



MARCUS NEUSTETTER

info@marcusneustetter.com

A U S T R I A

Wimmergasse 16/29 1050 Wien

+43 (0)664 995 71181

S O U T H A F R I C A

703 MSL, 286 Fox Street, 2094, Johannesburg

+27 (0)82 929 1569 (WhatsApp)

S T U D I O

The Trinity Session

254 Albertina Sisulu Street, 2094, Johannesburg

Studio Manager - Ciara Struwig +27 (0)83 519 3570

www.marcusneustetter.com

www.thetrinitysession.com

@marcusneustetter

Born in Johannesburg, South Africa, in 1976, **Marcus Neustetter** attended the Deutsche Schule in Johannesburg from 1982 to 1994. He read for his Bachelor of Arts in Fine Arts at the University of the Witwatersrand, earning his Masters Degree in 2001. During this time he launched SANMAN - Southern African New Media Art Network 1998-2001. In partnership with Stephen Hobbs he has been the co-director of the exhibition space The Gallery Premises 2004-2009, and the contemporary art production team The Trinity Session since 2000.

Since the mid 90s Marcus Neustetter has been consistently practicing as a visual artist and has exhibited and performed throughout South Africa, Africa and the world. Interested in working across disciplines and in practice-led research, Neustetter values process, experimentation, collaboration and dialogue with co-producers and audience as an essential part of his practice.

In his process the context and approach informs the concept, which, in turn, dictates the forms, sites and media of a project or an artwork. Therefore Neustetter's artistic practice ranges from conventional disciplines such as drawing, sculpture, installation, performance, video and multimedia, to large-scale projects, site-specific interventions and socially engaged programs. Influenced by his interest in cultural activism, experimental approaches, the intersections of

art, technology and science and public art he fluidly moves between and fuses practices. These have been presented across development-and business-platforms, museums, galleries, and in private, public and virtual domains.

As artistic director, consultant, facilitator, researcher and strategist to various creative industry areas, Neustetter finds himself building opportunities and networks that develop interest beyond his personal artistic practice. While these are an extension of his artistic pursuit, these long-term projects cater for his appetite to work in different sectors and disciplines to develop arts industry innovations and cultural activist projects, such as projects in the capacity of The Trinity Session.

The Trinity Session (founded 2000) is a contemporary art production team defined by exchanges with its home city Johannesburg, in relation to Africa and similar developing contexts. Driven by artistic passion and vision and contextual response to affect change, the directors boast innovation in the field of socially engaged practice, cultural industry development, multi-media projects and public art programmes.

Marcus Neustetter currently moves between Johannesburg and Vienna.

SELECT RESUME

PAGE 3-12

- SELECT ARTWORKS & EXHIBITIONS

PAGE 13

- CURATORIAL PROJECTS & CONSULTATION
IN THE MEDIA ARTS
- VENTURES INITIATED & DEVELOPED
- RESEARCH AREAS

PAGE 14

- PRESENTATIONS & RESIDENCIES

PAGE 15

- PUBLIC ART: STRATEGY, CURATING,
COMMISSIONING & IMPLEMENTATION
by The Trinity Session

PAGE 16

- ART INDUSTRY & DEVELOPMENT PROJECTS
by The Trinity Session

PAGE 17

- COMMISSIONS, INTERVENTIONS &
EXHIBITIONS by Hobbs/Neustetter

PAGE 19-77

- SELECT PROJECT EXAMPLES

PAGE 78-107

- SELECT TEXT EXAMPLES

PAGE 108

- SELECT VIDEO PROFILE

SELECT ARTWORKS & EXHIBITIONS

2022/ WORK IN PROGRESS

- **Outside - In Vienna III**, public intervention with Walter Stach with ISOTYPE images by Otto Neurath and Gerd Arntz with the Österreichisches Gesellschafts- und Wirtschaftsmuseum, Vienna, Austria
- **The Green Project**, gardening explorations in collaboration with The Trinity Session, Johannesburg, South Africa
- **Expired 21**, Hasselblad photographic investigation, Vienna, Austria
- **Lead the Way Again**, artwork on the INTERNATIONAL SPACE STATION with the Moon Gallery
- **Future Morgana**, newspaper artwork and public intervention in collaboration with Karin Reinprecht and Salvatorhaus, Murau, Austria
- **Seeking Dialogue and unfolding Meaning**, Leonardo Laser presentation and popo-up exhibition at Cité internationale des arts, curated by OLATS and Annick Bureau, Paris, France
- **Imaginary Futures and the Global Periphery**, online performance and physical intervention in Paris as part of the IAF culture programme in collaboration with Annick Bureau, Paris, France
- **The Zone**, Art and Science exploration project in collaboration with Bronwyn Lace, Basak Senova and Johannes Jaeger with various artistic iterations in virtual and public spaces, Austria (2020-2022)
- **Work in Progress**, participating artists in the exhibition IVY curated by Basak Senova, Zilberman Gallery, Istanbul, Turkey
- Two-person exhibition with Bronwyn Lace curated by Basak Senova at Art Room, Kyrenia, Cyprus
- **Past Present Future**, interactive large-scale building projection to celebrate the University of the Witwatersrand centenary with The Trinity Session and Omai, Johannesburg, South Africa

2021

- **Outside - In Vienna II**, public intervention with Walter Stach with ISOTYPE images by Otto Neurath and Gerd Arntz with the Österreichisches Gesellschafts- und Wirtschaftsmuseum, Vienna, Austria
- **Barbaras Buch**, collaborating visual artist in the launch performance with OMAi for the new Stadtbibliothek München, Germany
- **The Green Project**, gardening explorations in collaboration with The Trinity Session, Johannesburg, South Africa
- **Lead the Way Again (solo exhibition)**, TMRW Gallery, Johannesburg, South Africa
- **Lead the Way Again (ISS & Moon Artwork)**, artwork for the Moon Gallery presented and exhibited as one of the works on the ISS and the moon (2025). Netherlands
- **Concealed**, performance and video guest contribution to the exhibition "Dancing on Thin Ice" by Lisl Ponger, das weisse haus, Vienna, Austria
- **Zurück nach Murau**, video and public intervention in collaboration with Karin Reinprecht, Land Steiermark and Salvatorhaus, Murau, Austria
- **Lichtpartitur / Light-score**, laser and projection for the Grafenegg Sommernachtsgala in collaboration with OMAI, Niederösterreich, Austria
- **Das Haus, Spiel des Lebens**, artistic game and intervention project in Murau as part of Steirischen Herbst, Austria
- **Museum as Studio**, performative studio interventions into the Welt Museum in collaboration with Khadija von Zinnenburg Carroll, Vienna Austria
- **Reflections On Pushing Against The Watershed: A Live Video Streamed Art Performance**, artist dialogue with Christo Doherty for *Leonardo Journal* following the performance for *Watershed: Art, Science and Elemental Politics*, University of the Witwatersrand, Johannesburg, South Africa
- **The Future Commons Imagined**, online performance collaboration commissioned by Afropixel8, Senegal, DRC, Colombia, Switzerland, Austria and South Africa

- **The Zone**, Art and Science exploration project in collaboration with Bronwyn Lace, Basak Senova and Johannes Jaeger with various artistic iterations in virtual and public spaces, Austria (2020-2021)
- **Tracing Absence**, performance and public installation as part of Properties of a Presence exhibition curated by Khadija von Zinnenburg-Carroll, Fluc, Vienna, Austria

2020

- **The Zone**, Art and Science exploration project in collaboration with Bronwyn Lace, Basak Senova and Johannes Jaeger, Austria
- **Whose Imaginary Future?** Responsive performance with the *Post Pandemic Provocateurs* questions on Learning and Education - Africa, Europe, Asia and North and South America.
- **Imaginary Futures**, public virtual experiences and performance interventions for PIAD and the Vrystaat Kunstefees, Bloemfontein, South Africa and the Brighton Fringe, UK
- **Solo Solidarity Future**, virtual experimental Human Rights collaboration with performances in Nelson Mandela Bay, Bloemfontein and Soweto, South Africa and on Nelson Mandela Platz, Vienna, Austria
- **Visualisation Studio**, artist participant in the national visualisation studios for the South African Cities Network with resulting exhibition for the Urban Festival
- **Mediated and Distant**, short film performance series during Covid-19 isolation featured on The Long Minute by the Center for the Less Good Idea
- **Shape Shifting**, presentation & publication for SADOCC Indaba Magazine, Vienna Austria
- **The Leonardo**, artistic direction on collective artworks in The Leonardo building, Sandton, South Africa

2019

- **Studio Sessions**, studio installations and performance series, Johannesburg, South Africa
- **Lead the Way**, publication artwork for the 4th iteration of *Digital Imaginaries*, South Africa, Senegal, Germany
- **Excavating Futures**, intervention and exhibition at B7L9 and Kamal Lazaar Foundation, for *Cross-Section* curated by Basak Senova, Tunis, Tunisia
- **The Dome**, Tiltbrush artwork for the *Invisible Exhibition*, Season 5 of William Kentridge's Centre for the Less Good Idea, Johannesburg, South Africa
- **The Vertical Journey** – a tribute to the still unknown, Planetarium show for PIAD and the Vrystaat Kunstefees with the participation of Naval Hill Planetarium and Boyden Planetarium, Bloemfontein, South Africa
- **Shifting Territories**, artwork commission, Woodstock Quarters, Cape Town, South Africa
- **Searching Darkness**, Public intervention and installation for ISEA2019 - International Symposium on Electronic Art hosted in Kwangju, South Korea
- **Searching The Line**, film on the Demilitarised Zone, South Korea and performance in Helsinki, Finland

2018

- **The Elements**, large-scale commissions for the Leonardo by Legacy, Sandton South Africa
- **Shadow Scape – familiar & unknown**, commissioned for the Amsterdam Light Festival 2018 with the Het Scheepvaartmuseum, Amsterdam, Netherlands
- **Encounters / Begegnung**, performance & installation for *Cross-Section* curated by Basak Senova, WUK, Vienna, Austria
- **Lead the Way**, performance installation, *Digital Imaginaries*, ZKM, Karlsruhe, Germany

- **Against the Shed**, performance for *Watershed: Art, Science and Elemental Politics*, University of the Witwatersrand, Johannesburg, South Africa
- **ISEA2018 Artistic Director** - International Symposium on Electronic Art hosted in Durban. Symposium and Cultural Program, Durban, South Africa
- **City Impressions and Visions**, mapping workshop and installation with Cuircity, Agog Gallery, Maboneng, South Africa
- **The Vertical Gaze**, Tiltbrush artwork for the *Invisible Exhibition*, Season 2 of William Kentridge's Centre for the Less Good Idea, TMRW Gallery, Johannesburg and Durban Art Gallery, South Africa
- **Sig/Sight**, Planetarium show for PIAD and the Vrystaat Kunstefees with the participation of Naval Hill Planetarium Boyden Planetarium and Naval Sig High School, Bloemfontein, South Africa
- **Embedded Conjecture**, video and shadow installation, exhibition *Premonition*, Digital Imaginaries and Fak'ugesi Festival, with Lebogang Mashile, Prophet JD and Mantala Nkoatse and items from WAM permanent collection, Wits Art Museum, Johannesburg, South Africa
- **Speculative Scapes**, performance and installation for the Digital Imaginaries and Afropixel Festival, with Senegalese musician Lamine Kora Kouyaté and dancer Fatou Cissé, Kër Thioissane, Dakar, Senegal
- **Sweep Merida**, commissioned performance, Filux2018 Light Art Festival, Merida, Mexico
- **Dream Pressure Tester**, public intervention in collaboration with Stephen Hobbs for the SUD Triennial commissioned by Doula'Art, Douala, Cameroon
- **Owning China, Owning Egypt**, video and building projection, with collections of Roemer and Pelizaeus Museum for Evi Lightungen 2018 Light Art Festival, Hildesheim, Germany

2017

- **Zurück nach Murau**, public interventions in collaboration with Karin Reinprecht, in cooperation with Kunst im öffentlichen Raum Steiermark and Salvatorhaus, Murau, Austria
- **Momentary Landscapes**, performance & installation for the *Dead Gardens* exhibition, Viusal Kontakt, Cluj-Napoca, Romania
- **Right to Reflect – Syria**, brush drawing on canvas and live performance, Projectroom: k48 – Offensive für zeitgenössische Wahrnehmung, Vienna, Austria
- **Glitch**, directed improvised performance for Digitfest2017, Durban, South Africa
- **Between border lines**, performance & installation for *Cross-Section* curated by Basak Senova, WUK, Vienna, Austria
- **The Vertical Gaze**, Tiltbrush artwork for the *Invisible Exhibition*, Season 2 of William Kentridge's Centre for the Less Good Idea, Johannesburg, South Africa
- **LIMITED**, interventions & exhibition, Michelangelo Towers Mall, Sandton, South Africa
- **Bird's Eye View**, commissioned permanent installation, Clifton Terraces, Cape Town, South Africa
- **Art meets Science meets Place**, Art-Science research program, Nelson Mandela Metropolitan University, Port Elizabeth, South Africa
- **Shadow Scape**, permanent artwork commission, Hallmark House, Maboneng, South Africa
- **Confed-Art**, a transnational art-project on the occasion of the FIFA Confederations Cup in collaboration with Walter Stach, Moscow, Russia
- **The Dialogue**, exhibition & performance with Walter Stach and Mpho Molikeng, The Concept Store, Johannesburg, South Africa
- **Celestial Maps**, artworks on *New Romantics* exhibition curated by Mary Corrigan, Barnard Gallery, Cape Town, South Africa
- **Right to Reflect**, an experimental performance with performer Xolisile Bongwana, commissioned by The Concept Store, Johannesburg, South Africa

- **Prosperity Doll**, on the group exhibition *Spectrum*, Circa gallery, Rosebank, South Africa
- **Into the Light**, permanent installation, The Business Emporium, Rosebank, South Africa
- **Telling Stories**, SA stamp series exhibition, Limited Gallery, Sandton, South Africa
- **Broken Line**, with Daniel Stompie Selibe, Limited Gallery and public space, Sandton, South Africa
- **Into the Light Studio**, commissioned by the YPO Joburg, Rosebank, South Africa
- South African host for the Artist In labs program with Pro Helvetia, South Africa
- **Johannesburg to Johannesburg North South**, video artwork for *Bizindalo: Art & Technology in Africa*, Madeira Interactive Technologies Institute Madeira
- **A Glow Stick in the Shadow of a Satellite Dish**, presentation for *New Narratives of Art and Technology in Africa*, Acasa 17th ACASA Triennial Symposium on African Art, Institute of African Studies, University of Ghana, Accra, Ghana
- **The Tramways**, public art commission, Mandela Bay Development Agency, Port Elizabeth, South Africa
- **Tension**, commissioned artwork and consultation for Technogym, University Witwatersrand, Johannesburg, South Africa
- **From the Book**, commissioned public artwork for Kareedouw Library by Public Works with Workplace Architects, Eastern Cape, South Africa
- **This is us**, Commissioned artwork for internal engagement facilitation, Workplace Architects and Sva Architects, Port Elizabeth, South Africa
- **Imaginary Scapes**, Wintermeyer commission, Port Elizabeth, South Africa
- **Process City**, artist presentation, Museum of African Design, Maboneng, South Africa
- **A Decolonial Academy? Addressing the Oxymoron: How a Series of Performative Art-Science Creative Encounters Might Serve as a Toolbox of Ideas**, in collaboration with Mary Duker and Richard M. Cowling of the Nelson Mandela University, at defsa, 14th National Design Education Conference, Pretoria, South Africa
- **Reflections**, artist talk at *Complex Intersections: Trans-disciplinary Engagements Across the Arts and Sciences* at Vrystaat Kunstefees and PIAD, Bloemfontein, South Africa
- **Syria**, building projection on the Stavanger Concert Hall with sound composition by Nils Henrik, Screen City Biennial, Stavanger, Norway
- **My China**, presentation at *Referencing China and East Asia in Southern African Visual Culture: A Symposium*, Goethe Institute, Johannesburg, South Africa
- **There is a Scientist in my Studio**, creative sessions with scientists in the Marcus Neustetter studio, Johannesburg, South Africa
- Invited participant and researcher on the ISEA2017 (International Symposium on Electronic Arts) as Executive Director for ISEA2018, Manizales, Colombia

2016

- **The Visual Collider** in collaboration with Nina Czegledy at Simbiosis, Pachuca, Mexico
- **Sweep Mexico City** – Filux Festival, Mexico
- **Re-sweep**, participating artist on Interference – Light Art Exhibition Tunis, Tunisia
- **Intervene**, participating artist at AfrikBytes, Sao Paolo, Brazil
- **Perspective**, participating artist in *Making Africa. Continent of Contemporary Design* at Kunsthall Rotterdam, NL
- **Loot**, exhibition as invited artists in Residence in Vienna by the Austrian KulturKontakt, Austria
- **Pulse**, commissioned billboard artwork for the FLUC, Praterstern, Vienna, Austria
- Artist presentation at the Universalmuseum Joanneum Museumsakademie and Kunst in Öffentlichen Raum Steiermark, Graz, Austria
- **Make yourself at home...** intervention with the Ars Electronica Refugee-Lab, Linz, Austria
- **Into the Light** stamp launch, South African Post Office, Johannesburg, South Africa

- Invited artist and participant at CAIROTRONICA, Cairo, Egypt
- **Sweep Merida**, invited participant for the UNESCO International year of Light closing ceremony in Merida Mexico with a conference presentation and a commissioned *SWEEP Merida* public participatory performance. Yucatan, Mexico
- **Planetarium Explorations** at Emory University, Atlanta, USA
- **Occupy**, solo exhibition at Circa Gallery, Johannesburg, South Africa
- **Into the Light** solo exhibition at the WITS Art Museum, University of the Witwatersrand, Johannesburg, South Africa
- Invited presenter on the ISEA2016 (International Symposium on Electronic Arts) as Executive Director for ISEA2018, Hong Kong

2015

- **Exploring Collections** Smithsonian Artist in Research Fellowship, Museum of African Art and the Air and Space Museum, Washington DC, USA
- **Renaming the City** - public intervention commissioned, Ars Electronica, Linz, Austria
- **Outside-In** collaborative street art project with Walter Stach, Johannesburg, SA
- Award winner for the Arts at the World Technology Network in New York City, USA
- **Into the Light** solo exhibition and performance at the Nelson Mandela Metropolitan University Bird Street Gallery, Port Elizabeth, South Africa
- **Connect** performance and installation at the Legrand Concept Store in Johannesburg
- **International Year of Light 2015**, commissioned Stamp design artwork by the South African Post Office and public light interventions throughout South Africa
- **Of rockets and space junk**, exhibition, Nirox Sculpture Park, Cradle of Human Kind, South Africa
- **Temporary but Permanent: Projects**, Hobbs/Neustetter survey exhibition Museum of African Design, Johannesburg featuring the installation from Across the board: Public Space/ Public Sphere curated by Elvira Dyangani Ose, commissioned by Tate Modern, in Douala with Doual'Arts, Cameroon
- **Space Journey**, Interventions and video artworks around Johannesburg, South Africa
- New work residency and visiting artist at the Carlos Museum and Emory University, Atlanta, USA
- Guest artist at Creative Disturbance, Map (Making art with Purpose) and ATEC University of Texas, with improvised performance at Oil and Cotton, Dallas USA
- Participating artist on *African Cosmos: Stellar Arts* curated by The Smithsonian National Museum of African Art and hosted at the Carlos Museum, Emory University, Atlanta USA

2014

- **Creative Karoo Hoogland**, collaboration with Bronwyn Lace and the South African Observatory interventions in Sutherland Williston and Fraserburg, South Africa
- **Concrete Space**, two-person exhibition with Stephen Hobbs at Rubix Cube, Johannesburg
- **Defining Lines**, Solo exhibition Gallery AOP Johannesburg
- **The Rocket Factory** artwork series and large scale building interventions, commissioned by Perpetuity, Maboneg, Johannesburg
- **From Volcano to Impact Crater**, large scale commission front door artwork, Johannesburg
- **My Room at the Center of the Universe** book and film in collaboration with Bronwyn Lace and Africa Meets Africa launches nationally with exhibitions and public interventions, South Africa
- **South Africa's Role in Astronomy** exhibition, Pretoria
- **The People behind the Post**, National stamp launch and exhibition, South Africa

- **Exquisit. Corpse**, *Subtle Tech festival*, participating artist with Stephen Hobbs, Toronto
- **2x45min Futebol e Arte Subtle** in collaboration with Walter Stach during the Fifa World Cup Brasilia and Sao Paulo, Brazil
- **Cave**, site specific installation, Nirox Sculpture Fair, Cradle of Humankind, Johannesburg

2013

- **Across the board: Public Space/ Public Sphere** curated by Elvira Dyangani Ose, commissioned by Tate Modern, public intervention in Douala with Doual'Arts, Cameroon
- Participating artist in the Johannesburg Design Fair and Southern Guild Design Exhibition
- **Backlight 4**, contemporary photographic showcase, Michael Meyersfeld Studio, Johannesburg
- **from Susie**, large scale projection performance as contribution to the Site Specific Biennale, Plettenberg Bay, South Africa
- **Visual Collider** exhibition in Circa Gallery and SciBono Centre, Johannesburg
- Participating artist on *African Cosmos: Stellar Arts* curated by The Smithsonian National Museum of African Art and hosted at the Newark Museum, USA
- **Space Drawing I – Man Ray** presented at Asamaan Festival of Music and Astronomy, Ile de Goree, Dakar, Senegal
- **Soundlines** presented in the exhibition *My Joburg*, La Maison Rouge, Paris and Kunsthalle im Lipsiusbau, Dresden
- **Sutherland Dome**, site-specific installation, the at the Southern African Astronomical Observatory in Sutherland, South Africa
- **Erosion - Cape Town**, public site-specific performance for the Infecting the City festival in Cape Town
- **My Room at the Centre of the Universe** a film and book by Africa meets Africa, artistic director and concept development in collaboration with Bronwyn Lace.
- **From Volcano to Meteorite – vertical understanding**, commission for a permanent artwork in a private home, Johannesburg
- **Perspective Trace Bench**, design object installation for the Southern Guild exhibition at the Museum of African Design, Johannesburg
- **Rocket Factory Construct**, public mural and sculptural structure for the Rocket Factory residential development, Johannesburg
- Participating artist in the Johannesburg Art Fair
- Site-specific installations for the exhibition *After the Rainbow Nation* at Nirox, Cradle of Humankind
- Video, drawings, installation and site-specific intervention for *The Kaboega Journals – Art meets Science meets Place*, Nelson Mandela Metropolitan University, Kaboega and Port Elizabeth
- **Behind the post**, commissioned Stamp design artwork by the South African Post Office
- **Big Bang I, Living in this World** group exhibition at BCI Gallery, Maputo
- Participating artist in Digi Re-engineering exhibition Unisa Gallery, Pretoria
- **Nelson Mandela Bay Customer Care** public art commission

