

REDOUBT

19 MAY – 25 JULY 2021

**HAYWARD
GALLERY**

EXHIBITION GUIDE



Supported through public funding by
**ARTS COUNCIL
ENGLAND**

Matthew Barney: Redoubt

Redoubt is Matthew Barney's most recent body of work and represents a major new direction for the artist, addressing themes as vast and varied as cosmology, ecology and the role of artistic creation. The exhibition is centred around a feature-length film and includes a series of imposing and intricate sculptures cast from burned trees and over 40 engravings and electroplated copper plates. The sculptures and engravings refer to, and expand on, the filmic scenario, which explores questions of access rights and trusteeship of common lands through the story of a wolf hunt.

The film was shot in the snow-covered mountains of central Idaho, near to where Barney grew up, and was inspired by his own memories of the bitter dispute between ecologists who supported the government-mandated reintroduction of wolves to central Idaho in the 1990s, and the hunters and landowners who opposed it. A redoubt is a type of defensive military fortification, which has also recently become associated with the American survivalist movement. As the title of both the film and the exhibition, it announces the artist's interest in drawing on the mythologies of American culture as well as Classical and cosmic mythology to explore land as a site of conflict and transformation.

Cover image: Matthew Barney, *Redoubt*, 2018. Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning

The Redoubt

A redoubt is a military term for a form of defensive fortification, often outlying and improvised. In military history, a national redoubt is an area with natural features, such as mountains, into which a country's army could retreat and regroup. More recently, 'American Redoubt' is the term chosen by some American survivalists for an area of the northwestern United States, including Idaho: a state which has some of the US's most relaxed firearm laws and which is the location for Barney's film. Over half of the land in Idaho is publicly owned and managed by branches of the US government, such as the National Forest Service. This fuels local concern among some residents about government overreach. In some quarters, the colonial myth of an unsettled wilderness endures and specialist real estate companies offer off-grid 'defensible' properties for survivalists relocating to the state.

The American West

The myth of the American West as a frontier originated with the migration of European settlers across the American continent in the 18th century. American landscape painting has typically depicted a wild and seemingly freely available landscape that could be tamed by the new settlers. Reflecting the interests of the colonisers, these paintings conveniently suppressed any indication that these lands had been inhabited by indigenous peoples for



Matthew Barney, *Redoubt*, 2018. Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning

thousands of years. Representations of frontier mythology in American landscape painting was one of Barney's starting points when making *Redoubt*. In the only part of the film shot away from the wilderness, Sandra Lamouche (Bigstone Cree Nation), a contemporary choreographer and dancer, performs a hoop dance in an empty American Legion building. This relatively modern dance form is informed by a longstanding cosmological worldview and is a pointed reminder of the contested histories of land occupation and colonisation.



Diana and Actaeon

The narrative of *Redoubt* is loosely based on the classical myth of Diana and Actaeon from Ovid's *Metamorphoses* (8 AD). Actaeon is a hunter who encounters Diana, the goddess of the hunt, while she is bathing in the woods, and she punishes him by transforming him into a stag to be hunted down by his own hounds. Diana is played by Anette Wachter, an internationally competitive American sharpshooter. The Actaeon character, played by Barney himself, appears here as the Engraver, an artist in the employ of the US Forest Service, who observes and documents Diana and her hunt in a series of engravings. Barney uses the myth to describe the bitter conflict between ecologists who supported the government-mandated reintroduction of wolves to central Idaho in the 1990s, and the hunters and landowners who opposed it.

Matthew Barney, *Redoubt*, 2018. Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Laura Nespola

Camouflage

Camouflage is worn by the characters of the hunt in *Redoubt*, particularly Diana, who is dressed from head to toe in Kryptek, a contemporary layered design that mimics foliage. Barney has also abstracted the pattern in several of



the engravings and sculptures. Camouflage has a complex cultural history that dates from the countercultural movement in the US in the 1960s, when it was co-opted from military fatigues to become a symbol of opposition to the Vietnam War. In the decades that followed, camouflage was subsumed into mainstream fashion, but more recently it has also become associated with right-wing anti-government paramilitary organisations. In the Idaho wilderness featured in *Redoubt*, camouflage creates moments of invisibility between the figures and the forest, while at other times highlighting their silhouettes against the white snow.