2012

- **Light drawing and Performance** with Lebo Mashile and Joao Orecchia for *The Third Paradise – Rebirth-day: First Worldwide Day of Rebirth* by Cittadellarte Fondazione Pistoletto, Cradle of Humankind, South Africa
- **Visual Collider** exhibition in Utrecht – Galerie SANAA, Leiden – Leiden University, Faculty of Science, Amsterdam – Mediamatic Fabriek - Guest of the Virtueel Platform, Netherlands
- Participating artist in the Johannesburg Art Fair
- **Without Time and Place**, solo exhibition at Gallery AOP, Johannesburg

- **Courier Dialogue**, exhibition with Walter Stach, Nirox Projects, Johannesburg
- **Traces of a rocket...** light installation, Johannesburg
- **Go Digital**, commissioned Stamp design artwork by the South African Post Office
- **Sweep** performance intervention, Fox Street, Johannesburg
- **Without Time and Place**, performance at the Market Theatre with Jill Richards
- Contributing artist, publication *A Global Visuage*, Joerg Piringner und Guenter Vallaster, Vienna
- **South Africa's Role in Astronomy**, commissioned Stamp artwork, South African Post Office
- **Astronomical reflections**, 5-channel video, sound and laser performance in the Innes Telescope dome, the Johannesburg Observatory
- **Cave**, featured on the Joburg Art Fair and Drawings on Origin exhibition at Gifa, Johannesburg
- **The Vertical Gaze** with WORK, features by the Nirox Foundation at ARCO, Madrid
- **Between**, solo exhibition at NIROX Projects, Johannesburg
- **Art-Design objects** in collaboration with WORK exhibited at Arts on Main, Johannesburg
- **Re-align Lanseria**, site-specific print and drawing series for Monaghan Farm, Lanseria
- **Sutherland Reflections** exhibition in collaboration with Bronwyn Lace at Circa Gallery in conjunction with *Dark Energy*, images from Hubble, Johannesburg
- **My Room at the Centre of the Universe** a film by Africa meets Africa, artistic director and concept development in collaboration with Bronwyn Lace
- **Below/Above**, lino print and video artworks for the Artist Proof Studio *Coming of Age* exhibition, Johannesburg Art Gallery
- **The Space between the Stars**, solo exhibition, Gallery AOP, Johannesburg
- Drawing series on group exhibition *Transnational Modernism: South Africa and Japan*, UJ Gallery, Johannesburg
- **Backlight 1,2&3**, contemporary photographic showcase, Michael Meyersfeld Studio, Johannesburg
- Hobbs/Neustetter VJ for the Urban House Party and launch of MOAD events, Johannesburg
- Installation, print and drawing series for *Transcode, dialogues around intermeida practice*, UNISA Gallery, Pretoria
- Featured artist on the documentary film *Love ya* by Carola Mair, Austria
- Participating artist on *African Cosmos: Stellar Arts* at The Smithsonian National Museum of African Art, Washington, USA
- Public art research and project preparations with the Swallows Foundation UK in Newcastle
- Record label design artwork for *PhonoMetak Series #9* by Wallace Records
- **Temporary Museum of Art** film projection for *Dream City 2012*, Tunisia
- **Thinkers Dome** - permanent artist observation dome artwork at the South African Astronomical Observatory, Sutherland

2011

- **Canter**, light and sound installation and photographic artwork for *HORSE: Multiple Views of a Singular Beast*, Circa and Everard Read Gallery, Johannesburg
- **Soundlines II** - a drawing for sound interpretation - event at POP Art, Johannesburg
- **JNB8365VIE**, exhibition of Courier Dialogue with Walter Stach at Terra Hominibus, Vienna, Austria
- **Study of the Vertical Gaze** – solo studio exhibition at NIROX Projects, Johannesburg
- Jo'burg Design Fair, featured artist with Gallery AOP, Hyde Park, Johannesburg
- **18 Sketches Of You**, exhibition at the Sober and Lonely Institute with Bronwyn Lace, Johannesburg
- **Courier Dialogue**, drawing exchange project via Austrian Embassy courier Johannesburg-Vienna

- **Marks and Sounds**, experiments in collaboration with Jill Richards
- **Vision – Main Street life**, rooftop icon and identity design of Main Street Life, Johannesburg
- Participating artist on the group show *Water and the Thirsty Planet* curated by Marion Dixon at the Standard Bank Gallery, Johannesburg
- Interventions at the Johannesburg Observatory, Johannesburg
- **Sutherland dark and silent**, art interventions and event with Bronwyn Lace, Sutherland
- **Imaginary Futures**, project in collaboration with Nina Czegledy for ISEA2011, Istanbul
- Invited artist to a Night of a 1000 drawings, Johannesburg
- Group exhibition, Satellite Spaces, Johannesburg
- **The Visual Collider in Bratislava**, exhibition with Nina Czegledy at Enter Gallery, Slovakia
- **The Visual Collider in Budapest**, exhibition with Nina Czegledy at 2B Gallery, Hungary
- **The Visual Collider in Istanbul**, artist book presentation with Nina Czegledy at the Karakoy Communication Center, Sabanci University, Turkey
- **The Visual Collider in Vienna**, exhibition with Nina Czegledy at the Machfeld, Austria
- **The Visual Collider**, group exhibition with Nina Czegledy at HICA, the Highland Institute for Contemporary Art, Dores, Scotland

2010

- **in motion**, solo exhibition at Gallery AOP, Johannesburg
- **Erosion** (performance) presented at the *Public Art Around The World* opening event produced by AAW Art Project Management at Burgher's Walk, Sandton Central, Sandton
- **Flare**, Kruger Street experimental intervention Maboneng Precinct, Johannesburg
- **Snow Groomer I and II** (video artworks) and *Reflection* (site specific performance) on group exhibition *Ecotopian States* curated by Jacki McInnes, The University of Johannesburg Gallery, Johannesburg
- **Dialogue Tower**, collaborative drawing project during the 2010 FIFA-World Cup with Walter Stach, Right on the Rim, Johannesburg
- **Unravel I-V** (digital light drawings) on the group exhibition *Draw Links – an exhibition of contemporary drawings*, Gallery AOP, Johannesburg
- **Vredefort Dome II** on the group exhibition *11 Freunde* in Baden Wurttemberg, Germany
- **Between Heaven and Earth**, permanent exhibition, 5th floor of Main Street Life, Johannesburg
- Featured Artist at the *2010 Johannesburg Art Fair* by Gallery AOP
- **Between Heaven and Earth** exhibition at the Klein Karoo Nationale Kunstefees 2010 in Oudtshoorn
- **1886-1896**, 12 Decades Hotel artist room in collaboration with Jonathan Liebmann for Main Street Life, Johannesburg
- **Vision – Main Street life**, marquette, sketch and plans for a permanent installation on the rooftop of Main Street life development. Johannesburg
- **The Visual Collider in Banff**, artist book exhibition with Nina Czegledy at The Banff Centre, Canada
- **The Visual Collider in New York**, artist book presentation and projection with Nina Czegledy at Art on Dobbin, Brooklyn, New York

2009

- **The observatory in the making - observation structures and sites of discovery**, solo exhibition at Gallery AOP, Johannesburg
- **Sutherland interventions**, interventions in the landscape of the South African Astronomical Observatory documented by Mike Carelse. Sutherland

- **Return to Sutherland 09**, land art interventions and kite flying event with Bronwyn Lace, Sutherland
- **Sutherland reflected**, exhibition at Goethe on Main, Arts on Main with Bronwyn Lace.
- **Soundlines**, a drawing for sound interpretation - event and CD launch at Sound and Motion Studios, Johannesburg
- **Chasing Light**, sounds of the northern lights by James Webb, light, water and laser intervention Outlet Project Room, Pretoria
- **Fietas kites**, workshops, flying events and rooftop kite flying experiments with Bronwyn Lace, Johannesburg
- **The Visual Collider**, launch exhibition with Nina Czegledy, Gallery of Modern and Contemporary Art, Cultural Centre Vela Luka, Korčula, Croatia
- **Creative Relationships**, presentation and launch of *UEFA CUP drawing book* with Walter Stach, Right on the Rim, Johannesburg
- **Stach and Neustetter** at Right on the Rim - collaborative drawing exhibition, projection and site-specific interventions, Arts on Main, Johannesburg
- Public installation of *Euro2008 Art and Soccer works* at Arts on Main, Johannesburg
- **one moment - Mount Teide, Tenerife** (Canary Islands) - solo exhibition at Gallery AOP, Johannesburg
- **The Observatory I**, sculptural sketch for an artist Observatory in Sutherland exhibited on *Double Body: being in space*, at the FADA Gallery, University of Johannesburg
- **Vredefort interventions II**, night interventions for Curious Pictures television series: *A Country Imagined* at the Vredefort Dome meteorite crater
- **Oudtshoorn Trace**, land art with Bronwyn Lace, 2009 KKNK, Oudtshoorn, South Africa
- **Everything will not be OK!**, internet artwork: www.isitok.net for the show Internet Art in the Global at the Joburg Art Fair 2009 with Entelect Software
- **Work in Progress**, installation artwork at Galley AOP booth06 Joburg Art Fair 2009
- **C30 intervention Goethe Institut Stockholm** and donated artwork to Goethe Institut Johannesburg in collaboration with David Andrew
- **On Location - C30** collaborative presentation and interventions with David Andrew in Konstfack, Stockholm, Sweden
- **Sutherland Reflections**, community participation project in collaboration with Bronwyn Lace at South African Astronomical Observatory (SAAO) and Southern African Largest Telescope (SALT) for IYA2009, Sutherland

2008

- **A Rough-Cut through Alex**, experimental documentary and screening event commissioned by the Austrian Embassy in South Africa, Alexandra
- **Vredefort interventions**, night interventions and performances Space Camp project for the NYDT at the Vredefort Dome meteorite crater
- **Traces**, land-art intervention in collaboration with Bronwyn Lace. Nirox Foundation, Cradle on Humankind
- **C30 Artroom meets Klassenraum 1,2,3**, collaborative interventions with David Andrew in the Goethe Institute Johannesburg with PJ Simelane High-School, Soweto
- **Euro2008 Art and Soccer**, collaboration with Walter Stach, Bassline, Johannesburg
- **MobileLightDrawing**, interactive mobile phone performance for Samsung, Johannesburg
- **SOUNDLINES**, sound intervention and installation for *Jozi and the (M)other City* curated by Carine Zaayman. Michaelis Gallery, Cape Town
- **in two minds**, book launch, JHB Art Fair, solo exhibition at AOP Gallery, Johannesburg
- **Joey's**, in collaboration with Machfeld, KunstMedianLabor Kunsthaus Graz, Austria
- **C30**, collaborative interventions in PJ Simelane High-School, Soweto and exhibition at the Sandton Civic Gallery with David Andrew

1999 to 2007 SELECTION

- **Still Experimenting Still Playing**, site specific installation, Outlet, Pretoria
- **Still Experimenting Still Playing**, installation, The Parking Gallery, Johannesburg
- **Action 1-3**, select guerilla artworks interventions into public platforms around art, technology and 3rd world debates – UNESCO WSIS Prep. Conference, St Petersburg Russia. Austria Millennium Goals program and parliament presentation, Vienna
- **Experiment02**, exhibition with Nathaniel Stern at Franchise Gallery, Johannesburg
- **getawayexperiment.net**, *Turbulence* netart commission with Nathaniel Stern, online
- **Digital Frottage**, experimental production of digital prints through scanning, copying and photographically exposing moving and still image on the laptop, Johannesburg
- **Mobile_intervention**, installation and flyer campaign and mobile phone picture-message artwork for the Makeshift Show Johannesburg Art Gallery
- **MOBILElocalSYSTEMS**, installation, flyer campaign and mobile phone picture-message artwork for the Mobilise exhibition at the Digital Hub, Dublin
- **Clinical Capsule**, multimedia performance collaboration with Jeannette Ginslov and Andre van Rensberg, performed for the Arts Alive International Dance Festival, at the Dance Umbrella in Johannesburg during February and June and at the Grahamstown National Arts Festival in July

CURATORIAL PROJECTS & CONSULTATION IN THE MEDIA ARTS

- **ISEA2018 Durban** (2016-2018), International Symposium on Electronic Art - artistic director
- **Something is not quite right...** Article Biennale (2010) in public space with Hege Tapio, Stavanger, Norway - co-curator
- **Tester DVD and Book Publication**, South African video art, Spain/South Africa - co-curator
- **Art, Activism and Convergence**, *Unfold* DVD Magazine, TBWA, Johannesburg - co-curator
- **+27 Sessions**, SA contribution to the Translocal Channel, Walker Art Centre - co-curator
- **Art in Big Brother II** SA reality TV show - co-curator
- **SEARCH**, an ELOBBY project for the ARS Electronica Festival 2002 - co-curator
- **Radiotopia – South Africa Sessions**, ARS Electronica Festival 2002 - co-curator
- **online | offline** exhibition: digital identity and aesthetics on and off the web, WWW Conference, RAU University - curator
- **SWITCH ON/OFF** a New Media Art Exhibition at the Oudtshoorn Festival in April
- **MTN Digital/ Electronic Art Exhibition**, co-curator, Gertrude Posel Gallery, Johannesburg
- **Prix 2013** - Ars Electronica Digital Communities jury member, *Linz, Austria*
- **Project Evaluator: MDG Projects 2004/5** - Austrian Development Agency, workshop, reports, Vienna
- **Prix 2004/5/6** - Ars Electronica jury advisor member, *Linz, Austria*
- **Isea2004 UNESCO Prize** Jury member, Helsinki, Finland
- **Foundation – Langloise**, invited consultant to Africa programme, Montreal, Canada
- **E-tester.net Forum**, node, Spain
- **UNESCO DIGIARTS PROJECT**, Virtual Library Sub Portal, member of the Advisory Committee
- **Leonardo Electronic Almanac** (<http://mitpress2.mit.edu/e-journals/LEA/>) corresponding Editor
- **Isea2004 Africa Network Meeting**, coordination and facilitation, Helsinki, Finland

VENTURES INITIATED & DEVELOPED

- **The Trinity Session** with co-director Stephen Hobbs
- **The Life Collection** - 12 Decades Hotel artist exchange program
- **Maboneng** – Johannesburg regeneration project – artworks program
- **UNESCO Digi-Arts Africa**: research and implementation of strategic plan
- **The | PREMISES** – Gallery in Johannesburg
- **_sanman** - Southern African New Media Art Network

RESEARCH AREAS

- Arts, Science and Technology
- Digital Art in Africa
- Public Art & Community Engaged Practice
- Business development in the visual arts industry in South Africa
- Research on *the visual arts and crafts industries in the SADC region* (ILO) with The Trinity Session
- *New media art and business* in South Africa
- *The Potential and Limitations of Web Art - A South African Perspective* (MAFA)

PRESENTATION SELECTION

- World Technology Award Summit, Award for the Arts 2015 Winner, New York, USA
- UNESCO International Year of Light closing ceremony, Merida, Mexico
- ARTEC, University of Dallas, USA
- *The Vertical Gaze* MCD Journal feature, France
- *South Africa Interventions*, presentation, 2013 Creative Time Summit, New York, USA
- *Public Art learnings*, presentation for the 32 Degree East Uganda Arts trust, Kampala
- *Sutherland Reflections* presentation with Bronwyn Lace at the *DAAD/AvH Alumni Conference*, Cape Town, the *Johannesburg Workshop in Theory and Criticism*, Circa Gallery, Johannesburg, the National Smithsonian Museum of African Art, Washington, USA
- *Water from Space; Art as powerful bridge between fantasy and fact*, with Nina Czegledy, International Astronautical Congress (IAC) Prague
- *Public Art presentation* for the *ArchitectureZA2010*, Johannesburg
- *Moments of Inspiration and Play*, presentation at TEDx2009 Johannesburg
- *Analogue and Digital Anecdotes and Artworks from South Africa*, Third Text: Volume 23 Iss. 3
- *The Observatory in the making*, Presentation at *On Making: Integrating Approaches to Practice-Led Research in Art and Design*, University of Johannesburg
- Guest Artist presentation at Stiftelsen 3,14 Gallery in cooperation with BEK, Maur Prosjekter/Maia Urstad in Bergen and at the Tromso Art Academy, Norway
- Discussion on *Device Art* at Kitchen.hu organized by Nina Czegledy, Budapest, Hungary
- *Shaping public space through creative interventions* for the *International seminar for Creative industries*, Klaipeda, Lithuania
- Conference presentation on *New territories and cultures of the digital* for *Positions in flux: On the changing role of the artist and the institution* at the Netherland Media Art Institute, Amsterdam
- *On Location - C30* interventions with David Andrew in Konstfack, Stockholm, Sweden
- *Arco06* - International art Experts Forum: *Directions on Digital Art: Expert*, Madrid
- *Sessions eKapa*, International Art Meeting, Cape Town
- *UNESCO Digiarts AFRICA* at ARS Electronica 2006 – convener and participant, Linz
- *World Summit Contributory Conference on ICT and Creativity*. 2-3 June. Vienna, Austria
- *UNESCO - two phases of the World Summit on the Info Society*. St. Petersburg, Russia
- *Workshop*, alternative digital, *Vega School of Brand Communication*, Johannesburg
- *Play with Tech* – 3 day UNESCO Children's workshop at Isea2004, Helsinki, Finland
- *Creative mobile action*, presentation at the Vodacom Mobile Live Conference, Sandton
- *Visiting lecturer - Masters, ISNM International School of New Media*, Luebeck, Germany
- *Net Art Lectures* at the University of the Witwatersrand, Digital Art, Johannesburg
- *Symposia Presentations at the ARS Electronica Festival*, Linz, Austria
- *Diamond 2002 conference* on art and business, Aarhus, Denmark
- *SYSTEMSIMPERFECT*, invited speaker for the New Media Underground Festival, Cape Town
- *New Media Art South Africa, Total Global*, Museum fur Gegenwartskunst Basel

RESIDENCIES SELECTION

- Kultur Kontakt, Vienna Austria
- Smithsonian Artist research fellowship, Washington DC, USA
- Carlos Museum, Emory University, Atlanta, USA
- Southern African Astronomical Observatory, Sutherland, South Africa
- France residency and research with Mains d'Œuvres, Paris, France
- Residency at the Nirox Foundation, Cradle of Humankind, South Africa
- *Ampersand Foundation*, New York, USA
- *The Banff Centre* for the *Liminal Screens* program as peer advisor, Banff, Canada
- *USF Residency*, Bergen, Norway
- For *Sutherland Reflections*, hosted by South African Astronomical Observatory (SAAO) and Southern African Largest Telescope (SALT) for IYA2009, Sutherland, South Africa
- Collaboration with Machfeld, *KunstMedienLabor* Kunsthau Graz, Austria
- *Station Mir*, Normandy France
- *Kunstraum*, Linz, Austria
- Invited Visiting Artist to the *Recontres Video Art Plastique*, Normandy, France.
- Website Residency Programme with CCASA and Sussuta Boe in Brussels, Belgium

PUBLIC ART: STRATEGY, CURATING, COMMISSIONING & IMPLEMENTATION by The Trinity Session

City of Johannesburg Public Art Commissions (2001-2020) for the Johannesburg Development Agency, curator/coordinator and commissioning agent for over 500 artworks in Johannesburg public spaces (2009-2013/ 2017-2020) including:

- Johannesburg Development Corridors Public Art Programme
- Doornfontein Public Environment Upgrade
- Braamfontein Alleyways Upgrade Artworks Programme
- Westgate Public Art & Heritage Programme
- Vilakazi Street Precinct Public Artworks Programme
- Pageview Vrededorp Fordsburg Public Art Project
- Public Art Maintenance Consultants
- Rea Vaya, Bus Rapid Transit Public Art Programme
- Hillbrow, Berea, Yeoville Public Artworks Programme
- Baragwanath Taxi Rank Public Art, Soweto
- Juta Street and Braamfontein Gateway Public Artworks
- June 16 Heritage Park & Trail Public Art Strategy
- Fashion District Public Art Strategy
- Faraday Market Public Artworks Program

ArtMyJozi Program (2017-2020), public art and community development activations across the Johannesburg Development Zones, Johannesburg

Johannesburg New Council Chambers Totems Artworks Programme (2016-2017), curator/ co-ordinator, Johannesburg

Nelson Mandela Bay Public Art Strategy and Commissions, Port Elizabeth (2010-2017) including Route 67, Inner City, Baakens River, Slingapi Public Art Programme curator/ co-ordinator for the Nelson Mandela Bay Development Agency in partnership with the Nelson Mandela University, Port Elizabeth

Solomon Mahlangu Freedom Square Public Art Programme (2014-2016), curator/ co-ordinator, Mamelodi, Pretoria, South Africa

Kareedouw Library Public Artwork Program (2017), commissioned by Public Works and SVA, design and facilitation, Kareedouw, Eastern Cape

Ekurhuleni Rapid Transit Bus System Artworks Programme (2015-2016), workshops and design development

Savanna City (2014-2016) Public Park Project and community neighbourhood development for a future neighbourhood, Johannesburg

Public Art Strategy Research & Report (2006-2008)

- Cultural Arc Public Art, Johannesburg
- City of Tshwane Strategy for Art in Public Spaces, Tshwane
- Evaton Urban Upgrade Public Art Strategy, Sebokeng, Gauteng
- Solomon Mahlangu Memorial Square Public Art Strategy, Mamelodi, Tshwane
- Sandton Central Public Art Programme, Sandton

ART INDUSTRY & DEVELOPMENT PROJECTS by The Trinity Session

- **The Leonardo Art Program** (2018-2019), commissioned by Legacy, curation, direction, commissioning and implementation, Sandton
- **PPC Imaginarium South Africa National Travelling Competition** (2015-2018), curator/co-ordinator, South Africa
- **ISEA2018 Durban** (2016-2018), International Symposium on Electronic Art - co-curator and director in partnership with the Convention Bureau, Ethekewini Municipality and Durban University of Technology, Durban
- **AMAPHIKO** (2016-2019), Redbull Academy for Social Entrepreneurs, art and design program development. Soweto, Johannesburg (2015), Langa, CapeTown (2016), Mamelodi, City of Tshwane (2017), Durban (2019)
- **ACSA Legacy project arts program** (2013-2014), at OR Tambo International for the Airport for Airports Company South Africa
- **The Gallery Premises at the Johannesburg Civic Theatre** (2004-2009), Founders and Directors, Braamfontein, Johannesburg
- **The Business Day and Jaguar Art Tour** (2008), tour curators, producers and guides
- **VISA Olympics of the Imagination** (2008), school workshops, competition and exhibition. Johannesburg, Durban and Cape Town
- **Africa Remix CD-ROM** (2007), website & Digital Africa panel discussion, development and production
- **City Varsity Newtown** (2006-2007), educational programme support and development, Johannesburg
- **Hotels Artworks program** (2003-2007), commissions and artwork collections for Legacy and Southern Sun hotels, South Africa
- **Spier Creative Consultation** (2006), overall creative direction of the Spier Estate, Stellenbosch
- **Moyo Creative Consultation** (2006), creative development of new projects, Johannesburg, Cape Town
- **UNESCO Digi-Arts Africa** (2005-2006), programme and network development
- **Woolworths Art in Stores** (2005-2006), management and curation of contemporary art exhibits in Woolworths stores (National)
- **The Creative Inner City Initiative** (2003-2005), commercial training program in the arts including **Regeneration**: inner city artists magazine (developmental project in journalism, design and reportage training).
- **Africa Network Meeting** (2004), ISEA2004 coordinators and facilitators of participants from different regions in Africa and Helsinki
- **Broadcast Quality** (2002), Curators of Art of Big Brother II, Johannesburg
- **SME Development and Employment in the Cultural Sector in the SADC Region: The Visual Art and Craft Industries** (2002-2003), research report prepared for the International Labour Office (ILO), Geneva
- **Red Bull Music Academy** (2003), full spatial design and curation of artworks, catalogue titled 'Space Repurposed', Cape Town
- **Convergence & Co-operative Work** (2003), workshops and with MA (Science of New Media) students, International School of New Media, Lübeck, Germany
- **Cell C for The City** (2003), Artists Billboard Project consultation, Johannesburg
- **Search** (2002), project at Ars Electronica Festival 2002, Linz, Austria
- **IBM Johannesburg** (2002), consulting on and building new corporate art collection
- **Innovation and Creating**, (2002) Diamond Conference, Aarhus, Denmark
- **Choose Positive Energy** (2001), The Body Shop and Greenpeace mural campaign for the World Summit on Sustainable development, Newtown, Johannesburg.
- **Apartheid Museum** research and installation solutions (2001), Gold Reef City, Johannesburg
- **Reuters SA 125th birthday** (2001), exhibition solutions, Johannesburg
- **Red Bull Creativity Contest** (2001), in conjunction with JMC Melnicks for Spark Gallery, Johannesburg
- **Digerati digital creativity contest** (2001), with the digital creative team of Hunt Lascaris/TBWA), Johannesburg
- **Arts & Culture Trust Awards** of the President-Event (2001), live art and installation environment, Johannesburg

COMMISSIONS, INTERVENTIONS & EXHIBITIONS by Hobbs/Neustetter

(The Trinity Session directors' artistic collaboration)

- **Dream Pressure Tester**, public intervention in Douala with Doual'Arts for the SUD Triennial, Cameroon (2017)
- **The Tramways**, Nelson Mandela Bay Development Agency Artworks Commission, Port Elizabeth (2016)
- **Temporary But Permanent Projects**, Trinity Session Survey exhibition. Museum of African Design, Johannesburg (2015)
- **Renaming the City**, commissioned artwork for the Ars Electronica Festival, Linz Austria (2015)
- **Temporary But Permanent**, Trinity Session Survey exhibition, The Athenaeum, Port Elizabeth (2014)
- **Imaginary Corpse**, Subtle Technologies Festival, participating artists, Toronto (2014)
- **Superdream**, Jeppestown, Temporary Art Intervention commissioned by British Council for the Connect ZA programme, South Africa and the UK (2014)
- **UrbaNet**, participating artists in *Native Nostalgia* at MOAD (Museum of African Design), Johannesburg (2013)
- **Streaming Museum**, public screening in Maboneng, featuring Bjork and Nordic Outbreak video art, Johannesburg (2013)
- **Platform 1**, public intervention with the Swallows Foundation, GIFT Festival, Gateshead, UK (2013)
- **Across the board: Public Space/ Public Sphere** curated by Elvira Dyangani Ose, public intervention in Douala with Doual'Arts, Cameroon (2013)
- **Entracte**, Rencontres Picha, Biennale de Lubumbashi, DRC (2013)
- **ATAYA**, public performance France/South Africa Cultural Seasons in St Ouen and Paris, France (2013)
- **Fluid Stop**, site-specific installation and public projection at Greenhouse, St Etienne, France (2013)
- **Entracte**, screening at *Digitale Afrique*, Marseille, France (2013)
- **Planet Emergence**, building projection, Marseille, France (2013)
- **Context South Africa**, Presentations and lectures: Creative Summit by Creative Time, New York and Arts Culture and the Quality of Life, Ford Foundation, New York (2013)
- **ATAYA**, public performance France/South Africa Cultural Seasons in Berea, Johannesburg (2012)
- **10 Year Review Exhibition**, MOAD, Johannesburg (2012)
- **Temporary Museum of Art**, video installation, Havana Biennial, Cuba (2012)
- **Dazzle and Google Trace**, lighting interventions in the Maboneng Precinct (2012)
- **Intangibles** at Afropixel, Off program of the Dak'Art Biennale, Dakar, Senegal (2012)
- **Designing South Africa** – presentations, book launch and research trip, Brazil (2012)
- **Rose de Vents Numériques** publication launched in Dakar at Afropixel (2012)
- **Temporary Museum of Art** intervention in Alexandra Township, Johannesburg (2012)
- **Hand/Machine**, Bamako-Djenne, Mali (2011)
- **Living as Form**, group exhibition by Creative Time, New York (2011)
- **St Pierre**, Smoke and Building Projections: St Pierre and Fort de France, Martinique (2011)
- **Borderless**, interventions in Zimbabwe, Mozambique and Alexandra Township, supported by SDC programme of Pro Helvetia Cape Town (2011)
- **UrbaNet: Dakar II**, Building Projection, Afropixel Festival, Dakar, Senegal (2010)
- **Customer Care**, public artwork commission, Port Elizabeth, Nelson Mandela Bay Municipality (2010)
- **Entracte** presented at *The Underground, the Surface and the Edges* curated by Leora Farber and Anthea Buys, Rautenstrauch-Joest Museum, Cologne, Germany (2010)
- **Stadium-Scape / Ocean-Scape**, commissioned public artwork in perspex and adhesive vinyl for the Durban Soccer Stadium, Durban (2009)
- **Rapid Thought Transport**, Architect re-imagining Johannesburg Master class series devised by Sarah Calburn and the Gauteng Institute for Architects (2009)
- **80+1 JHB Session**, live broadcast session to Linz as part of the Ars Electronica's 80+1 - a journey around the world, Linz, Austria (2009)

- **Documentation of Parade**, Linz 2009, Kulturhauptstadt Europa by Peter Kuthan, Austria (2009)
- **Earnest Oppenheimer Park**, Public Artwork commission by the City of Johannesburg and the Johannesburg Development Agency, Johannesburg (2009)
- **Windows of our Heroes and Heroines** - public Artwork commission by the eThekweni Municipality for an artwork at the Princess Magogo Stadium in Kwa Mashu, Durban (2009)
- **Depth threats** - residency and exhibition with Stiftelsen 3,14 Gallery, Bek Center, USF and Maia Urstad, Bergen, Norway (2009)
- **URBANET Hillbrow/Dakar/Hillbrow** presented at Arco 2010 on the African Pavilion hosted by Ker Thioossane (2009)
- **BRT Public Artwork** – site-specific artwork for the Twist Street Bus Rapid Transport Station, Joubert Park (2008)
- **Black Out**, public intervention project for Travesia at the CAAM, Centro Atlántico de Arte Moderno, Las Palmas, Canary Islands (2008)
- **A Rough-Cut through Alex**, experimental documentary and screening event commissioned by the Austrian Embassy in South Africa, Alexandra (2008)
- **The Art Fair Party**, at the former Johannesburg Stock Exchange for the Joburg ArtFair.(2008)
- **Metro Centre Public Artwork**, site-specific installation for the new Metro Centre Visitors Building, Braamfontein (2008)
- **UrbaNET Hillbrow-Dakar-Hillbrow**, art exhibition at the University of Johannesburg Art Gallery (2007)
- **UrbaNET Hillbrow-Dakar-Hillbrow**, featured on THE COLOUR LINE curated by Odili Donald Odita, Jack Shainman Gallery, New York (2007)
- **Joeys**, artistic collaboration with Machfeld at the Kunstmedianlabor, Graz, Austria (2007)
- **Plausible Artworlds**, exhibition and conference planning weekend with Basekamp Artists Group, Philadelphia (2006)
- **UrbaNET Hillbrow-Dakar-Hillbrow**, art project at Kër Thioossane, Dakar and in Hillbrow (2006)
- **Directions on Digital Art**, presentations at Arco06 - International art Experts Forum, Madrid, Spain and Dakart Conference Network Meeting, Dakar, Senegal (2006)
- **Creative collaborator with SEARCH and Radiotopia** for the Ars Electronica Festival, Linz, Austria and online (2006)
- **Lobby** large-scale artworks in the reception of the Raphael Penthouse Suites. Sandton (2005)
- **Lighting – Hammer – Figleaf - Darkness**, sculpture for the David Exhibition. Sandton (2005)
- **Awaken The Dead**, dead media installation and launch of the Enjin Museum of Dead Media (2005)
- **EMODM**, Museum of Dead Media, Design Indaba installation, Cape Town (2005)
- **Tango City**, locative media artwork. Johannesburg (2004)
- **Tester**, participants on ‘international artists-actions forum’ and resulting publications: Book and DVD, San Sebastian, Spain (2004)
- **Station Mir residency**, Second stage of artist exchange hosting Station Mir at The Premises, with collaborative project for Playtime video festival, Johannesburg (2004)
- **Detours R Us**, installation artwork for Learning From* Neue Gesellschaft der Bildenden Kunst, Berlin and Kunsthalle Exnergasse, Vienna (2003)
- **Station Mir Residency**, Hérouville St-Clair, Normandy, France (2003)
- **M.O.: Trinity Session Artministration**, solo exhibition, Standard Bank Gallery, Johannesburg (2003)
- **Play Global! - Mobile Office**, Transmediale.03, Haus der Kulturen der Welt, Berlin, Germany (2003)
- **SafeFood II: Mr Delivery**, installation for “New Strategies”, World Summit on Sustainable Development exhibition programme, Johannesburg Art Gallery (2002)
- **SafeFood**, at BIG Torino, Biennale for Young Art, Turin, Italy (2002)
- **Tricrotic**, video installation for the 16th Rencontres Video et Art Plastique, Centre d’Art Contemporain de Basse-Normandie, Normandy, France (2002)
- **The Pseudo-Bureaucracy of the Network Neighbourhood**, residency and exhibition, Kunstraum, Linz, Austria (2002)
- **To Have and To Hold**, Station Propeller art space curated by Paula Paul, Linz, Austria (2002)

PORTFOLIO - SELECT PROJECTS



This portfolio of select projects presents a snapshot cross-section of Neustetter's extensive practice over the past 2 decades.

The projects and works presented show the diversity of the artists approach and application. The form of the works and projects are in response to concept, site, dialogue and collaboration and therefore range from small drawings, large-scale commissions, performances, long-term community projects amongst others.

Thematically there are several connections between the different projects across diverse contexts. Conceptual these include notions such as:

Gestures across Borders

The Vertical Gaze - the narratives that lie deep beneath and far above our bodies.

Drawing light and casting shadows - actions towards unearthing the unseen and illuminating the unknown.

In addition further PDFs are attached/ can be provided:

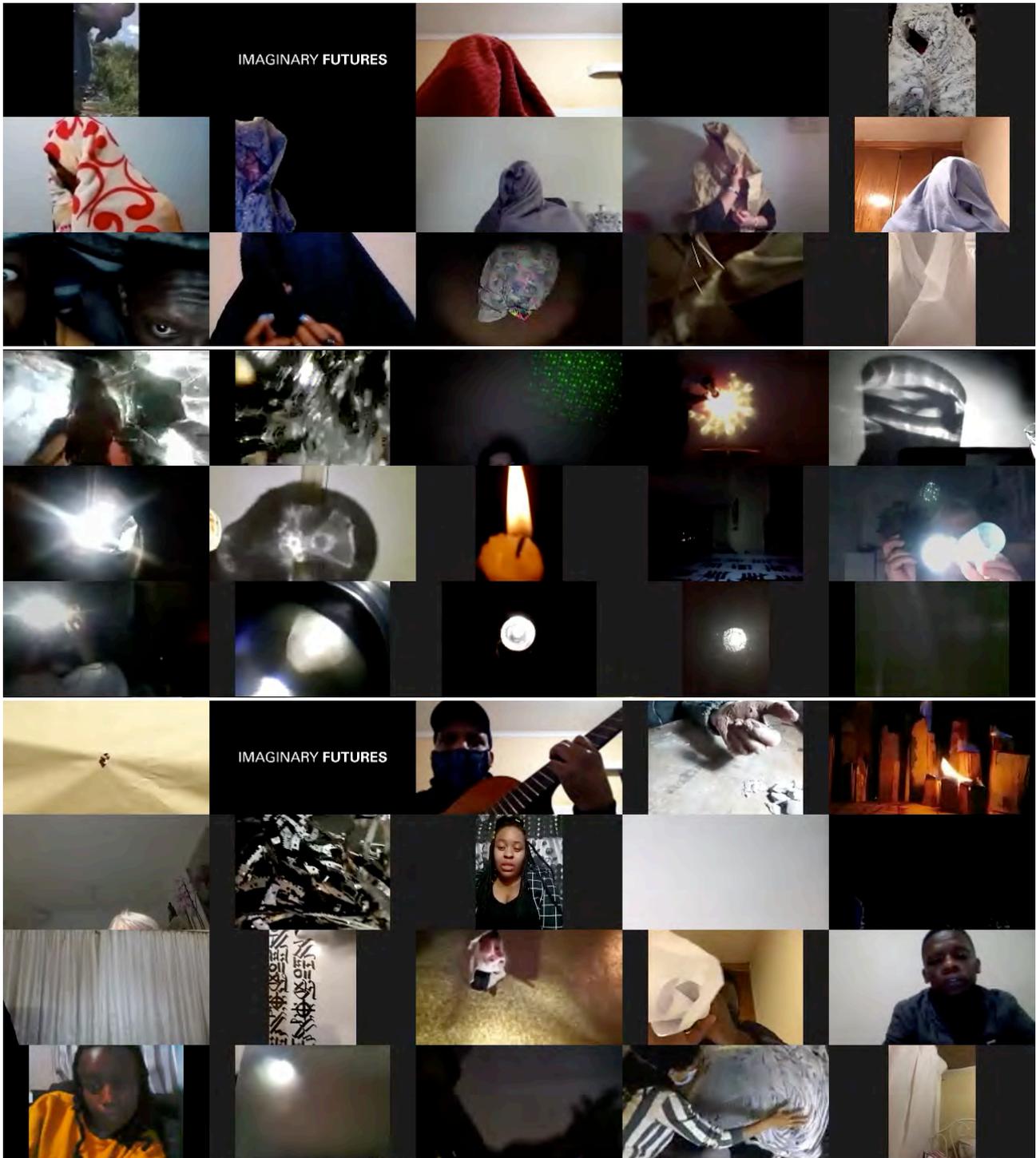
- Relevant interviews and texts
- Specific catalogues, films and documentation
- The Trinity Session project examples

Gestures across Borders



Processing, 2019-2021
 Work in progress.
 Johannesburg , South Africa - Vienna, Austria

Studio performance series manifesting in a video,
 photographic, installation and drawing exhibition.



Imaginary Futures, 2019-2020

ZOOM performance.
South Africa and Austria

As a continuation of the award-winning participatory film and performance events in 2018 Sig/Sight and 2019 The Vertical Journey, Marcus Neustetter returns with a third reimagined experimental performance in 2020. This time in virtual space and on participating devices across Bloemfontein, South Africa and beyond. Performative films evoking journeys of discovery and wonder, initially shown at Naval Hill Planetarium, are now brought into the digital domain. A series of free public online events and exhibitions layer these journeys through space and time with a playful series of acts that sit in the tension between art and science, the urban and the rural, the mythical and the embodied, the past and the future. The first phase of

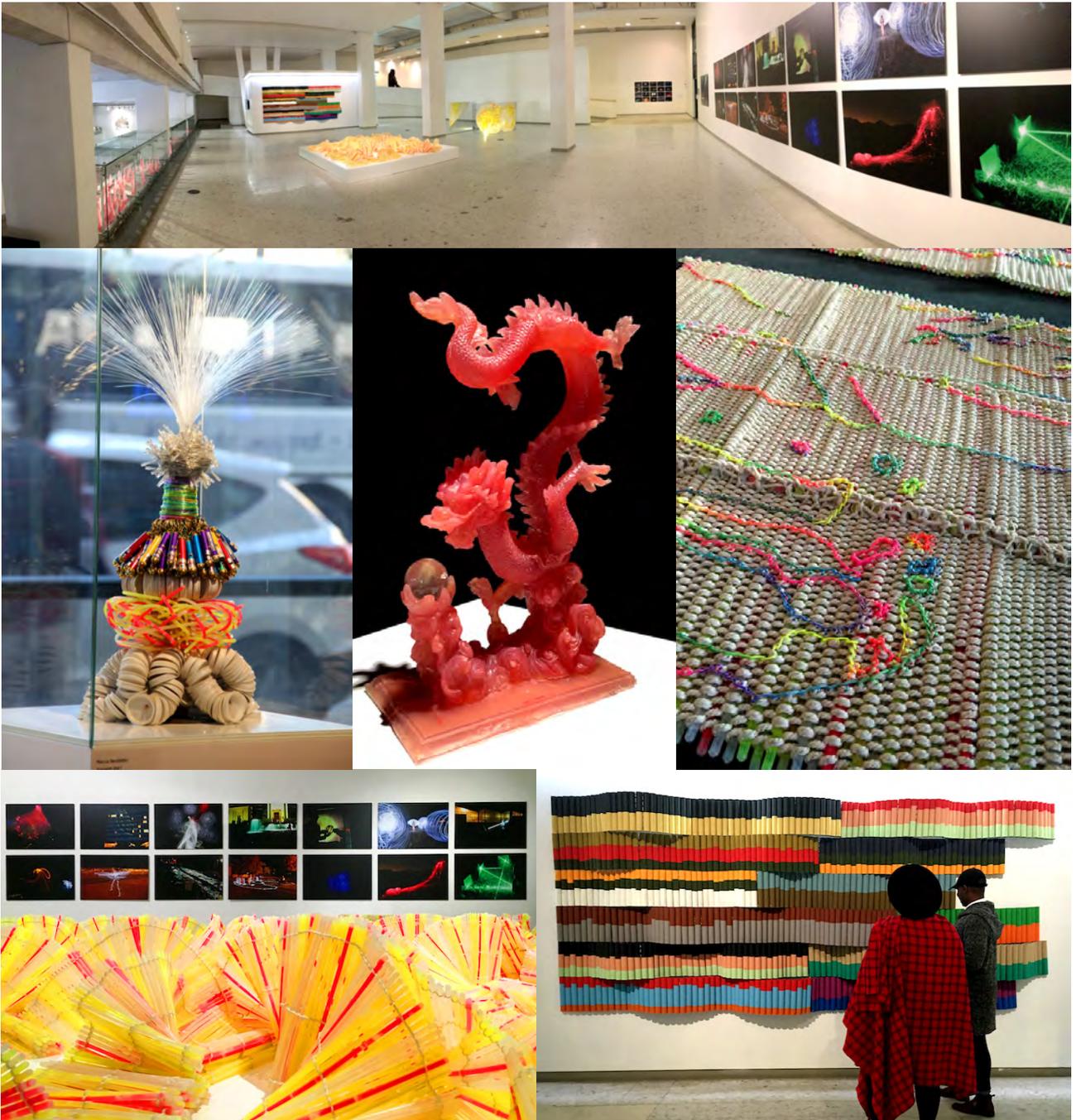
the project, June to mid-July, saw the activation of the network of collaborators in experimental creative sessions online. Working collectively on shared screens the participants explored new ways of collaborating, alternative forms of expression and new approaches to audiences. In August, a series of live public performative interventions hosted on Zoom made use of over 20 live linked activities and immersions, live sound and film mixing, live drawing, animation, puppetry and performance. These are accompanied by a virtual exhibition of process material and by-products at www.imaginaryfutures.org



Against The Watershed, 2018
 Performance for the Watershed conference at the University
 of the Witwatersrand.
 Johannesburg, South Africa

During this performance artwork Neustetter attempted to push water against its natural flow in order to cross the line of the watershed at the University of the Witwatersrand. With the materials and tools at hand, the artist was aware that this act would most likely fail. The attempt, its documentation and live stream by Christo Doherty into the opening event of the Watershed conference sought to capture and reflect on the futility of a single person trying to change the course of nature and saving its vanishing resources.

MARCUS NEUSTETTER



Into the Light, 2015

Solo exhibition at the WITS Art Museum.
Johannesburg, South Africa

While the artist uses light as a medium for storytelling in his participatory light-based activations throughout South Africa, he is not only capturing untold narratives and voices. Neustetter also questions a current foreign influence in Africa through his choice of materials, abundantly stocked cheap light-toys and gadgets he purposely sources from local Chinese markets. His seemingly temporary light-art installations create permanent by-products, in the form of thousands of discarded glow sticks, broken LEDs, plastic casings and packaging materials. These, in turn, are assembled into new artworks to be sent back to China as a form of ritual exchange. This encounter with the 'materiality'

of China hints at Neustetter's idea of a place that 'sells' itself as a consumer culture through its food and 'Made-in-China' label. He recycles and transforms these disposable materials into objects that allude to everyday references to China; dead glow sticks are stitched together to become the Great Wall of China or melted down and cast into fortune frogs, shark fins and an ornamental dragon. Precisely woven glow sticks and brightly coloured plastic strips are transformed into interpretations of ancient Chinese maps and African trade routes. Neustetter also fashions his own Prosperity Dolls made of broken laser pointers and rope lights, and has selected for display a case of historical African art objects from the permanent collection at WAM that similarly appropriate imported materials.