Wolves

The film *Redoubt* is structured around a wolf hunt that takes place over six days – the length of time that a local hunting outfitter told Barney it would take to locate and track a pack of wolves. Elusive and illusionary, the wolf is a central character in *Redoubt*. Wolves have important cultural significance for many of the indigenous peoples of

Matthew Barney, *Redoubt*, 2018. Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning

North America, are widely revered for spiritual reasons and respected as peak predators and pack animals. In European mythology, they are generally regarded with fear and suspicion. Attempts to eradicate the grey wolf led to the near extinction of the species in North America by the 1960s and its subsequent protection through the Endangered Species Act in 1978. In the 1990s, 56 grey wolves were reintroduced to Yellowstone National Park and nearby areas of central Idaho, which in turn led to a significant reduction in the number of elk. The controversial policy was strongly opposed by local hunters, but supported by ecologists who advocated for the wolves' positive effect on the local ecosystem.

Lodgepole pines

The Sawtooth Mountain region is home to dense evergreen forests of lodgepole pines. These tall, narrow-crowned trees are native to the inland northwestern United States and are so called because they were once used by indigenous people as lodge and tipi supports. In *Redoubt*, the trees' verticality connects the earth to the sky, in particular during a scene when one of Diana's companions (the Calling Virgin) climbs a tall, burned pine. Lodgepole pines are a fire-dependent species – the extreme heat of forest fires melts the resin that encases the cones, releasing the seeds – and their tall, thin trunks have evolved as



Matthew Barney, *Redoubt*, 2018. Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning

efficient fuel, which allows flames to spread quickly at canopy level. The charred trees that Barney has incorporated into his large-scale sculptures were burned in naturally occurring wildfires, such as those started by lightning strikes, which are an important part of the renewal and management of forest ecosystems. The adaptive ability of lodgepole pines to regenerate from their own destruction links to the wider theme of metamorphosis in *Redoubt*.

Metallurgy

Copper and brass, an alloy of copper and zinc, feature prominently in Barney's sculptures and electroplated engravings, which combine traditional casting methods and digital technologies. In *Redoubt*, the Engraver draws on the asphaltum-covered copper with a sharp engraving tool. Using tanks of copper sulphate and sulphuric acid, the Electroplater then uses an electrical current to draw ions from a copper bar onto the plates. This process has wide industrial applications such as the copper-plating of bullets, but here it takes on the quality of alchemical experimentation. The United States is the world's second-largest producer of copper. Copper deposits have been found throughout the Rocky Mountains and the metal was once mined in the area of central Idaho where the film was shot.



Matthew Barney, *Kill Site: State five*, 2018. Electroplated copper plate with cast copper wall mount. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels

Contact improvisation

In the absence of dialogue, dance – and in particular a movement practice known as contact improvisation – shape the narrative structure of *Redoubt*.

Pioneered in the 1970s by the choreographer Steve Paxton, it has roots in the languages of martial arts, sport and play. The technique uses dancers' acute awareness of their own bodies to explore the ways in which energy and balance can shift dynamically between performers. These principles are key to the unspoken language of the *Virgins* in *Redoubt* who switch fluidly between the roles of hunter and prey, maintaining contact through touch, sight and sound in heightened states of awareness. In the role of the Electroplater, K.J. Holmes – a renowned teacher of improvisational and somatic movement – performs alone but draws on her own embodied knowledge to synthesise the gestures and movement of the other characters.



Cosmic hunt

Many constellations linked to animals such as bears, deer or elk have 'cosmic hunt' origin myths in which the creatures were hunted, wounded or killed, and transformed into constellations of stars. These myths have evolved since the Paleolithic period, appearing in different cultures and civilisations around the world, notably amongst the indigenous people of North America. Lupus, meaning wolf in Latin, is one of the 48 constellations identified by Claudius Ptolemy in the 2nd century AD. In the film *Redoubt*, the Electroplater studies Lupus, building a model of the constellation, and she acts as a conduit between the earth and the stars to transmit a new cosmic hunt myth at the wolf hunt's conclusion.