THE ZONE

The Zone, 2020-2021

In collaboration with Bronwyn Lace, Johannes Jaeger and Basak Senova.
Austria

The ZONE is an interdisciplinary collective that calls for the development of an entirely novel transdisciplinary and deliberative approach to inquiry and curation across the arts and sciences and beyond. To this end, Bronwyn Lace, Marcus Neustetter (artists), Basak Senova (curator), and Johannes Jaeger (philosopher & biologist) are engaging in a practice-led research program that explores, questions, and displaces the traditional domains of curatorial, artistic, and scientific processes.



Zurück...nach Murau, 2017-2021

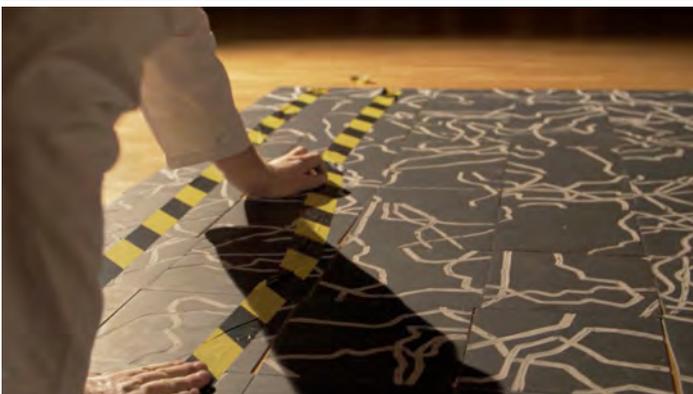
Community engaged project in public space.
 In collaboration with Karin Reinprecht.
 Murau, Austria

Murau is a small town which, like many small towns in Austria, is affected by a different migration issue as is currently being portrayed in the media. The breaking away of the new generations to be in fulfilling a different life in the big cities not only leaves empty rooms and buildings behind, but also issues of community connections and personal memories.

This project hopes to use these private and public spaces to create memories, awaken new connections to small town refugees and speculate ideas of a future Murau.

Through creative experiments and interventions in public space, this project promotes collaborations that creates new connections and perspectives. Shadow images, light drawings and projections in public spaces, festive meetings in bars and personal exchanges are meant to evoke memories and stories and creative meetings to pose questions about connections to new foreign hometowns.

The project sees local participation in the planning and implementation of the campaigns as important and continues therefore to emphasise on a strong experimental and collaborative exchange, in order not only to includes local politics, institutions and companies but delves into personal stories and connections.



Encounters / Begegnung, 2019

Durational performance at the CrossSection exhibition WUK,
Vienna, Austria

Through site-specific, visual inquiries Marcus Neustetter probes real world dynamics such as forced migration and lost identities with intuitive, process driven artistic tools. In this performative installation he draws and then scrambles a map to reconfigure contested territories. Accompanied by the static sound of an FM radio, a visual map of personal notes and a ladder, he attempts to reassemble his drawing and make sense of his own perspective.



Searching the Line, 2019

Video and performance.

Demilitarised Zone, South Korea and Helsinki, Finland

Marcus Neustetter has been investigating personal territories with invisible borders in a new series of performative interventions for the CrossSections exhibition series. In a recent trip to the Demilitarised Zone in South Korea, Neustetter was struck by the curiosity of the space that

defines the relationship of North and South. He became obsessed in capturing the articulations of the unreachable defining line. A line that is as much a physical manifestation of political and ideological differences as it is a symbol of personal separations. Searching the Line becomes an act of mediative contemplation summarised in a looped short film and a drawn intervention.



Speculative Scapes, 2018

Performance and installation.
Ker Thioissane, Dakar, Senegal

Global economic powers change our local landscapes. We see these influences in the physical transformation through land use, ports, agriculture, factories, mining, urban planning, architecture and even monuments. At the same time, our personal perspectives of known landscapes change through our forced displacement by these influences. Global competitors expose us daily to new technologies and tools with the intention of fulfilling our needs for cheaper and more diverse products. On the African continent it is evident how China is playing a major role in these shifting landscapes. A new economic force and investment is replacing previous colonial powers. Mass production and dissemination of technology is a major part of this economic relationship. This brings new cultural, industrial and political frictions that influence visions of the future.

Marcus Neustetter's artistic response to these frictions and visions is to create installations and landscapes of imaginary futures using technologies and products from China in Africa. The time-based site-specific landscapes created by shadow installations of found materials in the Dakar markets and Chinatowns present speculations and personal projections. Mimicking explorers of the past that arrived to "discover" and occupy, the work hopes to create a speculated future landscape and science fiction archeology of the territories we are currently creating. The artist immersed himself and other creative explorers, Senegalese musician Lamine Kora Kouyaté and dancer Fatou Cissé, into his installation. The resulting 5 hour studio performance by Marcus Neustetter aimed to bring together dialogues in sound, movement and voice and created a layered experimental investigation and installation.



Excavating Futures, 2019

Film, performance and installation.

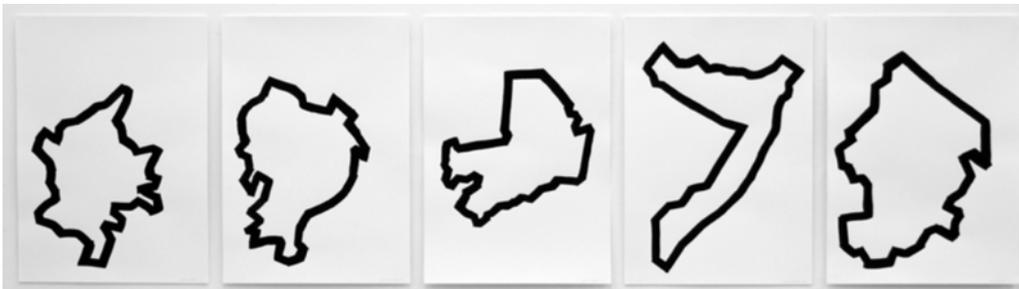
Tunis and Sahara Desert, Tunisia

Beginning in an ancient historic neighbourhood in Carthage, now an archaeological site, this performative exploration by donkey cart, found its way to Bhar Lazreg, a developing future neighbourhood. Whilst on this unknown path of discovery, this excursion encountered points of interest (to both the artist and other participants). These included juxtapositions such a large French multinational retailer, a contemporary manifestation of a colonial past, and a China Shop, a symbol of a future economic power across the African continent. Similarly, interests in ruins, contemporary local construction styles, demarcation of land, and the public use of space will generated dialogue, documentation and ideas. These ideas were then reflected on in the further explorations of the Southern region of Tunisia and a walk through the Sahara Desert. Here Neustetter created new drawings contemplating

his experience and a science-fictional future in the old Star Wars set.

The collection of impressions in the form of notes, drawing, objects and audio-visual dialogues along the way manifested in a temporary installation performance. This playful pseudo-archeology of the past, contemporary and speculated future landscape is a seemingly impossible attempt to articulate coherent meaning through clashing experiences, diverse participants and a seemingly random juxtaposition of findings.

The collected and appropriated evidence of this journey was assemblage into a video work and an installation based on the visual precedents of the rich history of mosaic in the culture and archaeology of the area. This summation was presented in The Kamel Lazaar Foundation's exhibition space B7L9 in Bhar Lazreg for the exhibition Climbing Through the Tide curated by Basak Senova.



Defining Lines, 2014

Solo exhibition - Gallery AOP.
Johannesburg, South Africa

Lines define much more than cartographic representations of territorial boundaries, Marcus Neustetter seems to be suggesting with his new this series of drawings.

They are both noun(naming) and verb (making): they define space as much as they are definitions of space. The lines define conflicts and conquests and they are simultaneously definitions of global and local political and economic strife. In these drawings Neustetter attempts to imbue the mark with the kind of real world impact that a line on a territorial map has.

Abstracting and isolating the line is as much about the escape of the realities of borders of separation and zones of conflict, as it is about contemplating the line itself and the spaces it

creates. Suggestions as to what the line divides and what the spaces are that it separates are presented to the viewer through the titles of works like Wall I and Wall II, No Man's Land, and a title consisting of a long list of the names of countries representing places of conflict: Tunisia, Afghanistan, Italy, Rwanda, Nigeria, Thailand, Algeria, Iraq, Mali, Greece, India, Kenya, Burma, Somalia, Korea, Kyrgyz Republic, Bangladesh, France, Peru, Egypt, Ecuador, Russian Federation, Democratic Republic of Congo, Mauritania, Chad, Libya, Colombia, Angola, Yemen, China, Senegal, Mexico, Kazakhstan, Central African Republic, Northern Ireland, Nepal, Uzbekistan, Turkey, Israel, Philippines, Iran, Ukraine, Lebanon, Syria, Pakistan, Saudi Arabia.

Neustetter, however, pushes beyond the confines of borders, looking for a creative impulse that might be sparked when two lines run uncomfortably close to each other, giving rise to a series of colour explosions in the in-between spaces where definition and defining appear to be equally nebulous endeavours.



Urbanet (Hillbrow/Dakar/Hillbrow), 2006

Performance and urban investigation.

In collaboration with Stephen Hobbs.

Johannesburg, South Africa and Dakar, Senegal

During site research for an urban regeneration project in Hillbrow, Stephen Hobbs and Marcus Neustetter were confronted by two francophone immigrants who warned them that entering the neighbourhood with a camera was not safe. Drawing their inspiration from this encounter, the artists (for their contribution to the Dak'Art Biennale 'Off' Programme) interviewed a group of Senegalese immigrants. The immigrants were asked to draw maps of Dakar, which Hobbs/Neustetter would use to navigate the city during their two-week residence in May 2006. The hand drawn maps serve as an abstraction of the interactions and engagements resulting from navigating Dakar on foot and visiting colleagues and friends of the Senegalese immigrants. Hobbs/Neustetter's

preoccupation with barriers to communication – in this case observed through the racial and ethnic transformation of neighbourhoods such as Hillbrow and Berea in downtown Johannesburg, prompted their investigation of perceptions of foreignness in their own city, this in relation to ownership and degrees of belonging. Hobbs/Neustetter's project has for themselves and for the Senegalese community served as a socially engaged process whereby engagement through interviews and drawings have been employed to produce a comparative analysis of the two cities and at the same time cross substantial psychological barriers inherent in contemporary South African society.



Borderless, 2011

Performance intervention.
 In collaboration with Stephen Hobbs.
 Alexandra Township and Sandton City, South Africa

With but a highway separating the two, the opulent Sandton city and Alexandra township exist side-by-side as a most physical and obvious of representations of dichotomy in Johannesburg. Thus, *Borderless* emerged as a performance that challenged and asked questions about the “border” between Sandton and Alexandra.

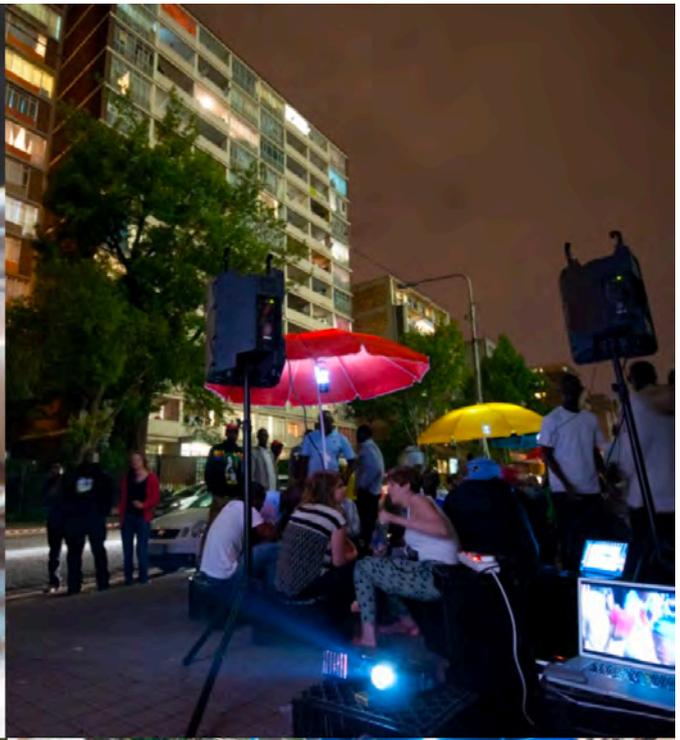
Borderless was an ongoing apolitically charged collaboration between Hobbs/ Neustetter and various artists, both local and international. The project was an experimental intervention that looked at questions of xenophobia, border-crossing and contextual value systems. The differences in value judgments between the two locations manifested physically through herding goats, an infinitely valuable commodity in Alexandra, to the exceedingly posh Michelangelo Hotel in Sandton. Hobbs/Neustetter invited artists from Mozambique and Zimbabwe, as well as local artists, to witness this ‘border crossing’. This in itself hinted at further political freight and questioning as it is speculated that the extreme xenophobia attacks of 2008 found an instigation point in Alexandra. The intervention ended in the evening with Alexandra-based artists showcasing their work in the unfinished Alexandra Heritage Project building.



Renaming the City, 2015

Public intervention commissioned by Ars Electronica.
In collaboration with Stephen Hobbs.
Linz, Austria

In conjunction with the 2015 Ars Electronica Festival, at the rise of the arrival of refugees in Austria, the “Renaming the City” project invited folks living in Linz to re-name a popular walking route — the main promenade through Volksgarten from the Goethe intersection to the corner of Volksgarten and Kärtner streets. The aim was to get the surrounding and diverse communities involved in the naming process—both native- born Linzers and immigrants who’ve only just arrived. Together with Ars Electronica, the artist’s mission in “Renaming the City” sought to nurture the emergence of a welcoming culture that will play an increasingly important role in a well-functioning urban space. A jury selected from 400 proposals. The “Weg der Begegnung” [Way of Encounter] was officially unveiled by the city of Linz.



Ataya, 2007-2008

Senegalese tea ceremony performance intervention.
In collaboration with Stephen Hobbs.
Johannesburg, South Africa and Paris, France

ataya/thé/tea relates to the West African tradition of tea making that has welcomed Hobbs/Neustetter on many of their visits in Dakar, Mali and Hillbrow (Johannesburg, South Africa). The almost ritualistic act of making tea is not only one of connecting people, but is a gesture of generosity and engagement. In contrast to the negative image of Hillbrow and the harsh realities of a complex urban landscape, drinking tea in a social setting is a comforting pastime and intimate personal moment, an assertion of the everyday in the city, but peculiarly at odds with Johannesburg's familiar aggression and intensity. In Paris the same gesture draws attention to the tensions between the French and immigrant communities.



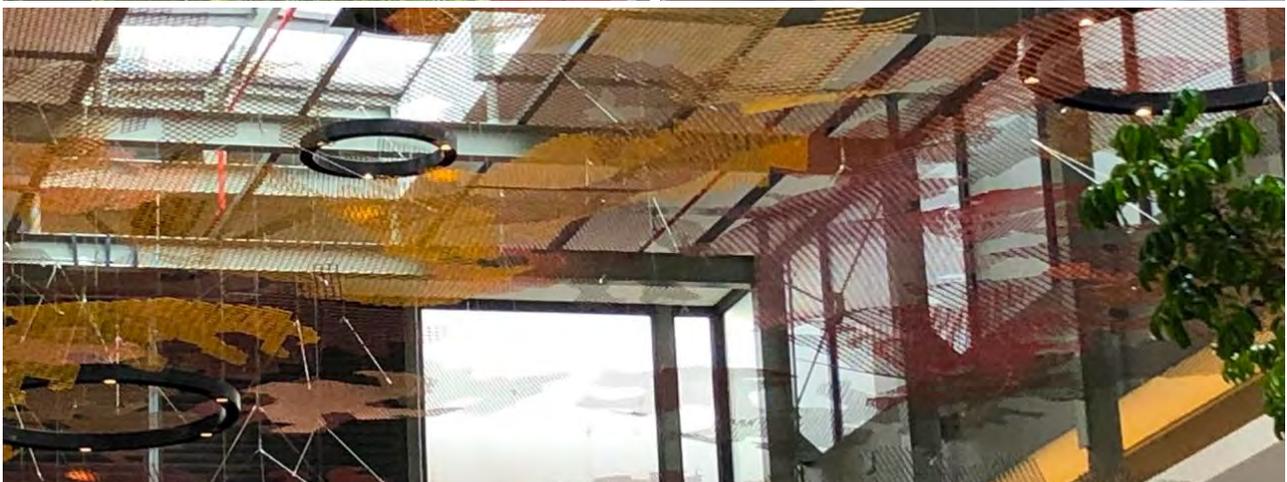
Bessengue B'Etoukoa, 2013

Commissioned for Across the Board: Public Space/ Public Sphere, 2013. Organised by Tate Modern and Doual'art. In collaboration with Stephen Hobbs. Douala, Cameroon

The reanimation of public space in Valee Bassengue (Douala, Cameroon); where a modest bridge and communal water-pump, have served to strengthen social, economic and religious practices in and around the area, provided a starting point for Hobbs/Neustetter's consideration of an appropriate site for a temporary intervention for the Sud Trienniel. The dynamic presence of 'Thomas Fashion' within the location (Thomas, a coiffure born and bred in Douala) offers an iconic site of social and creative production.

Following a series of interviews and site walks with Thomas in and around his neighbourhood; meeting his 90 year old mother - the source of much of his drive and motivation, friends and special places - it became clear that Thomas the person and stylist is central to the continuity of social and personal life in the area.

For Hobbs/Neustetter the balance between site and people specificity was enhanced by Thomas' sustained connection to the landscape, combined with his myriad creative talents – enabled an idea for a performative collaboration and event. Over a period of five days, a select group of 'actors' chosen by Thomas for their particular life journeys, inspired a varied range of hair and fashion styles - worn for photo shoots in the landscape, in-turn evolving into an elaborate nighttime fashion spectacle.



Shifting Territories, 2019

Site-specific installation in industrial expanded steel mesh, paint and steel cable.
Cape Town, South Africa

The only constant is change, particularly in relation to the spaces we occupy and cities we build. Borders are continuously being drawn, traversed and redefined by our collective social, political and economic movements. Simultaneously our personal stories and memories create invisible lines that map the city and impact its character. This kinetic installation of suspended shapes is drawn from the larger Cape map and flows through the once industrial area and now trendy Woodstock Quarters connecting and shifting the experience of the spaces.



Solo Solidarity Future, 2020
 Performances and public interventions.
 ZOOM, Austria and South Africa

In response to the Covid-19 pandemic and the isolation it caused, coupled with Neustetter's simultaneous move from his place of birth in South Africa to a socially distanced Vienna - and with a need to connect to both places - the artist invited collaborators in search of solidarity. The resulting project Solo Solidarity Future is a series of collaborations captured in a journey of collaboration across borders and distances.

The resulting designed symbols, represented the collaborative speculations about the Human Rights of the Future. These were presented on the same day in 3 cities in South Africa as an act of connection and solidarity. Bloemfontein, Nelson Mandela Bay and Soweto saw symbolic and meaningful moments of reflection and solidarity in a very difficult time in South Africa. The 4th iteration on the same day was in Vienna on the Nelson Mandela Platz, Seestadt as part of the Nelson Mandela Day celebrations.



Without time and place, 2012

Live music-responsive drawings under microscope, installation and performances.

In collaboration with Jill Richards.
Johannesburg, South Africa

Neustetter attempts to define time and place in and through their absence. In 'representing' time and place in this manner, Neustetter takes his visual inspiration for the show from the improvisational drawings that he made during his collaboration in a sound-based performance with Jill Richards at the Market Theatre, Johannesburg in October 2012.

Responding to the sound of Richards' piano playing, Neustetter made marks on a drawing pad positioned under a microscope camera, the resultant drawings of which were relayed to a screen on a music stand in front of Richards behind the piano. She, in return, responded to these drawings in her playing. The relationship between art and sound is at the heart of the exhibition, the drawings not attempting to 'trace' or 'record' sound, but to capture an effervescent notion of the 'texture' of sound in space.



In Motion, 2011-2021

Ink on paper drawing series.

The drawings were done while Neustetter was 'in motion', either traveling by car through the Rocky Mountains around the town of Banff, in Canada, or on a bus traveling in Dakar, Senegal, or on a ferry, exploring the fjords surrounding the town of Bergen in Norway, or traveling by train in Upstate New York, along the Hudson River. During the drawing process, Neustetter allows the spontaneous movement of the 'in motion' state to enter the creative process.