Film

The feature-length film, *Redoubt*, traces the story of a wolf hunt that takes place over six days and nights in the frigid wilderness of Idaho's Sawtooth Mountains. The film is an interpretation of the myth of Diana, the goddess of the hunt, and Actaeon, a hunter who encounters her while she is bathing in the woods and is punished by being transformed into a stag and hunted down.

Diana, played by real-life sharpshooter Anette Wachter, is dressed in a kind of military camouflage associated with anti-government survivalist groups, and is accompanied in her pursuit of the wolves by two dancers who move in concert. Barney appears in the film as the Engraver, a ranger for the US Forest Service. He observes the hunter and makes a series of copper engravings that he brings to a remote trailer where the Electroplater subjects them to an electrochemical transformation. In a nearby town, the Engraver encounters the Hoop Dancer, whose intricate choreography is the catalyst for the wolf hunt's dramatic conclusion.

In the absence of dialogue, dance is a prominent language in the film, and the characters' movements often seem to anticipate and rehearse the events that follow. Enhancing the ambient sounds generated from the snowy landscape and the Electroplater's fizzing chemicals, the multi-layered musical score by Jonathan Bepler gives the film an otherworldly dimension. Throughout the film, the camera shifts back and forth between the third person and the perspective of different characters, exploring the dynamics of seeing and being seen as much as the myth of Diana and Actaeon.

All hunting scenes in *Redoubt* were staged using special effects. Trained animals were provided by professional handlers, who monitored their safety and the conditions on set. Wild animals were filmed in their natural habitats.

Redoubt, 2018

Runtime: 2 hours 14 minutes

Film screenings start at:

Wed – Sat: 11.05am, 1.20pm, 3.40pm

Sun: 10.05am, 12.20pm, 2.40pm

The film can also be viewed online via the film streaming platform MUBI. See your e-ticket for details.

Credits

Written and directed by Matthew Barney

Produced by Matthew Barney, Sadie Coles, and Barbara Gladstone

Director of Photography: Peter Strietmann

Music composed by Jonathan Bepler

Editor: Katharine McQuerrey

Producer: Mike Bellon

Production Design: Kanoa Baysa

Art Direction: Jade Archuleta-Gans

Diana: Anette Wachter

Calling Virgin: Eleanor Bauer

Tracking Virgin: Laura Stokes

Electroplater: K.J. Holmes

Engraver: Matthew Barney

Hoop Dancer: Sandra Lamouche

Choreographer: Eleanor Bauer

Additional choreography by Laura Stokes, K.J. Holmes, and Sandra Lamouche

Biography

Matthew Barney (b. 1967, lives and works in New York City) is among the most prominent American artists of his generation. His films and related bodies of drawing and sculpture have been exhibited internationally for three decades, to wide acclaim.

Barney's early works featured his own body in live performances and video installations that tested the limits of athletic physicality, such as the ongoing series *Drawing Restraint* (1987-). *The Cremaster Cycle* (1994-2002), a series of five feature-length films that draw on biology, biography and mythology to explore the process of artistic creation, further established Barney's reputation as an artist and filmmaker of international renown.

In 2010, Barney embarked on a new body of work, including outdoor performances and sculptures made from cast metals, which culminated in *River of Fundament* (2014). This nearly-six-hour-long operatic film was co-directed with Barney's long-standing collaborator, musician and composer Jonathan Bepler, and concludes at the Salmon River in the Sawtooth Mountains, Idaho; the setting of *Redoubt*, Barney's latest film and current body of work.