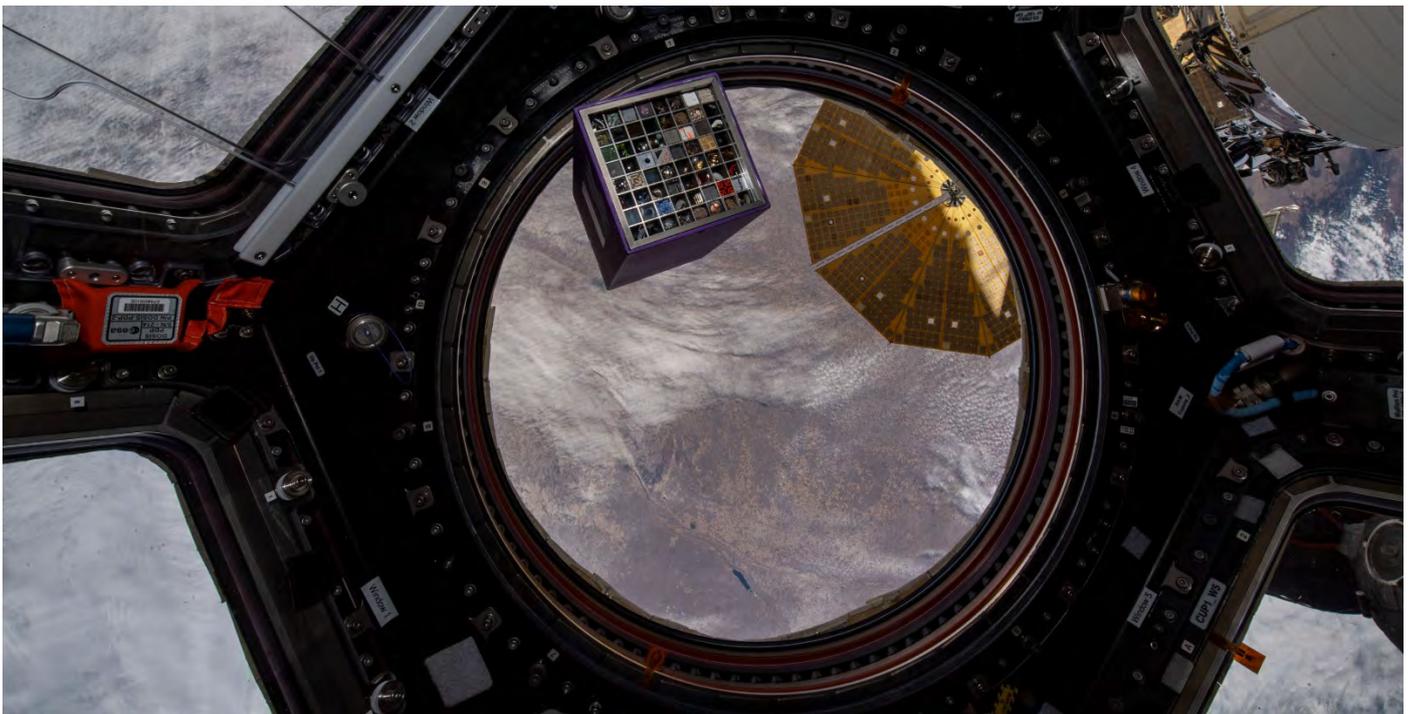
The marks in this body of work seem to be a departure point for an attempt to capture the moment in which Neustetter is in contact with an experience. The drawings not only imitate, or 'perform' movement, they also suggest something of the essential concept of what motion is, or what it means to be 'in motion'.

Neustetter's way of working defies conventional links between drawing and music. Musical notation in score form is a type of coded 'picture' of music. The five bar lines of the score can be seen as a grid, with dots representing pitch heights and other symbols indicating the duration of notes and pauses between them.

The resultant drawings of Neustetter are like the leavings on a sieve: momentarily fragmented and virtually intangible. In order to explain this analogy, Xenakis's 'sieve theory' can be invoked. By constructing new scales bounded by different intervals, and not just the conventional eight tone pitch, he created a new kind of musical scale by defying the 'natural' limits of the octave. His drawings emanate sound and music; they do not 'capture' or direct or control them. In a similar way, Neustetter's drawings are 'music to be seen'.

The Vertical Gaze

- the narratives
that lie deep
beneath and far
above our bodies.



Lead the Way Again on the ISS, 2022
 Artwork letter on the International Space Station
 with the Moon Gallery.

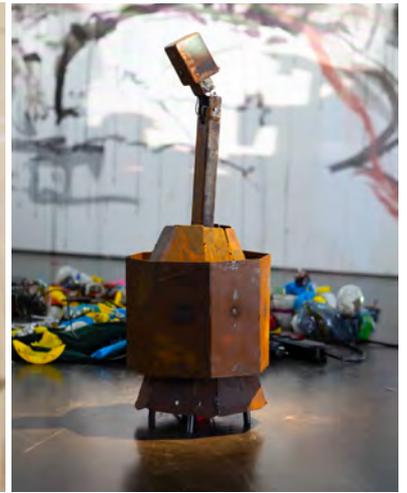
After a decade of collaborating with and attempting to engage the defunct lonely orbiting ambassador, Sumbandila Satellite, Marcus Neustetter sent her a letter via the Moon Gallery. As the name Sumbandila means "lead the way" in Venda language, the letter asks her to "lead the way again". Maybe not in the way she was intended to operate when launched in 2009, but in continuing to stimulate the imaginary, question the unknown and speculate new perspectives into space and onto earth.

The letters is a zig-zag folded drawing in ink. It represents a cross-section of an imaginary terrain with a morse-code-message . When folded up it measures 1 cubic cm and when expanded it is 1cm x 20cm.

... .. (Lead The Way Again)

On earth, A Letter to SumbandilaSat is accompanied by a series of short films, larger drawings, installations and performances which summarise a long artistic journey of Neustetter attempting to communicate with the satellite.

Image: Moon Gallery Test Flight ISS Cupola, Moon Gallery Foundation, Nanoracks, NASA



Lead the Way, 2019

Performance and installation for the exhibition Digital Imaginaries, Africas in Production in the ZKM. Karlsruhe, Germany

Lead the Way by Marcus Neustetter is a triptych, fashioned from the physical and audio-visual debris of collaborative performances in Dakar, Johannesburg and Karlsruhe. Its immersive shadowscape is populated by ritualistic objects, Chinese electro-consumer junk and the bodies of exhibition visitors and those of the artist and his dancer, musician and poet collaborators (at ZKM in dialogue with Johannesburg robot fabricators Paul Setate and Janus Fouche and German performer Mira Hirtz and sound-artist Nino Alonso). The

installation implicates space, bodies and objects in the artists struggle to make sense of conflicted white subjectivities in contemporary, post-colonial, digitally mediated settings. The robotic lights that are panning the installation in search of a stable reference point, occasionally connect to the path of South Africa's dysfunctional satellite, Sumbandila. At once precisely locatable and lost in orbit, Sumbandila provides a broken techno-poetic reference point in the shifting imaginary territories of the installation. Lead the Way is a translation of the satellite's official Venda name.



The Vertical Journey - a tribute to the still unknown,
2019

Planetarium films and performance.
Naval Hill Planetarium, Bloemfontein, South Africa

The artist and his collaborators explore spaces in between: from the vastness of the universe, with earth as our space ship, to the temporal experience of the everyday. In July 2019 *The Vertical Journey* at Naval Hill Planetarium, Bloemfontein, launched a series of planetarium dome short films accompanied by live improvisations. The series is developed out of creative experiments with local artists, learners from Navalsig High School, the Naval Hill Planetarium and the Boyden Observatory.

This work ambitiously attempts to imagine, manifest and animate the mysteries of infinite space while at the same time conjuring the unarticulated stories of the people that live in the city where the planetarium dome rests.

The programme is realized in collaboration with the Programme for Innovation in Artform Development (PIAD), an initiative of the University of the Free State and the Vrystaat Art Festival, through the generous support of The Andrew. W. Mellon Foundation. Project partners in 2018 and 2019 are the Trinity Session, Navalsig High School and surrounding community, the Naval Hill Planetarium and the Boyden Observatory. *The Vertical Journey* won The Blinkers Award for best Live and Experimental Art Production at the Vrystaat Art Festival 2019.

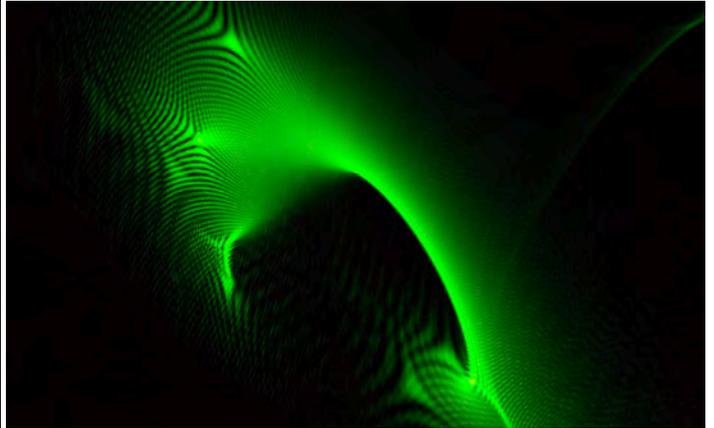
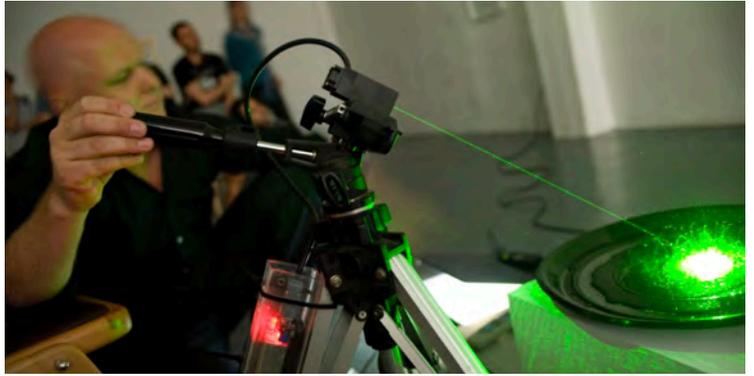


The Sutherland Project and Sutherland Dome, 2011-2018

Community engaged project and corbel rock and steel structure. In collaboration with Bronwyn Lace. Sutherland, South Africa

Neustetter and Lace's, 8 year project in Sutherland, working with archeologists and astronomers in the heart of the Karoo, a semi-desert in central Southern Africa. The artists sought to create connections to the publicly unacknowledged history of the early inhabitants of the area and to highlight the loss of expression in the current communities identities through the persistent oppression by

the early farmers before, during and after the Apartheid regime. This art-science-crossover project has resulted in permanent public artworks, workshops, kite flying festivals, community centre activations, history and memory tours looking at sites of the forced removals, and several opportunities for supporting the local economy. Both artist's have collaborated and introduced their personal production and interests into different aspects of the project. The work presented here is an example of an intervention into the astronomical observatory landscape through a community dome. An embassy for the disempowered local community to claim back land used for scientific pursuit.

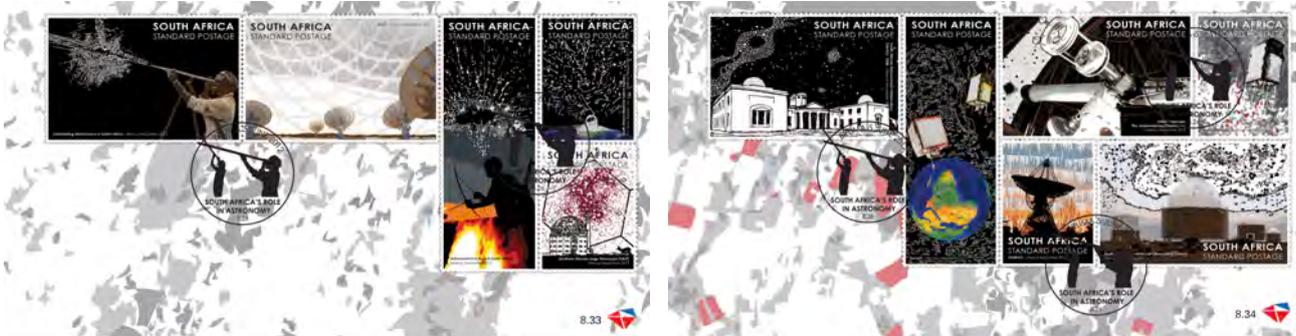
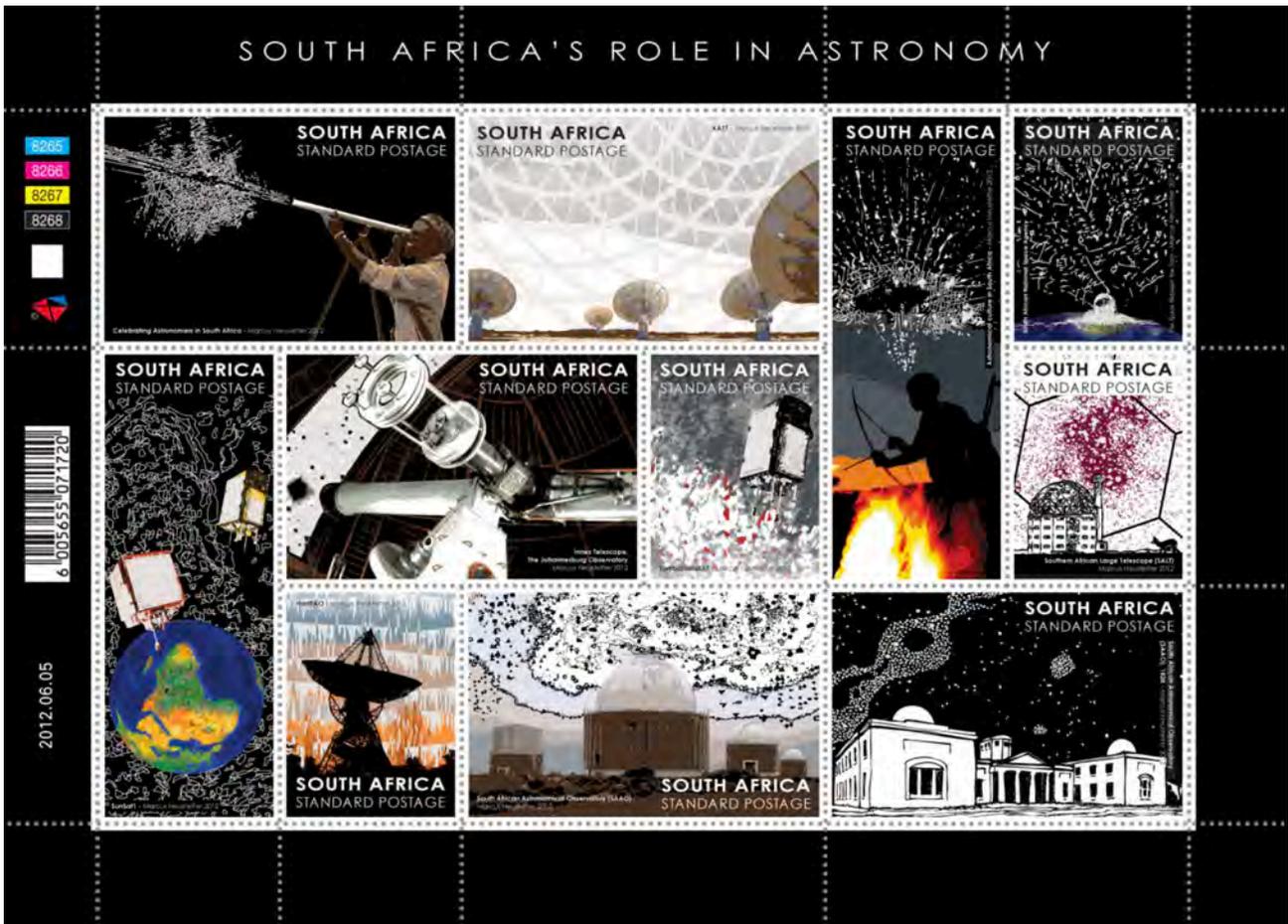


Chasing Light, 2012

Light and sound drawings and installations.
Various locations across Europe, South Africa, USA

Chasing Light is an intervention based on Neustetter's excursion to Norway where he attempted to see the Northern Lights. Due to bad weather Neustetter was unable to fulfill his goal, leaving Norway with an experience lost.

However, in collaboration with his travel partner James Webb, Neustetter was able to gather some relevant documentation from his search in the form of sound recordings, a series of light drawings that depict his journey and search. From this foundation Neustetter attempts to re-visit his journey in his studio he played the sound through a tray of water. Bouncing the laser beam off the surface, he created his own version of the northern lights on his studio wall. The resulting video and sound has been exhibited in shows and planetaria around the world.

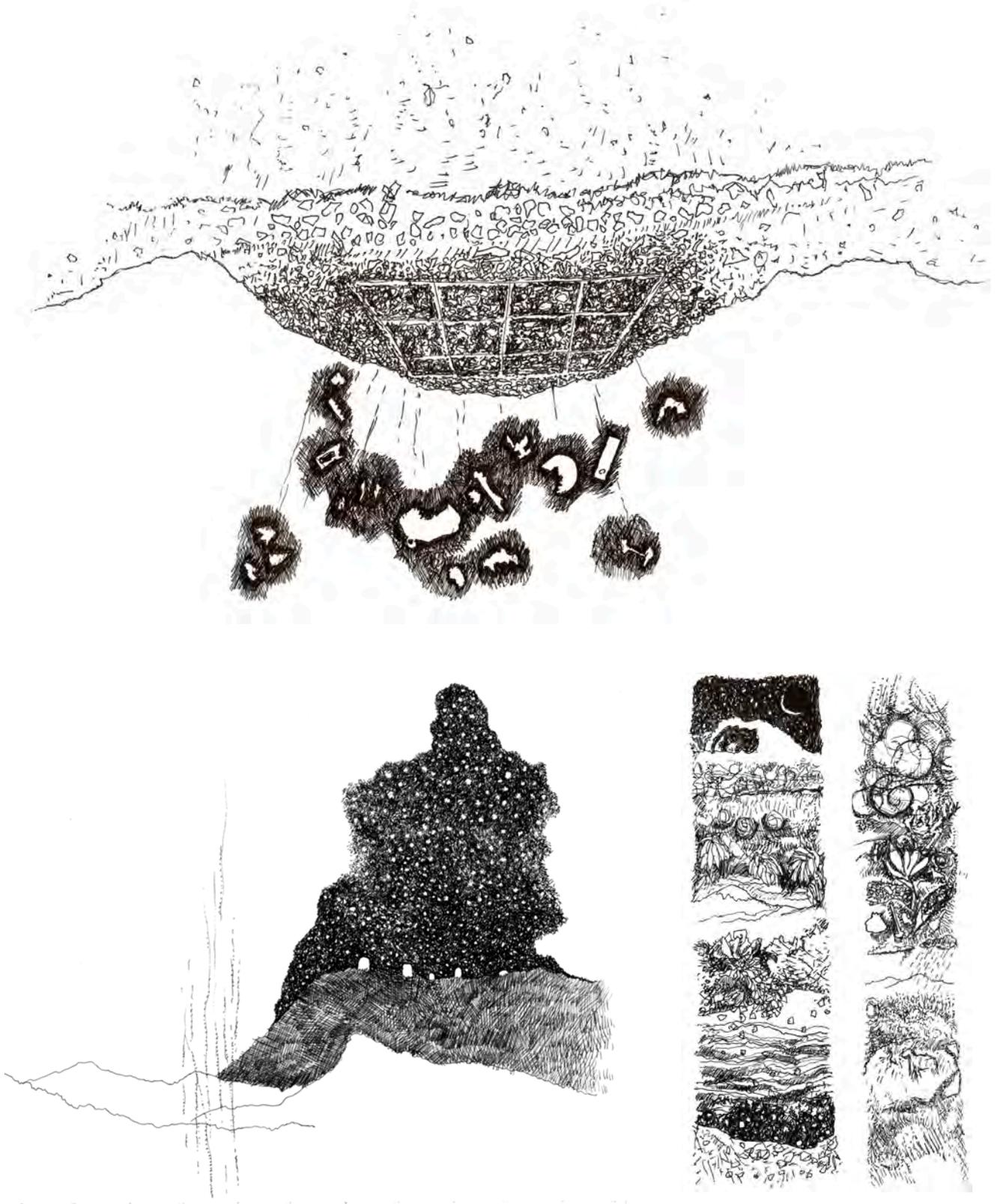


The Space between the Stars, 2012

A stamp sheet and first day covers commissioned by the South African Post Office celebrating *South Africa's Role in Astronomy*. South Africa

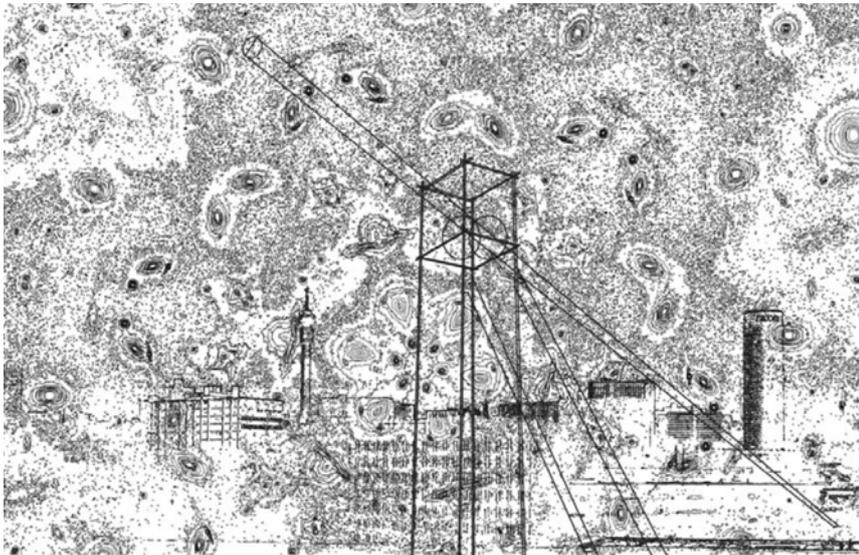
On invitation of the South African Post office to design a stamp series celebrating South Africa's role in Astronomy, Marcus Neustetter further developed his existing research and network in his artist production at the intersection of art science and technology. Neustetter's contribution was beyond the designing of the stamps to negotiating the inclusion of various agencies, facilities, and specialized stamps, acknowledging traditional history and astronomical societies that make the local approach to astronomy rich and layered.

While he was focused on designing each stamp and the first day covers to be both accessible and artistic in its conceptual approach and execution, a few basic key elements maintained throughout the design process. Neustetter wanted to work with the technology of the stamp, which resulted in the perforated stamp sheet, the foiling, that echoes the mirroring of the technology used in most of star observation, and integrating his own drawings into a dialogue with the facilities, agencies or represented data. The marks, drawn in the dark while observing the space between the stars in the night sky of Sutherland in the Karoo, and data collected from the different observatories, has informed the representation of, what Neustetter likes to call, the unexplainable, the unknown, the imaginary, the magic.



Studies of the Vertical Gaze, 2008-2021

Drawn explorations of archeological mysteries and astronomical unknowns in diverse media.



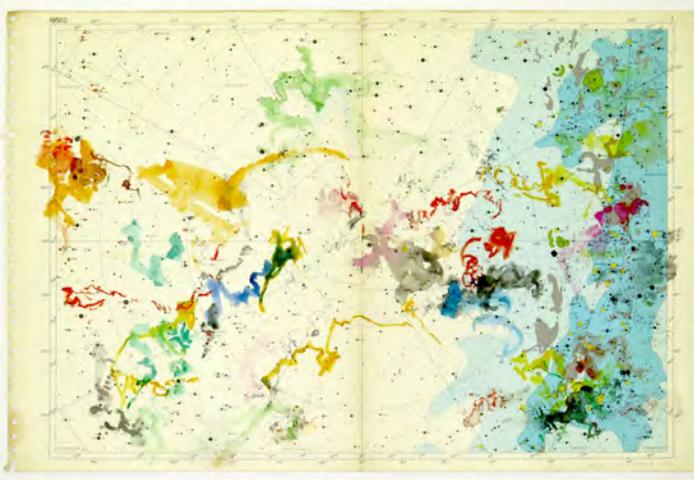
The Observatory in the making, 2008-2012
Installations, exhibitions, drawings, models and interventions.
South Africa

Neustetter has always had a pre-occupation with mapping and drawing Google earth perspectives as well as mapping and drawing the night sky in an attempt to understand his own position between the city lights and the stars. In his pursuit to develop his artists' perspective, Neustetter has been drawing, photographing, printing and constructing models and installations.

|||||

Over the years these present a journey of drawings and make-shift structures in relation to documentation of other significant experiments and discoveries around the world from archaeological sites to mountain summits and telescopes. His orientation, however, does not centre on a horizontal perspective rendering, but rather on a vertical one, looking up into the night sky and the stars, or down onto earth.

MARCUS NEUSTETTER



Exploring Celestial Maps, 2018

1950s celestial map drawings under microscope.
South Africa

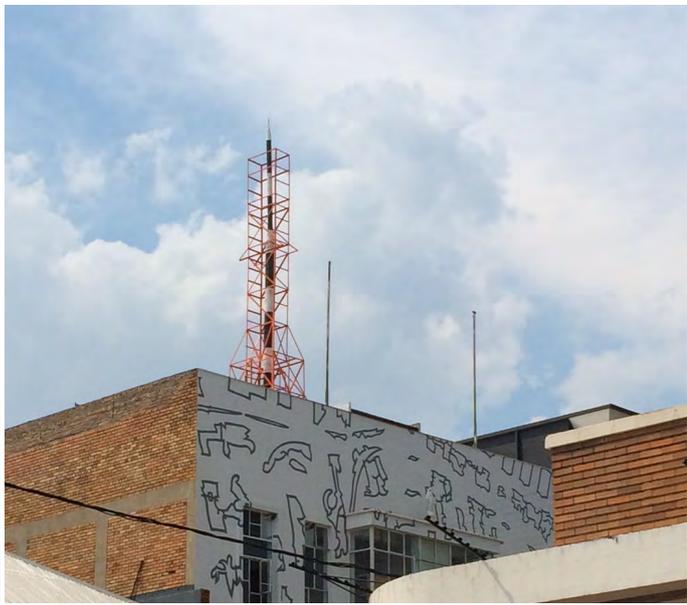
Drawing on 1950's star maps Neustetter is exploring the unknown and undefined in these graphical representations of this mysterious world. In doing this he draws under a microscope where each small hand-made mark and line becomes a bold statement on the printed pixel. Under this enlargement the artist only sees a fraction of the larger work he is making resulting in a poetic contrast of the free explorative drawings in ink on the printed and scientifically calculated surface.



Cave, 2010-2014

Photographs, drawings, installations and projections.
Cradle of Humankind, South Africa

During Neustetter's research with archeologists in the caves of the the Cradle of Humankind, Neustetter photographed the openings of the caves from the inside outwards. The resulting photographs developed a body of work speculating these portals of time in installations, drawings, projections and installations.



The Rocket Factory, 2014

Building conceptualisation and transformation inside and out - facade, furniture, artworks, installations, lighting, rooftop rocket. Furniture production with Paul Setate. Johannesburg, South Africa

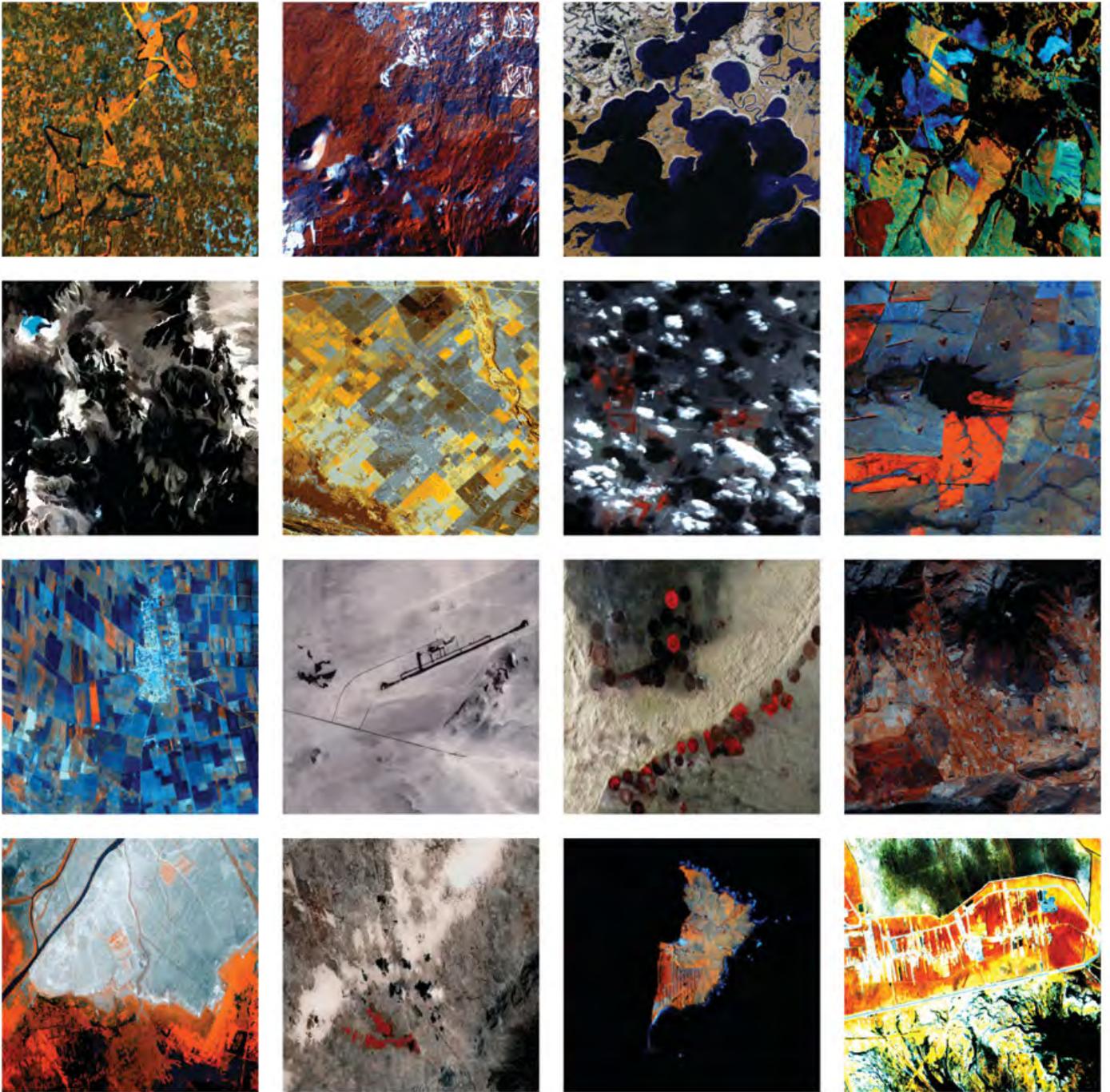
A conversation between Neustetter and the artist and property developer playfully speculated that this building used to be a rocket factory in downtown Johannesburg. A narrative

was built by using and transforming elements from this building into a lifestyle experience through repurposing and recycling. The facade artwork, a Google Earth trace of the area (a satellite's perspective sent to space by rockets), a rocket sculpture on the roof and an integrated design language throughout the building, marries artistic expression, and refers to the mysteries and myths surrounding this building's past with its current context.



Sumbandila, 2021
Solo exhibition at TMRW Gallery.
Johannesburg, South Africa

After a decade of collaborating with and attempting to engage the defunct lonely orbiting ambassador, Sumbandila Satellite, Neustetter's solo exhibition tracks this journey of artworks.



Somewhere - perspectives 1-16, 2012

Digital prints on archival paper.

In collaboration with Sumbandila Satellite, South Africa

Marcus Neustetter's interest in perspective and his continuous fascination with Google Earth has led him to collaborate with the South African Sumbandila Satellite in creating a series of digital prints that are abstracted views of unknown places. While abstract and almost painterly in its marks, this body of work in relation to its sister set of Google Earth traces, also explores the questions of power that comes with the ownership of the technology that provides this perspective. On the African continent its access and application is limited - Sumbanila Satelite for example has ceased sending images for the past years and is a silent African ambassador orbiting the earth as space junk.

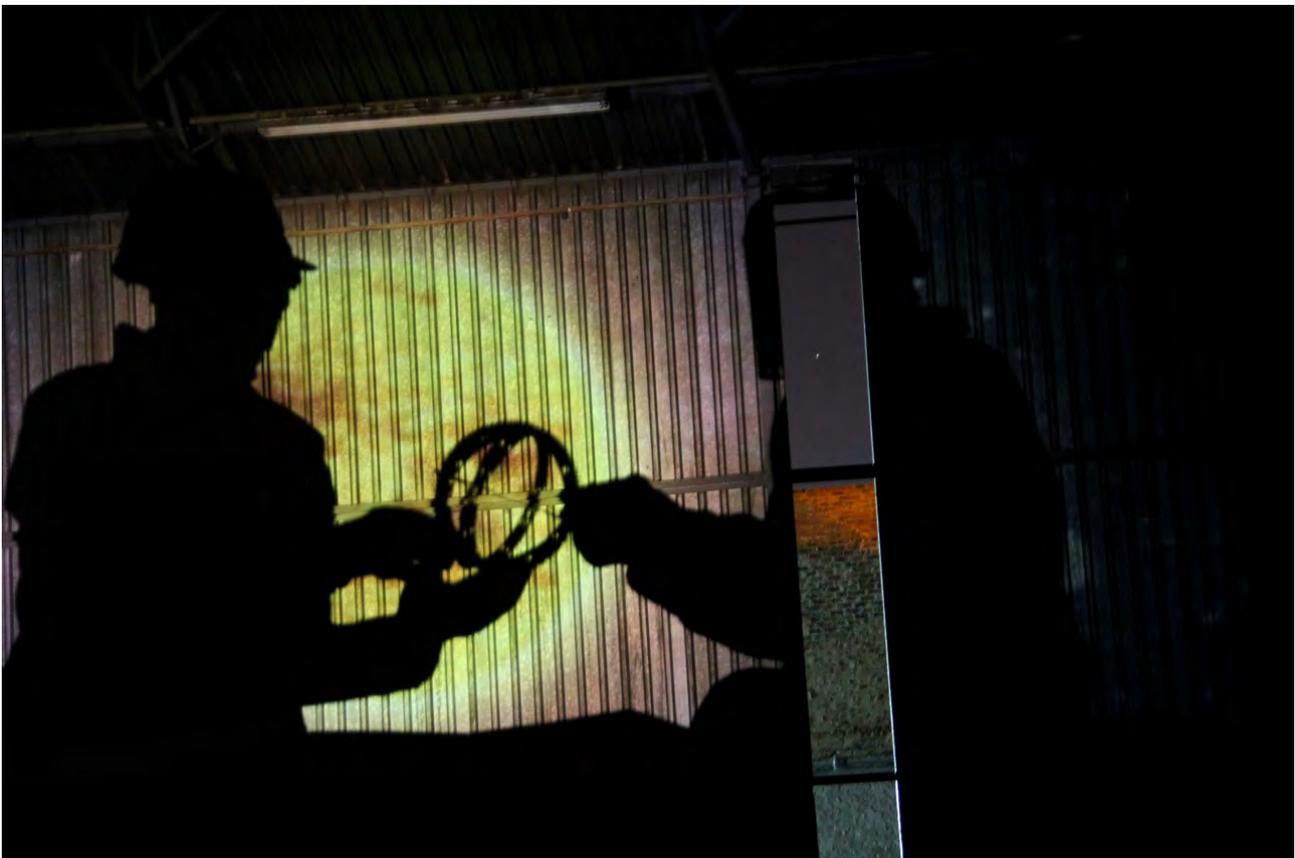


Space Journey - Rocket Factory, 2014

Immersive performance experience for the launch for the Rocket Factory.
Johannesburg, South Africa

A building, speculated to have once been a place where rocket parts were manufactured, carries its legacy in the artwork by Marcus Neustetter. This artwork has been proposed in conjunction with the coming transformation of the building. The facade artwork, a Google Earth trace of the area (a satellite's perspective sent to space by rockets), a rocket sculpture on the roof and an integrated design language throughout the building, marries artistic expression, reference to the mysteries and myths surrounding this building and contemporary living. Art, design and functional living are fused into a visionary new development - The Rocket Factory.

"Rocket Factory visitor, you are committing to full suspension of disbelief as you join us on a journey to an alternative space. As travellers, you will discover a new world and alternative mode of being existing on the other side of your ascent toward the light. The Rocket Factory, once speculated to have been a manufacturing space for rocket parts, now acts as a vessel for travel to a new and aspirant world. A series of sensory experiences have been created through high and low tech devices to transport you to this world & ignite your imagination: this journey is yours to create. Please assign yourself a code upon entry and use the suits provided. Shortly after entering the building, you will be met by experienced explorers who will guide this journey into the Rocket Factory, beginning with the ascent. This is not a destination focused journey, and you will end up right at the very beginning..."



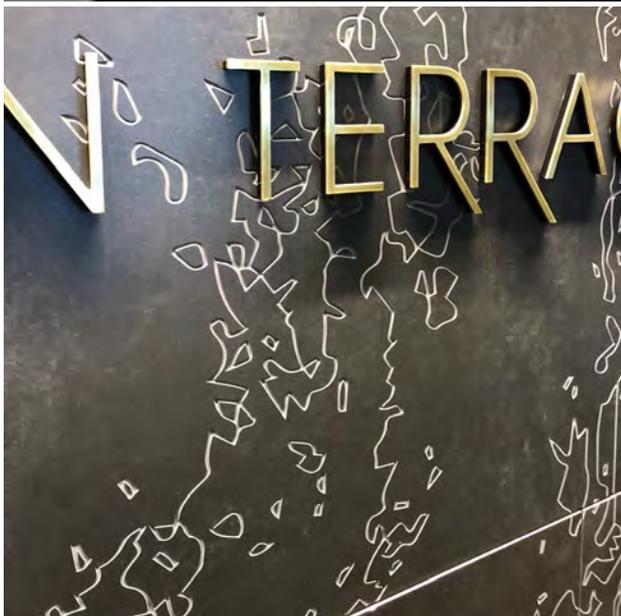
Space Journey II, 2016

Exploration film.

Johannesburg, South Africa

This experimental video work was produced while on a construction site in the Johannesburg inner city, the 'explorers' filmed are both currently migrant workers in Johannesburg. The video was made possible with the contributions of Victor Neustetter, Paul Setate and Artwell Moyo.

"I am interested in how we make sense of the unknown territories that we enter into. For years explorers, scientists and artists have speculated the landscapes of foreign planets. But we do to have to look into deep space to allow our imaginations to taken over... *Space Journey II* is filmed in a neighbouring building in Johannesburg (the city of gold), a place just as uncertain and in transformation; Especially for foreign workers looking for their gold and meaningful existence." Marcus Neustetter

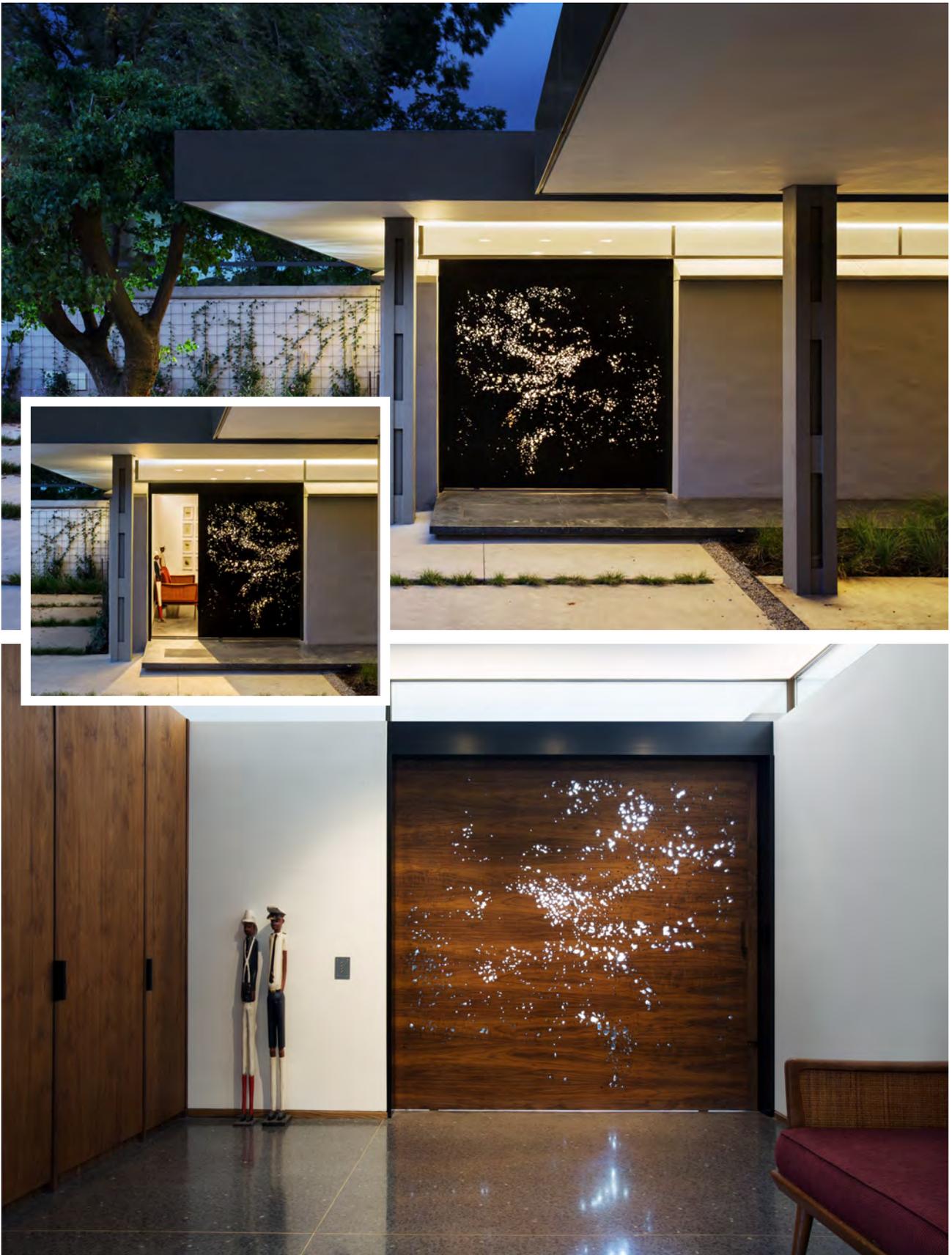


Bird's Eye View, 2018

Site-specific installation in granite, perspex and light.
Cape Town, South Africa

Consistent with the artist's interest in mapping of juxtaposed spaces and borders through different perspectives, the engraved black stone is an abstracted aerial view trace drawing of a section of the ocean and the exclusive Clifton area.

As a backdrop to the entrance of Clifton Terraces residences this artwork is introduced by a suspended light installation. This part reflects the other side of the mountain and the Cape Town area in the form of an artist trace of the poorer Cape Flats and township area that lead into the Indian Ocean. Distant perspective and abstraction aestheticise a Bird's Eye View that is made up of natural and social territories and borders and subtly poses critical questions about the extreme economic divides.



From Volcano to Impact Crater, 2015
Site-specific front door artwork in wood, glass and steel.
Johannesburg, South Africa

Mapping the geography around the immediate site of the house, locates the work in an aerial view of the larger Johannesburg region and beyond - from an ancient volcano on the one side to a meteorite impact crater on the other - both forgotten but essential in the creation of life in the region.



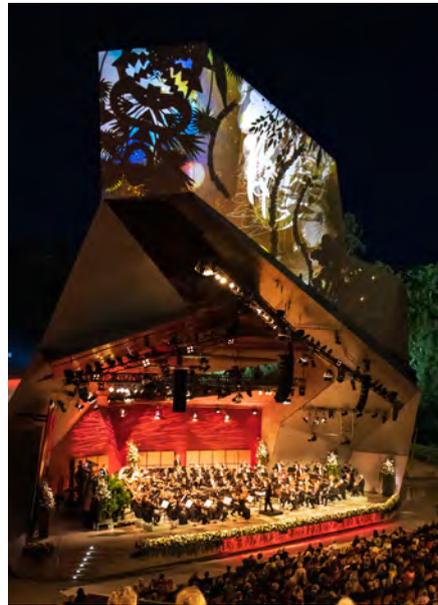
Murmuration, 2019

50m long anodised aluminium installation and lights.
In collaboration with The Trinity Session
Sandton, South Africa

Referencing studies of aerodynamics and flight, the work suspended through the columns is an exploration of movement and wind. The majestic hand-modelled flock of clouds of anodised mesh stretches the full width of the building, articulating moving air in a wind tunnel above our heads. The nature of this hard metal is turned ephemeral, it plays with light and shadows and reconnects us with the spiritual and unknown.

Drawing light and casting shadows

- actions towards
unearthing the
unseen and
illuminating the
unknown.



Light Score, 2021

Light, laser and video projections for the Sommernachts Gala.
In collaboration with OMAi.
Grafenegg, Niederösterreich, Austria

In an interchange with exuberant scores for the 2021 Sommernachts Gala, light drawings capture our collective imagination and seek to re-inspire. This is an honouring of our natural environment and a harnessing of our willingness to collaborate and create meaningful sustainable visions. Abstract marks dance around organic complexities and call on our capacity to observe, feel, act and shift.