Exhibition credits

Senior Curator: Cliff Lauson
Assistant Curator: Katie Guggenheim
Curatorial Assistant: Alyssa Bacon
Curatorial support: Tarini Malik, Marie-Charlotte Carrier and Phoebe Cripps
General Managers: Aoife Leach and Urszula Kossakowska
Senior Registrar: Imogen Winter
Installation Manager: Juliane Heynert
Senior Technicians: William Clifford and Jacopo Sarzi
Audio visual: ArtAV Ltd.
Exhibition graphics: Nina Jua Klein
Build: Sam Forster Ltd.
Lighting: Lightwaves Ltd.
Film streaming partner: MUBI
Matthew Barney Studio: Mamie Tinkler, Kanoa Baysa, Jade Archuleta-Gans and Andre Ponticello

Exhibition guide designed by Southbank Centre Design Studio
Matthew Barney: Redoubt was originally organised by the Yale University Art Gallery.

The exhibition is generously supported by Sadie Coles HQ, London; Gladstone Gallery, New York and Brussels; Cockayne - Grants for the Arts and the London Community Foundation; MUBI; and Regen Projects, Los Angeles.

This exhibition guide has been made possible with the support of J&M Donnelly.



Talks and events

Tuesday 1 June

Matthew Barney In Conversation

Hear the artist discuss his practice and the current exhibition with Hayward Gallery Senior Curator, Cliff Lauson.
Zoom, 7pm, £5, Free for members and students but booking essential

Wednesday 16 June &
Thursday 8 July

Schools' Mornings

Primary and secondary schools are invited to book for special schools-only visiting hours, tailored to fit the needs of visiting classes with support from our Creative Learning Team.

Hayward Gallery, 11am – 1pm,
Free for primary schools; Free for secondary schools in Lambeth and Southwark; £5 tickets per pupil for all other secondary schools; Accompanying teachers attend free. Booking essential. Email schools@southbankcentre.co.uk with the subject Hayward Gallery Schools Mornings for more information and to book

Thursday 17 June

Relaxed Hours: Matthew Barney & Igshaan Adams

A time to visit the exhibition for anyone requiring a calmer, more relaxed environment.
Hayward Gallery, 11am – 1pm, Ticketed. Visit the [website](http://www.southbankcentre.co.uk) to book or email customer@southbankcentre.co.uk for more information

Monday 28 June

Choreographing Redoubt

Join us for a conversation with dancer and choreographer, Eleanor Bauer, and writer, Filipa Ramos about Matthew Barney's latest film.
Zoom, 7pm, £5, Free for members and students but booking essential

July, various dates

Picturehouse Presents Matthew Barney

Revisit, or experience for the first time, some of Barney's previous films, including the renowned *Cremaster Cycle* (1994-2002).
Picturehouse cinemas, tickets on sale Monday 31 May. Visit the [Picturehouse website](http://www.picturehouse.com) to book – picturehouses.com

Hayward at Home: Online Resources for Children & Families

Extend your gallery visit back to your home with our online art-making resources and activities designed by children for children.
Online, Free

A large print version of this guide is available in the Hayward Gallery foyer.

SOUTHBANK CENTRE



Igshaan Adams

KICKING DUST

19 MAY – 25 JULY 2021

**HAYWARD
GALLERY**

EXHIBITION GUIDE



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ENGLAND**

Igshaan Adams: Kicking Dust

Igshaan Adams' art combines aspects of weaving, sculpture and installation while exploring concerns related to race, religion and sexuality.

The exhibition's title *Kicking Dust* references the 'Rieldans': a dance from the Northern Cape which Adams witnessed as a child. Described as 'dancing in the dust', it is thought to be one of the oldest indigenous dancing styles in southern Africa. The cloud-like sculptures suspended from the gallery's ceiling resonate with the image of dust erupting from the earth as dancers kick the ground.

The overall exhibition, according to the artist, 'centres around the idea of the imprints that we collectively leave behind as we move through spaces, both private and public'. Building on this sense of movement and of journeying, the artist has created pathways through the gallery with the placement of his floor weavings. These pathways are mapped from improvised footpaths, also known as 'desire lines', on the borders of different townships that were formed during the apartheid era. The pathways appear to cross over one another, indicating that people of different races and religious beliefs have repeatedly traversed into each other's districts, in spite of the state's efforts to separate them.

Alluding to the seemingly invisible routes that connect people of different cultures, *Kicking Dust* recounts a layered story of conflict, resistance, resilience and collaboration.

Cover image: Igshaan Adams, *Cloud V*, 2019. © Igshaan Adams. Courtesy of the artist and blank projects, Cape Town

Islamic Design

Patterns and motifs that draw on Islamic geometric design appear in a number of Adams' tapestries, such as the octagram ('Rub el Hizb') in *Oor die Driimpel (Over the Threshold)* and the star-like cross in *Versperring (Barrier)*. These tapestries are inspired by symbolic motifs used in Islamic iconography, which the artist formally deconstructs, borrowing and reinterpreting different patterns for his weave. Through the use of these symbols, Adams refers to the Islamic belief that the sacred art of geometry can purify the mind and soul, and can lead the viewer to a greater and more profound understanding of underlying realities.



Igshaan Adams, *Versperring (Barrier)*, 2020. Photo: Mario Todeschini. © Igshaan Adams. Courtesy of the artist and Casey Kaplan, New York

Sufism

The Afrikaans titles of tapestries *Oor die Drimpel*, *Versperring* and *Om die Hoek* translate respectively to 'Over the Threshold', 'Barrier' and 'Around the Corner'. These titles evoke a sense of transition and of being on a journey. They also reflect the artist's sense of his 'in-between' cultural position as a Muslim raised by Christian grandparents, queer within a widely homophobic society, and being of mixed ethnicity.



Over the years, the principles of Sufism (a mystical form of Islam that emphasises the importance of the 'inner self' in the search for God) have become central to Adams' thought process. He talks about how his weavings can also be read as self-portraits, and are part of his ongoing journey of self-definition and discovery.

Sufism also rejects any preoccupation with the classification of things, which is particularly apposite to the history of apartheid. Sufis believe that the heart can be trained to look at the world in a different way; Adams' art similarly creates a space where allusions to multiple realities and classifications can coexist.

Desire Lines

The pathways through the weavings on the gallery floor are meant to evoke 'desire lines'. Also known as 'free-will ways', these are paths that pedestrians take intuitively rather than following set routes.



The character of these pathways reflects Adams' field research, as well as satellite imagery that the artist collected of actual desire lines in the suburbs of Cape Town. In the 1960s these neighbourhoods, known collectively as the Cape Flats, were formed as part of the apartheid government's racial segregation efforts. Black and 'Coloured' communities (the latter was a classification denoting people of various mixed ethnicities) were forced into parts of the city that were deemed undesirable.

Today these areas retain their demographic divisions, with Bonteheuwel home largely to Coloured communities, and the neighbouring area, Langa, housing Black South Africans. Adams' installation replicates a section of footpaths that appear to cross over one another on the border of these two areas. Despite a history of hostility between the townships that was largely incited by the state in order to divide the population, residents have repeatedly walked over the border, creating pathways that bridge the two communities.

Dust

Floating like clouds of dust just above the floor weavings, these hanging sculptures reflect Adams' enduring interest in the ways in which human exchanges can transform interior and exterior spaces. Dust, partly made of organic residues (pieces of hair, skin, clothing and soil), constantly accumulates and circulates in the environment because of human motion, gathering alongside footpaths and in the corners of people's homes. For the artist, dust is a reminder of presence: a human trace that holds the memory of a specific time and location.



These sculptural dust clouds are inspired by the Rieldans dance performed by the Nama people of the Northern Cape (a dance that Adams witnessed many times as a child). The Riel is a courtship ritual where clouds of dust erupt from the ground as dancers kick the dry earth in circular movements.

Bonteheuwel

For a number of years Adams has been tracing pathways made inside people's homes in the township of Bonteheuwel, mapping how bodies move through domestic spaces. In his wall-based tapestries, he transcribes these pathways into the weave by combining differently coloured and textured rope, fabric and beading.



Included in each composition are motifs traced from linoleum flooring ('tapyt' in Afrikaans) typically found in these homes. These have been collected by the artist, who calls these tracings and remnants 'documents': personal maps that are inscribed upon an environment through wear and presence.

Interview with Igshaan Adams

March 2021. Hayward Gallery curators Tarini Malik and Marie-Charlotte Carrier (HG) met with Igshaan Adams (IA) to discuss his background and how he came to make art.