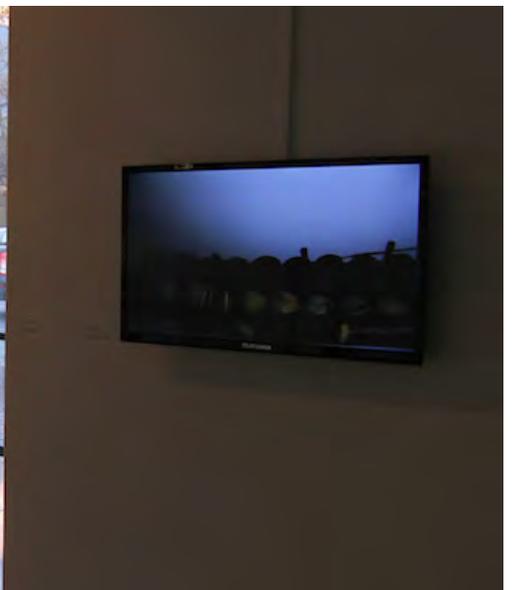
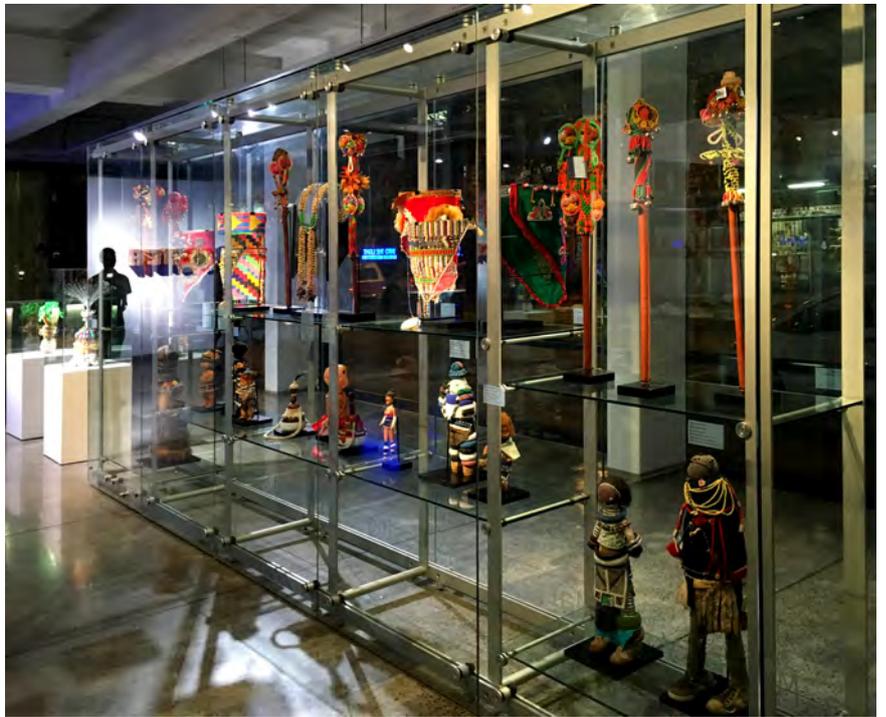


OCCUPY, 2011-2016

Research and production at the Smithsonian National Museum of African Art, Washington DC, USA and solo exhibition at Circa Gallery, Johannesburg, South Africa

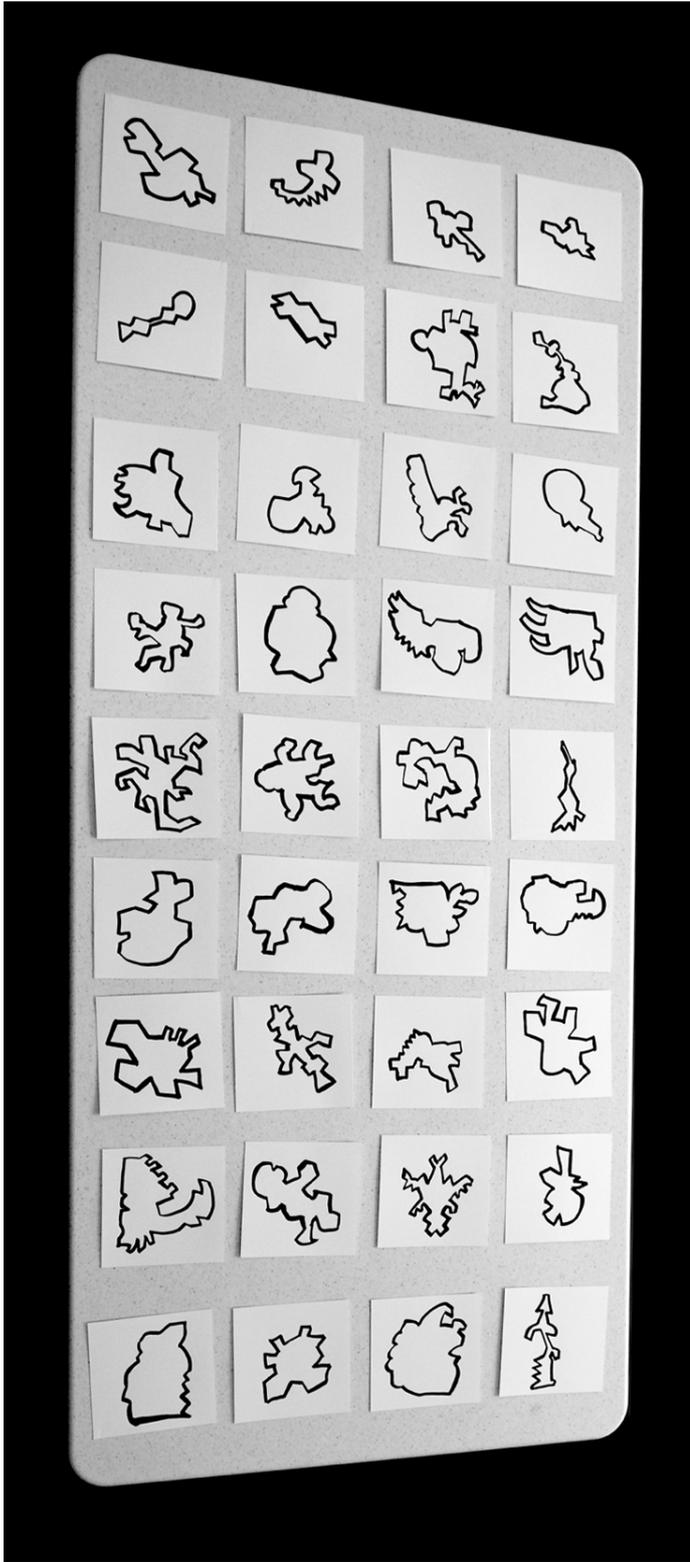
Occupy is ethereal evidence of an artists' investigation in to the storerooms and archives of some of the world's largest museum collections. From the Smithsonian museums in Washington DC to the Egyptian Museum in Cairo, from Johannesburg to Hong Kong to Vienna the artist is on a quest. In conversation with the collections custodians and curators Neustetter switches off the lights and arms himself with a torch and camera. The results are shadow landscape videos that have stimulated and given rise to a light and shadow installation as well as a large body of brush

drawings and paintings. For Neustetter, Occupy is as much a critical consideration in to the historical and continued claiming of culture as it is a personal exploration of the unknown. As an artist he is known for his devoted depictions of in-between spaces. His thinking has often been inspired by the work of archaeologists and astronomers and has led to a quest to represent the vertical gaze. This search has resulted in a large and poetic trajectory of work in an extensive range of media. It is this ongoing conversation in Neustetter's work that has pulled him in to the art history and ethnographic museum space.



Curated Collections, 2016
 Investigations into the collections of the Wits Art Museum during the solo exhibition *Into the Light*, WAM, Johannesburg

Artistic interventions and responses to works from the African art collection at WAM showcasing the complexity of appropriation and ownership.



Within, 2015

Responsive collection installation for the New work residency and visiting artist at the Carlos Museum and Emory University, Atlanta, USA

Following the exploration of the storage units of the museum, Neustetter speculates hidden treasures in the transport crates of the museums in a series of drawings and films. Manipulated crates were there reintroduced back into the storeroom with the artists drawings to be reused and rediscovered.



The Public Collection - Cairo, 2016

Site-specific installations of Egyptian artifact replicas, video and light projection.
Cairo, Egypt and Johannesburg, South Africa

The major museums of the world hold collections of African art and artefacts from across continent. Most of these objects are not on display but rather lie in waiting, tagged, archived and cushioned. The storage of these objects serves a new function - one that is even further removed from their original home and usage.

This diaspora of African art and artefacts has long fascinated Marcus Neustetter in his pursuit to better understand the continent he comes from. Visiting major museums, Neustetter has been exploring the storerooms in which these objects are found much like he imagines colonial explorers would have moved through Africa. Armed with a light and a camera, Neustetter enters darkened storerooms and allows for chance encounters with these objects, by doing this he creates

shadow-scapes. Conceptually Neustetter's shadow-scapes echo imaginary landscapes - those spaces once colonised by the same nations to whom the museums belong. In Egypt, Neustetter has been struck by vast gaps in local collections of artefacts verses what is currently strewn across the world. This is not only the case for 'authentic' items, but the same can be said for souvenirs and replicas. In some cases, black market trade fakes and simple tourist copies of heritage treasures can be found in street markets of Cairo, the authentic examples can only be found in distant Museums.

The installation for the Cairotronica exhibition explores light and shadow play with the above described objects sourced from markets in Cairo. As a site-specific response this work is as much about Neustetter's exploration of local sites and landscapes as it is about manifesting imaginary landscapes. museum that host these global heritage treasures.



Shadow-Scape, 2018

Exploration and public projection of the Roemer-und Pelizaeus-Museum Hildesheim, Germany as part of the EVILICHTUNGEN FESTIVAL

Exploring the collection of the Roemer-und Pelizaeus-Museum in Hildesheim, Marcus Neustetter engaged with the collections and a select audience in the dark,

|||||

filming the shadows of the diverse cultural objects in order to create shadow landscapes. These “scapes” attempt to evoke the imaginary context from which the objects come. The resulting shadow film and sound artwork was then projected on the outside of the building reflecting the museums content and the workshop narratives in public space.

MARCUS NEUSTETTER



Foreign Scape - Cairo, 2016

Site-specific temporary shadow installations, video and light projection.

Linz and Vienna, Austria

The public projection and shadow interventions are created while exploring collections of Syrian artefacts

|||||

within Austrian museums, by turning off the storage room lights and moving through the archives with a torch. Neustetter and immigrant participants creates somewhat abstracted shadow-scape films that translate artefacts in to metaphors and evoke enquiries in to the positions Syrian people living in Austria occupy.

MARCUS NEUSTETTER



Loot, 2016

Ink on canvas drawings.
Vienna, Austria

This body of work was produced in response to the words of a Syrian refugee in a 2016 workshop in Austria. One of the participants expressed that “The West wants our treasures but not our people” and went on to describe the landscape of destruction back home.

These large-scale responsive brush painting are an extension of the body of work titled *Occupy*, dealing with Neustetter’s reflections on appropriation and migration of objects and people. Neustetter spent time in Vienna filming Syrian objects in historic collections as a way of meditating the comments mentioned above. The resulting shadow-landscape videos have stimulated interesting dialogue and given rise to light and shadow installations as well as a large body of brush drawings and paintings.

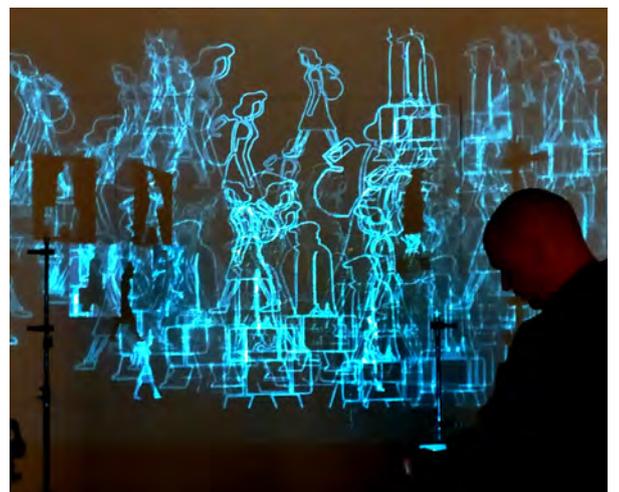
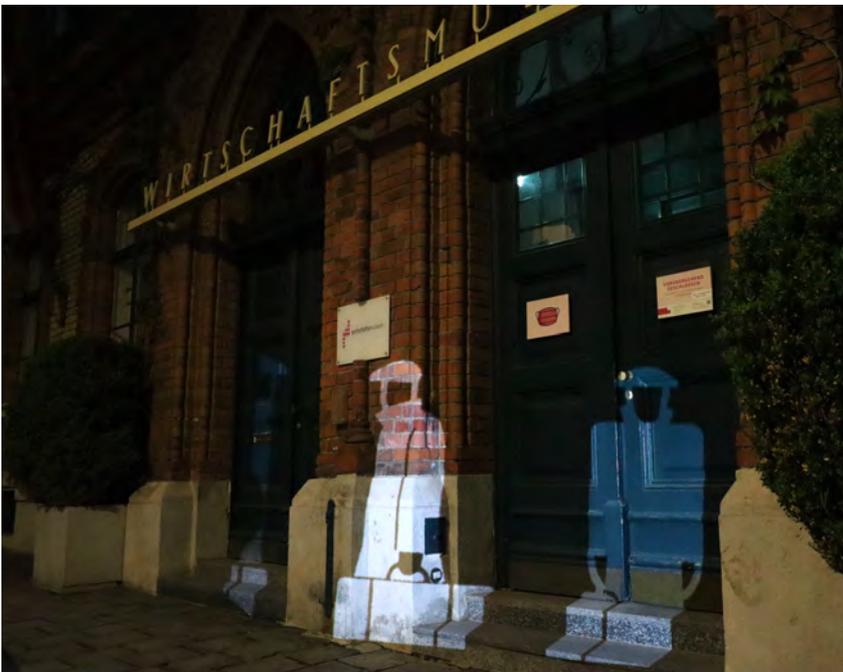


Into the Light, 2006-2016

Over 30 community engagement performances and exhibitions across South Africa

Exploring archeological and cosmological mysteries in his quest for meaning the artist's investigation focus on the spaces of in-between, within and between these disciplines. The artist uses light as a medium for storytelling in his artistic practice. By inviting audiences from various communities across South Africa to engage with a variety of handheld light-sources at night. Neustetter enabled a playful interaction that ultimately culminated in a series of light and long-time exposure photographs and video work. These serve not as art objects in and of themselves, but rather as traces of local encounters in time and space. The light-based

activations occur in conditions of darkness, which affords the participants near-anonymity and encourages individuals to express their stories physically. By encountering darkness, the journey through time and space is completed. Long-time exposure photography and the resultant distorted imagery and abstraction of the human form allow for multiple interpretations. Neustetter reminds us "Darkness, for all its generosity in this instance, also demands a critical engagement with the very idea of 'light' and the ownership and distribution of energy resources in South Africa and Africa." The power struggle between those that have and those that do not is evident in the access to light and electricity across the globe. The impact of colonial history and apartheid legacy is evident in some of the recorded actions by individuals from the areas with which Neustetter has engaged.



Outside-In, 2020

An Otto Neurath inspired site-specific public space and museum interventions in collaboration with Walter Stach in co-operation with the Österreichischen Gesellschafts- und Wirtschaftsmuseum. Vienna, Austria

Using Otto Neurath as inspiration Stach and Neustetter have been playing with the ISOTYPES in their collaborative work for several years in interventions in

South Africa addressing questions of migration and inclusivity. Extending the Neurath exhibition in the Gesellschafts- und Wirtschaftsmuseum in Vienna they then took to the streets around the museum and explored public projections. Finally they applied interactive interventions in the museum during the Long Night of the Museums in 2021 towards the next steps of the project.



Shadow Scape - familiar & unknown, 2018

Moving light shadow projection of museum artefacts commissioned for the Amsterdam Light Festival 2018 with the Het Scheepvaartmuseum. Amsterdam, Netherlands

Neustetter researched the maritime museum's collection, which contains around 400.000 objects relating to Dutch maritime history, and selected a variety of objects linked to specific stories and perspectives related to power and colonial pursuits. Neustetter recreated these objects as flat silhouettes and placed them around the building. By alternating illuminated silhouettes with multiple search lights, the shadows overlap each other in different ways,

consequently creating a range of patterns and imagined landscapes. This can be viewed as a map of light and darkness: a shadow scape. The artist compares this process to the maps drawn by Dutch settlers and traders who travelled different continents and appropriated entire territories, cities, villages, (art) objects, and people. Neustetter shows us that tools of exploration and objects that were once taken as souvenirs and are now stored in the dark, he seeks for this objects to be 'brought to light' and become the subject of discussion around contemporary power relations and ownership.

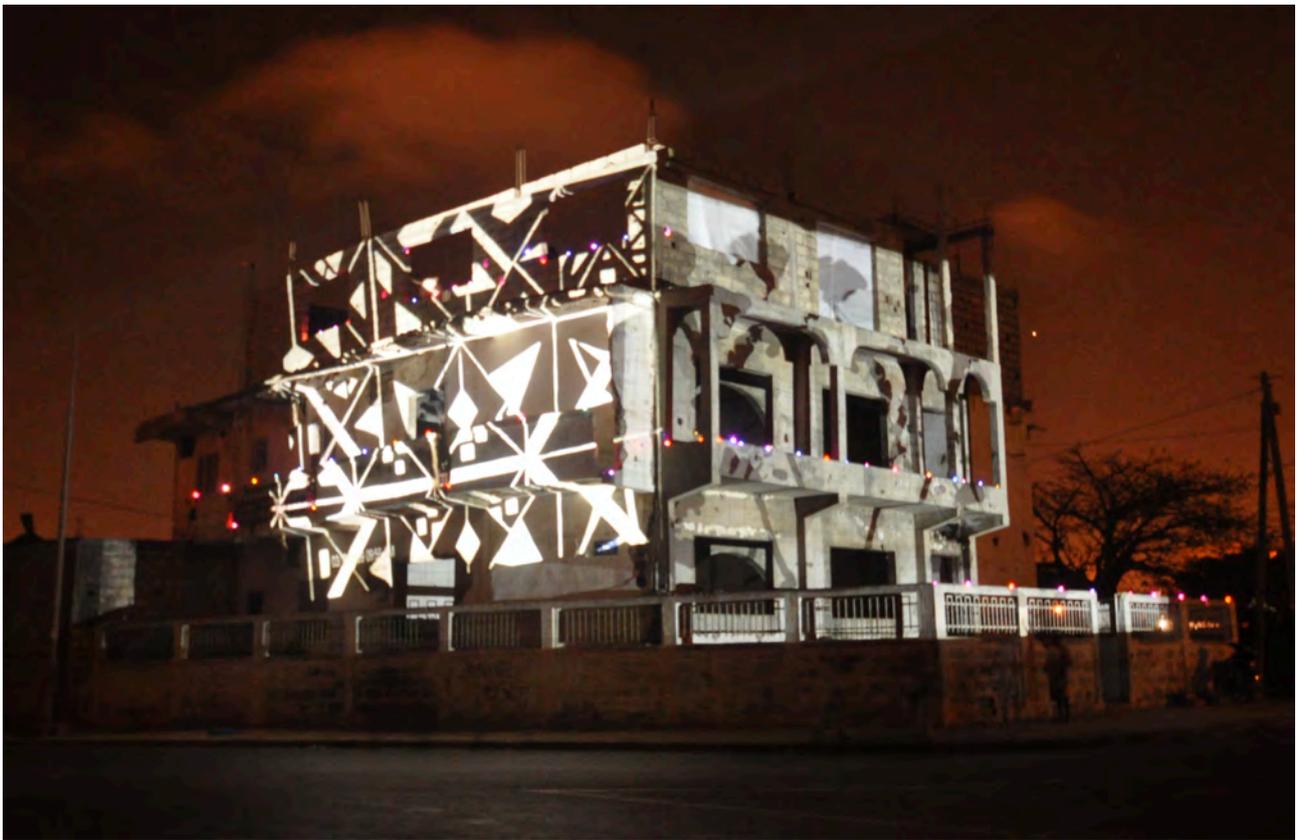


In the absence of Montezuma's Headdress, 2018

Community engaged light interventions.
Mexico City and Merida, Mexico

In this experimental performance, Marcus Neustetter sees himself as the facilitator and the public as the artistic contributors. Armed with cameras the artist merely documents the interaction of the passing public with a mass of glow sticks. For the past 8 years Neustetter has asked people in diverse contexts to tell their stories with light and long-time exposure photographs. For the experimental performance in Mexico City the artist asked the public to play and express their ideas of the city through the use of glow-sticks. The result is not only a magical experience for the participants, but

personal and collective images reflecting on the city and its stories. The history and issue of Montezuma's Headdress was raised by the public. This feather-work crown belonged to Moctezuma II, the Aztec emperor at the time of the Spanish Conquest. However it is now in the Museum of Ethnology, Vienna, and is a source of dispute between Austria and Mexico, as no similar pieces remain in Mexico. For one night the public temporarily created the Montezuma's Headdress in light in Mexico City and Merida.



Entracte, 2010

Multi-channel building projection.
In collaboration with Stephen Hobbs.
Dakar, Senegal

Located in Zone A, Sicap, Maison 46, a degenerate, informally occupied building destined for demolition to make way for a skyscraper development, served as the focal point for an imaginative exploration of the potential futures of the site. With students from the Ecole de Beaux Arts, Hobbs/Neustetter presented a lo-tech multi channel building projection and performance for the Afropixel Festival in Dakar. Entracte is a response to the unusual circumstances where the predictable restrictions placed by western building standards; public health and safety, for example, are bi-passed by virtue of the experimental and opportunistic characteristics of perhaps less regulated urban situations. In this sense Entracte or intermission, took advantage of the gap in the narrative of urban planning and reflects on the potential of the creative city in Africa.