HG: The exhibition for the Hayward Gallery is presented as a single installation consisting of woven textile works that take unique forms. How is it that you came to weaving, and how did you learn?

IA: I became interested in weaving when I got a job as Resident Artist at Philani Child Health and Nutrition Centre in Khayelitsha, a large township on the Cape Flats. It was my first job after graduating from Ruth Prowse School of Art in 2009. I was employed to work with the mothers of the children that the centre

was helping. The aim was to empower these women through craft skills and to help them produce products that they would then sell to tourists. The centre was started back in the 1980s; it still has quite a presence within poor communities.

The mothers in this centre really taught me a lot. They taught me how to start and finish a woven carpet. I had done some weaving before: as a child I remember I would try to copy the woven baskets we used at home. We would exchange our old clothes for woven baskets made by Black

women that would come through our community.

It was important for me to learn how to weave so I could help the women with other skills: drawing, and understanding colour. Ultimately, the focus was on improving the quality of the products to make them more saleable.

HG: It's interesting to hear how much your experiences as a young person seem to have really shaped your relationship with making art. *Kicking Dust* refers in part to a dance which you witnessed as a child. Could you describe the influence these dances had on you?

IA: The Rieldans is a courtship dance performed by the Nama people of the Northern Cape. My grandparents are Nama and like many other teenagers in the area they danced the Riel. Youngsters dress up as their elders, which brings an element of humour to the whole experience. The couples deliberately kick their feet

on the dusty ground as they dance, creating these clouds.

It's this act of disturbing the surface that I am interested in: specifically, to imagine and animate the dust particles as they move through space. I used different materials like spiralling wires and beads to do this, and to give a sense of the drama of the dance.

The exhibition itself centres around the idea of the imprints that we collectively leave behind as we move through spaces both private and public. I feel like the Rieldans is a way for me to bring more attention to that disturbance of the surface.

HG: You've also spoken in the past about being raised at a young age by your Christian grandparents and yet practising Islam. How does navigating your faith, and the inherent complexities around that relationship, reflect in your work?

IA: So at some point in my life, I was introduced to a

different side of Islam that I'd never seen before. This kind of mystical side, the Sufi side, really changed me and my life. It changed how I saw my lived experiences, and how I look at the world around me. But more importantly, because of Sufism, I feel like I was also able to really reset a lot of my internal world, and the framework that was created in my early childhood.

There was a paradigm shift in this introduction into mysticism and because of that, I've always approached any difficult subject matter, like the conflict with my sexuality, my queerness, in relation to these beliefs. I've tried to deal with these subjects in a way that feels respectful and not controversial.

My belief in God and that there is a particular path that leads to enlightenment shapes my work. It is important for me to always remain honest, and deal with difficult subject matters in a personal way and to be unafraid. To be real about it.

HG: A spirit of collaboration is another guiding principle in how you work, and as an example you have previously collaborated with members of your family in performance pieces – again very connected to your experiences growing up.

IA: I am deeply interested in trying to piece together things that had happened to me in my earlier life. So, in terms of collaborations with my family members, it was an attempt to understand who I was and who I am, and why, you know. My family life has influenced how I see and respond to the world.

It has become increasingly clear through the years that my family, with whom I shared my domestic space and who were my role models essentially, would shape my own behaviour. Those people became very important in terms of being a mirror to myself, or a place to go and look for answers.

HG: For *Kicking Dust*, you collaborated with a group of refugee women to produce

the works. Can you tell us about this way of working?

The women that I have worked with over the years reflect my roots within the craft sector. Since graduating art school, I have been working with various groups of women. I think I just really became used to that structure of working with a team of crafters around me.

I would say the term collaboration, in this regard, is used quite loosely because they are essentially like technicians. But I agree that collaboration happens due to the personalities that surround me. At the moment, there are four women working permanently with me as weavers. I know each of them so well, and each of them has differences within their personalities. I think the individuality of weaving is similar to one's handwriting. That personality will be evident in the way each person approaches the weave, the choice of materials and techniques. It becomes possible for me to draw on

their innate characteristics to articulate a particular quality within the work.

Inevitably, each of the weavers' creativity pushes through – similar to if one were to ask someone to handwrite your biography. It's a visual language, and the same applies to me as I weave.

Finally, I wanted to add that throughout this pandemic, things have shifted so dramatically and there has been no market for the local crafters. So I started a programme where I work with a handful of crafters from the local flea market in Cape Town who all happen to be refugees. I work with them to develop skills and enhance the products that they have already produced, teaching them weaving techniques. This to me feels like a new form of collaboration that is directly associated with my studio. I'm still exploring this new way of working, but I am also very excited about it.

An extended version of this interview is available to read on the [Southbank Centre website](#).

Biography

Igshaan Adams (b. 1982) lives and works in Cape Town, South Africa. Born in Bonteheuwel, a township in Cape Town, Adams draws upon his background to contest racial, sexual and religious boundaries. His cross-disciplinary art practice includes performance, weaving, sculpture and installation.

Adams uses a range of materials and surfaces in his works, including thread, beads, wire, linoleum, cotton twine and fabric. His interest in material is both an intuitive process and a formal inquiry into how various materials behave and evolve in different contexts.

He says: 'I'm interested in the personal stories recorded on the surface. What is recorded is not necessarily always a factual account but can be what is imagined – a combination of myth-making and meaning-making.'

Adams has been the subject of nine solo exhibitions, including at SCAD Museum of Art (Savannah), Akershus Kunstsenter (Oslo), blank projects (Cape Town) and Casey Kaplan (New York). He has also participated in numerous group shows, both locally and internationally, including *Who Are We Are Who* (2020) at the BRAUNSFELDER (Cologne), *Allied with Power* (2020) at the Pérez Art Museum (Miami), *Mapping Black Identities* (2019) at the Minneapolis Institute of Art, *Material Insanity* (2019) at the Museum of African Contemporary Art Al Maaden (MACAAL, Marrakech), and *In This Imperfect Present Moment* (2018) at the Seattle Art Museum.

Igshaan Adams is represented by blank projects, Cape Town and Casey Kaplan, New York.

Exhibition Credits

Curated by Hayward Gallery Assistant Curator: Tarini Malik
Curatorial Assistant: Marie-Charlotte Carrier
Senior Technician: Nick Davies
Technical Support: Chloe Brooks and Jacopo Sarzi
Registrar: Alice Peters
Installation Manager: Juliane Heynert
Installation Technicians: Maarten van den Bos, Yulia Kalinichenko, Brigitte Parusel, Cait Whitaker
Exhibition graphics: Nina Jua Klein
Build: Sam Forster Ltd.
Lighting: Lightwaves Ltd.

Igshaan Adams Studio: Nocawe Jamani, Busisa Mahlahla, Phumeza Mgwinteni and Zandile Ntleko (Weavers). Morné Roux (Studio Manager)

Exhibition guide designed by Southbank Centre Design Studio

Igshaan Adams: Kicking Dust is generously supported by Wendy Fisher & A4 Arts Foundation, LOEWE FOUNDATION and The African Arts Trust. Additional support has been provided by blank projects, Cape Town and Casey Kaplan, New York.

This exhibition guide has been made possible with the support of J&M Donnelly.

The Hayward Gallery would also like to thank Catherine Humphries, Antony Webster, Josh Ginsburg, Emily Epelbaum-Bush and the Rennie Collection, Vancouver.



Igshaan Adams: Kicking Dust will travel to Kunsthalle Zürich in February 2022.

Talks and events

In The Green Room: Igshaan Adams in conversation with Tarini Malik

Ahead of *Kicking Dust*'s opening, Igshaan Adams met the exhibition's curator Tarini Malik to discuss his inspirations as an artist. The talk was recorded live and is free and available on the Southbank Centre YouTube channel.


Online, Free

Tuesday 25 May

Instagram Live from Igshaan Adams' studio

Join Hayward Gallery curator Marie-Charlotte Carrier and Igshaan Adams for an informal conversation and an exclusive tour of the artist's studio in Cape Town.

Hayward Gallery's Instagram, 4pm, Free

 @hayward.gallery

Wednesday 16 June & Thursday 8 July

Schools' Mornings

Primary and secondary schools are invited to book for special schools-only visiting hours, tailored to fit the needs of visiting classes with support from our Creative Learning Team.

Hayward Gallery, 11am – 1pm, Free for primary schools; Free for secondary schools in Lambeth and Southwark; £5 tickets per pupil for all other secondary schools; Accompanying teachers attend free. Booking essential. Email schools@southbankcentre.co.uk with the subject Hayward Gallery Schools Mornings for more information and to book

Wednesday 16 June

Kicking Dust panel discussion

A panel discussion exploring Igshaan Adams' approach to materiality, and how it lends itself to an exploration of identity, specifically race, religion and sexuality. The Cape Town-based panellists include scholar Dr Ala Alhourani, curator Josh Ginsburg and academic and curator Dr Portia

Malatjie, led by writer and cultural theorist Ashraj Jamal.

The event is held on the National Youth Day in South Africa: a day commemorating the youth from the Soweto Uprising of 1976. Tickets will be free of charge to all students of any age, level and locality.

Zoom, 6.30pm, £5, Free for members and students but booking essential

Thursday 17 June

Relaxed Hours: Matthew Barney & Igshaan Adams

A time to visit the exhibition for anyone requiring a calmer, more relaxed environment.

Hayward Gallery, 11am – 1pm, Ticketed. Visit the [website to book](https://www.southbankcentre.co.uk) or email customer@southbankcentre.co.uk for more information

Hayward at Home: Online Resources for Children & Families

Extend your gallery visit back to your home with our online art-making resources and activities designed by children for children.

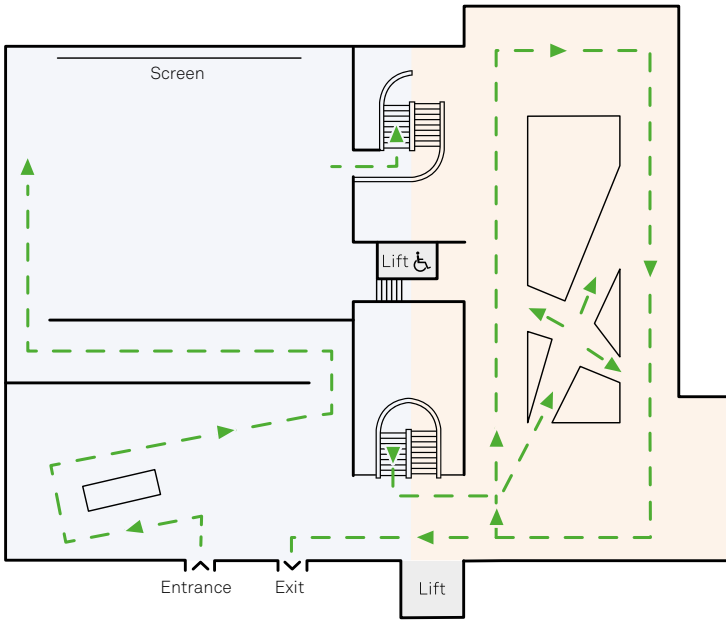
Online, Free

Igshaan Adams x Scalabrini Women

Igshaan Adams collaborated with five craftswomen from the Scalabrini Centre of Cape Town to create a series of bags and other woven pieces for the Hayward Gallery Shop. The vision of the Scalabrini Centre is to foster the integration of migrants and refugees from across Africa into local society. Adams, who has a long history of skill-sharing with various groups of women weavers, uses materials from his studio that are often found in his artworks for these products. Profits will be shared directly with the craftswomen.

A large print version of this guide is available in the Hayward Gallery foyer.

Lower Galleries



Matthew Barney:
Redoubt

Igshaan Adams:
Kicking Dust



One-way route

For the step-free access route, please ask a Hayward Gallery host

Visitors are welcome to go around *Igshaan Adams: Kicking Dust* as many times as needed by moving in a clockwise direction.

Upper Galleries