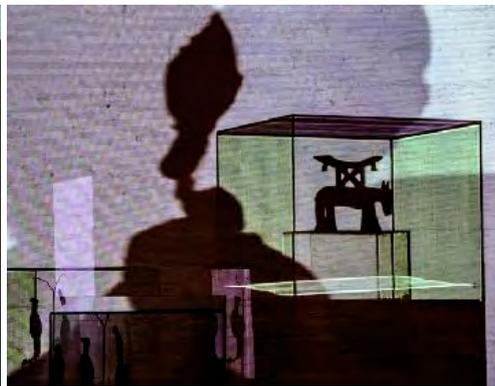
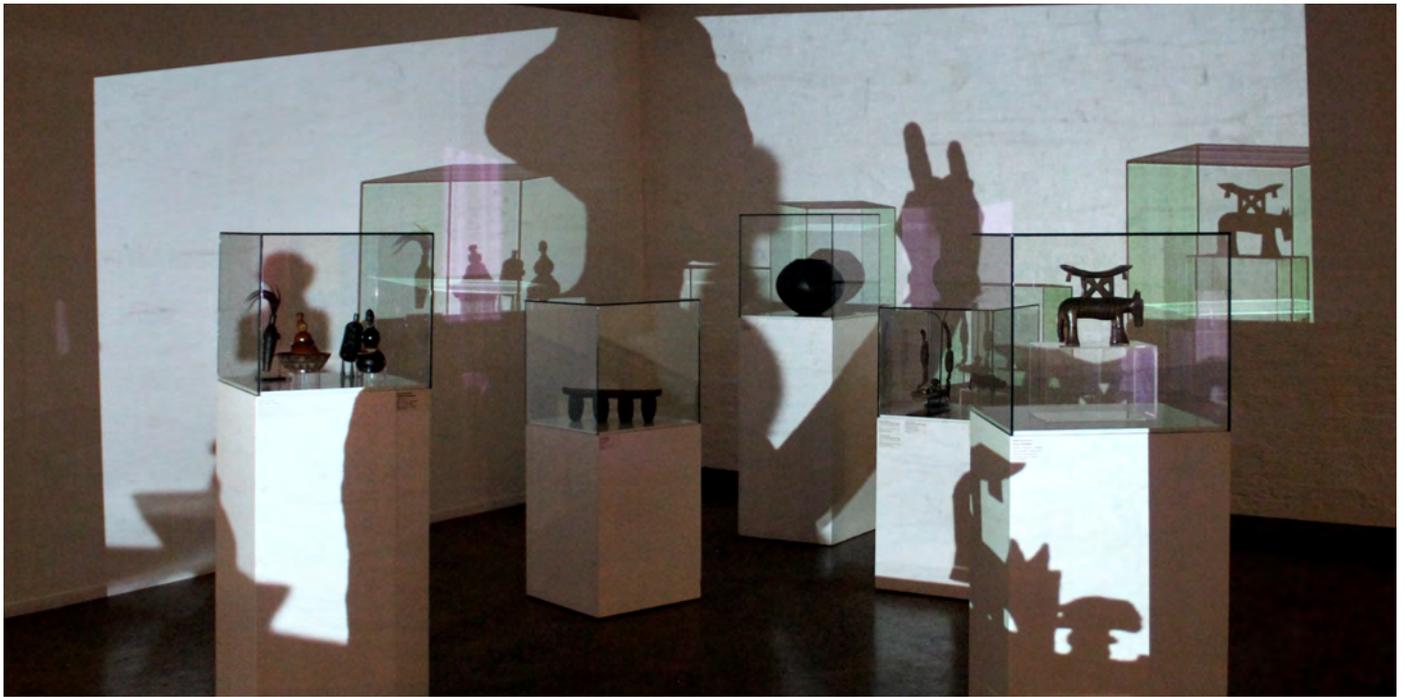


Black-Out, 2008/2009,

Public intervention project for Travesía at the Centro Atlántico de Arte Moderno (CAAM).
In collaboration with Stephen Hobbs
Las Palmas, Canary Islands

Reflecting on the strategic position of the Island of Gran Canaria, for passage to Europe, the curators of Travesía invited a range of contemporary African artists to respond to the myriad geopolitical and humanitarian issues pertaining to forced migration and integration into European societies.

Hobbs/Neustetter's work required the participation of the public as they called for the Inhabitants of Gran Canaria to turn off their lights between 17 October 2008 and 4 January 2009. In complete darkness, the island would be invisible and thus, avoid immigrant boat landings. Using numerous public platforms such as television advertisements and poster campaigns in the vicinity of Las Palmas and greater Gran Canaria, Hobbs/Neustetter prompted the public and tourists to question their existence on the island and the extent to which the island as a strategic landmass for passage serves as an obstacle or enabler of integration.



Embedded Conjecture, 2018

Collaborative sound, video, African artefacts and shadow installation.

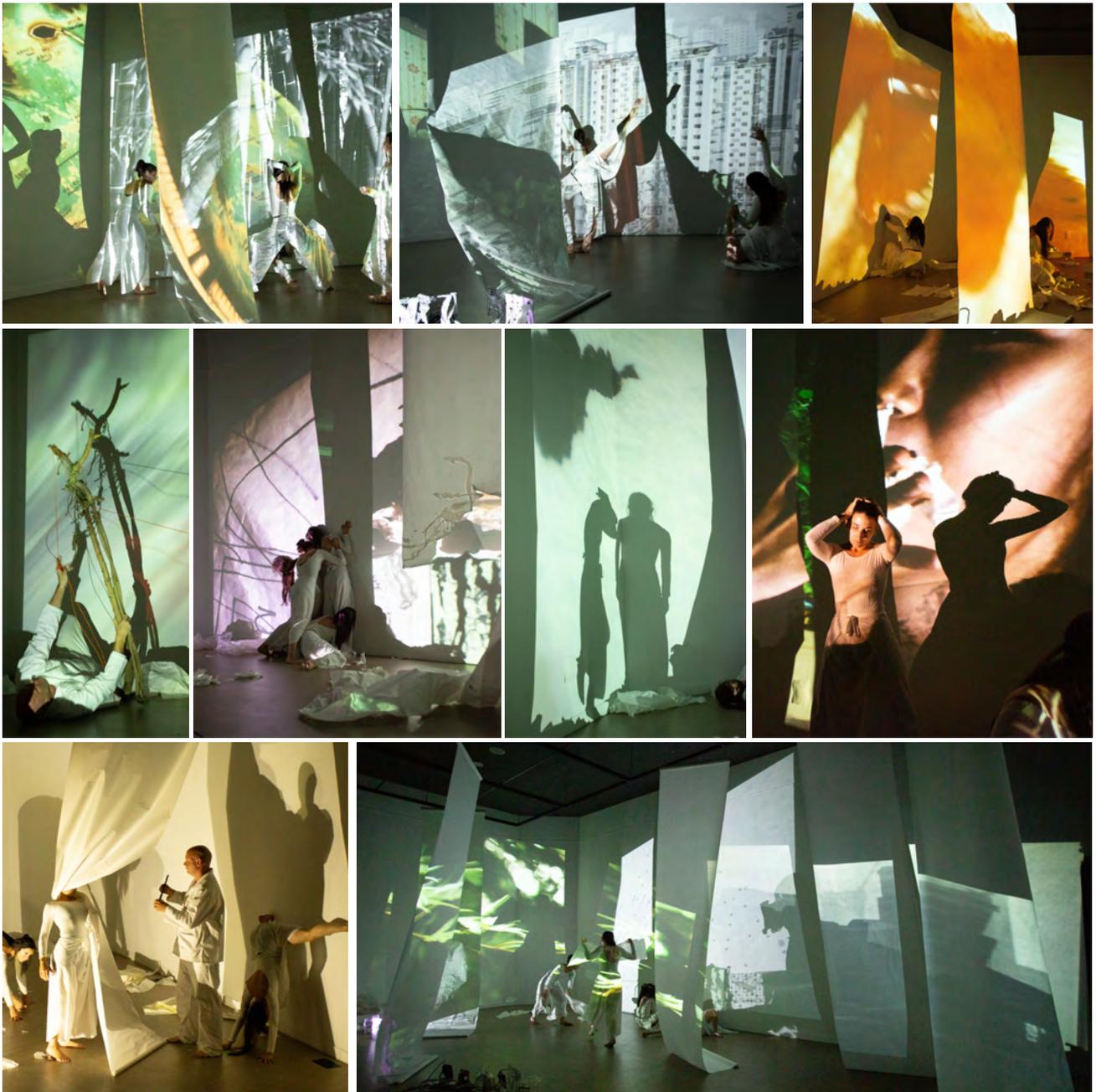
WITS Art Museum, Johannesburg, South Africa

For this multi layered process, Neustetter has selected a number of ritual objects from the classical African art collections housed at WAM. Out of context they conjure imaginings of the intangible and mysterious. As an artist, Neustetter immerses himself in the unknown, hoping to make sense of his own position and identity, in response to the artefacts as a tool essentially technology towards personal provocation and challenge. For the installation titled *Embedded Conjecture*, Neustetter engaged with objects related to divination and ritual through filming poets Lebogang Mashile, Prophet JD and Mantala Nkoatse, who acted as interlocutors, between the objects and the audience. Their responses, in the form of immediate improvised reaction to the objects, formed the layered installation. The resulting sound and shadow landscape created an imaginary speculation attempting to reflect as much on the embedded origin and use of the objects as it does in exploring provocations for future projections.



Shadow Scape, 2016
 Water-based paint on wallpaper.
 Hallmark House, Johannesburg, South Africa

The artwork takes its inspiration from shadows of African artefacts currently stored in the unseen archives of major collections around the world. These shadows create abstract landscapes that reference the objects displacements - i -. Positioned in a chic restaurant and hotel in downtown Johannesburg the work seeks to remind visitors of the complex cultural history of contemporary Johannesburg.



Searching Darkness, 2019

Public experimental workshop and durational performance for ISEA2019.

Kwangju, South Korea

In a search for the dark corners of lit cities we find ourselves searching the spaces between the rigidity of the organized systems and the city grids. We look for the respite from the connected, surveilled and illuminated spaces in an attempt to find and celebrate darkness and silence. Part of this search is to experience these found spaces, attempt to capture them in image and sound, acknowledge their juxtaposition to their surrounding activity, map them onto the city grid and publish these findings.

This performative workshop and performance installation is in line with a trajectory of the artist's light interventions and community engagement projects questioning the meaning of darkness and silence in the context of South Africa, across Africa and Europe. The play of darkness and light is one that is not only easily accessible to participants and audiences, but can be read as highly critical of social conditions and behaviour, the power of politics and propaganda, and evidence of control and surveillance.

With the participation of the Radford University (USA), College of Visual and Performing Arts, Department of Dance
 Choreographers: Ji-Eun Lee, Sebrena Williamson
 Performers: Caroline Beard, Zoe Couloumbis, Monica Tirado, Sebrena Williamson

SELECT TEXTS

CHASING LIGHT

Marcus Neustetter interviewed by Erin L. Haney

African Cosmos: Stellar Arts, 2012

Book by Christine Mullen Kreamer and Randall Birta

The National Museum of African Art, Smithsonian Institution, Washington DC

Exhibition Catalogue

CHASING LIGHT



Marcus Neustetter

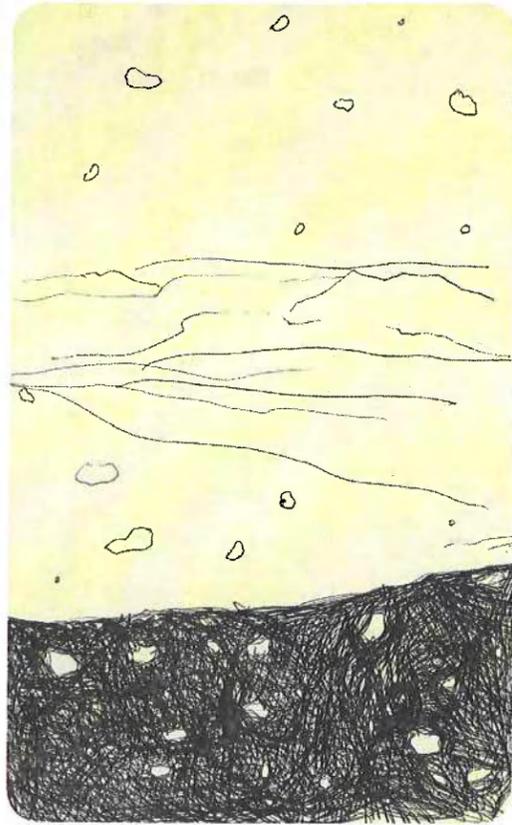
INTERVIEWED BY ERIN L. HANEY

Artist Marcus Neustetter talks to Erin Haney about his work and its relation to light, time, and vantage points.

EH: Let's talk a bit about the use of light in your work, how this came to be of interest for you. You seem to use it as a medium as well as a subject.

MN: In 2005 I climbed Kilimanjaro. For some time before this point I was working mainly with technology and the translation of data into the visual. Light was already present in these works by virtue of the medium, for example, performances and installations involving tracing the light from a mobile phone or scanning the screen of a computer. I didn't expect to make art about my Kilimanjaro climb. I went there because I wanted to escape for a while, and I had the urge to explore something new. I did, however, carry a small sketchbook with me, as around that time I was wanting to reconnect with drawing, a habit I'd shelved for a while. My artistic instincts up until this

18.1 (OPPOSITE)
 Marcus Neustetter
 Vredefort Interventions
 Series
 2009
 Produced with the Space
 School Africa in the Vrede-
 fort meteorite impact crater
 Participants playfully
 recreated nebulae, space
 orbits, moments of meteorite
 impact, and cosmological
 phenomena with glow sticks,
 rope light, LED lights, and
 laser pointers.



18.2
 Marcus Neustetter
Flight SA3312/SA232
 2008
 Pen and ink drawing from
 airplane between Johannes-
 burg and Cape Town in
 artist's Moleskine diary
 21 × 13 cm (8¼ × 5 in.)

point were very strongly in the realm of technology. It was my major tool, so much so that actual mark-making felt a little intimidating and foreign to me. It was for this reason that I was pushing myself to draw. Before and during the climb I had built up this expectation in my mind: the summit was where I was going to have a life-changing epiphany, where inspiration would truly strike. Interestingly, the moment I sought caught me by surprise. It happened the night before we reached the summit as we were coming to rest. I looked back at the trail we'd taken and saw the base city of Moshi, its lights sparkling in the distance, and I was amazed by how clear the night was. As it became darker and the stars came out, it felt as if I were looking into a tunnel of light. The stars and city lights seemed to reflect one another. It was an incredibly beautiful thing, and at that moment I felt as if I were hovering somewhere in between the city and the stars. This feeling gave me a sense of both great perspective and connectedness. It is perhaps where light moved from being not only medium but also subject. I lay down in the dark and began to draw. I couldn't see my page, so it was up to the movement in my hand to translate what I'd seen.

EH: You mention this sense of connection and perspective—earth and space, but also perspectives that different media and technologies give and open up for one. Could you discuss these different perspectives in your work and your use of “personable” social technologies such as Google Earth and the like? Could you talk about this interplay, and what kinds of projects these media allow?

MN: It was after Kilimanjaro that my fascination with Google Earth began. I experienced it as this incredible tool that allowed one to look down and, although disconnected, make some sense of space and scale. This process of looking at the world through Google Earth did, however, quickly present a frustration for me. I felt as if I could not zoom in close enough. Once I tried to discover the detail, I was confronted with a pixelated surface, the information flattened out and distorted into nothingness. Of course, ironically the pixel had for some time been my friend and the subject of much of my work. It went from representing the exciting, the new, the “everything,” to suddenly not being enough anymore. I needed to find a way beyond this newfound limitation. It sparked a question for me, What's between the pixels? And at the same time,

What's between the stars? And what's beyond them? These are of course unanswerable questions much in the league of: Where do we come from? Who we are we? How do we fit into this universe? What is the universe? I decided I wanted to try to articulate the question and not the answer in the form of drawings.

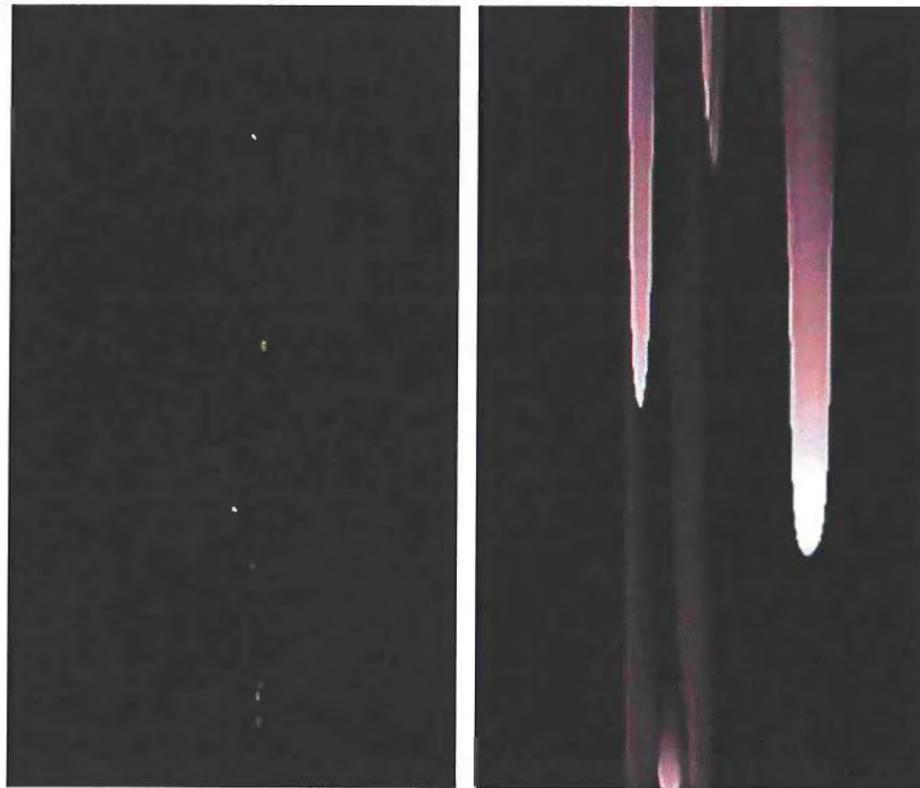
Back in Johannesburg, living in my flat on the seventeenth floor of a building near the city center, I was able to apply this questioning to my immediate environment. So looking down, I asked myself, What is the city? I knew Johannesburg; I was born there and grew up there. I collaborate with my business partner Stephen Hobbs on understanding the city through our art projects. Jo'burg is simultaneously a dense and sparse city, filled with contradictions and complexities, but how to represent it was the challenge. On a Google Earth image of the city, I could zoom in to a point, but not any farther, and I was getting nowhere. So, in an attempt to capture the detail, I began to trace the color shifts on the image, I began to define what makes up the Google Earth image. I used a computer-generated vector-tracing program that could draw little outlines around everything that was colored. I now had the control to select and highlight the information I wanted and eradicate what I felt was superfluous. This process resulted in the creation of thousands of abstract shapes and lines, alluding to buildings and streets but not quite representing them. The wonderful thing was that because I was now creating a vector image, it could never pixelate. It was a line drawing, and I could make it as big and as detailed as I wished. I'd also discovered a way to bring my desire to draw and my familiar tool together. I liked playing with line and mark in a digital way; it was a fun contrast. Subsequently I've made a whole series of traces, my subjects being the city of Johannesburg, telescopic images of the stars, and of course, there is one of Kilimanjaro.

The trajectory of much of my work from this point can be traced back to the moment that struck me on Kilimanjaro. It's essentially about a fascination with perspectives. That's the common denominator in my work, be it the Google Earth traces, detailed photographs of mundane daily things such as the marks left on a wall from a plant creeper, or drawings and etchings I make when in an airplane looking down on the landscapes we pass (FIG. 18.2). I'm on a constant quest to re-create that moment, to find moments that represent the meeting of the stars and the city lights, or I suppose heaven and earth.

This subject has also evolved into a screen installation work called *On Two Screens* (FIG. 18.3). These screens are side by side. One of the looped videos is a low-tech recording from my seat in an airplane: it's the lights of the runway going past me as the airplane is taking off and increasing in speed—little dots of light moving upward. On the other screen one sees these strange shapes coming down. A broken camera

MARCUS NEUSTETTER

18.3
 Marcus Neustetter
On Two Screens
 2008
 Digital video
 Installation dimensions
 variable



with distorted color produced this video when [I was] filming artificial light sources. It resembles a meteorite shower of sorts.

EH: It's an evocative and mysterious piece, lovely. In your practice you've also collaborated to create works in places that are also making these connections between "out there" and "down here."

MN: Well, a very obvious focus where heaven and earth have come together are places like meteorite craters, the sites of impact. There is one close to Johannesburg called the Vredefort Dome. It's two billion years old and enormous. Another one is close to the neighboring city of Pretoria, called Tswaing. It's still relatively young at 200,000 years old, and is much smaller. Tswaing was used as a salt pan for a while. It has water on the inside that creates a reflective double image of the rim of the crater. I went to this crater with a traditional healer, a *sangoma*, called Prophet JD; he's also a friend and a poet. As we were walking around the site and got to the water's edge, Prophet picked

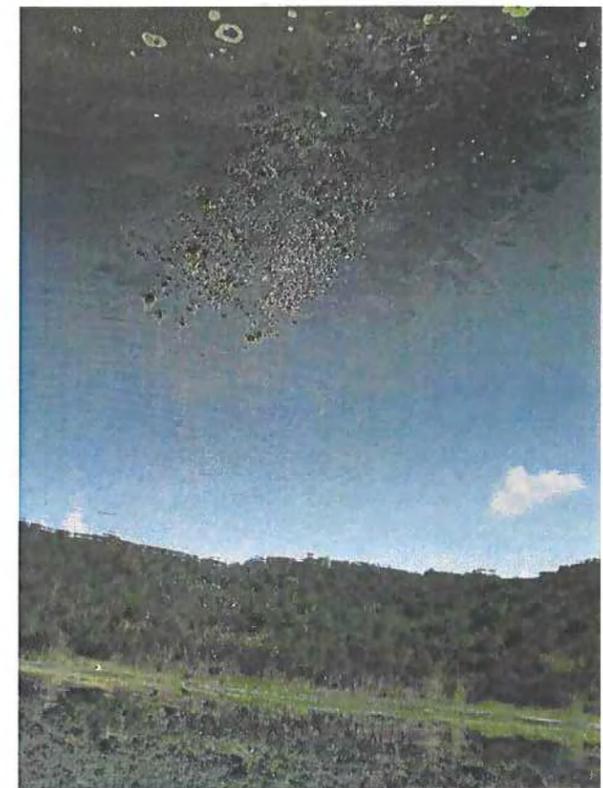
CHASING LIGHT

up a handful of stones and threw them into the water. He said he felt he needed to announce himself. As the stones hit the water, I realized that in its own small way it was a reenactment of the meteor hitting the earth. So I photographed it, and turned the picture upside down. For me it represents the moment just before impact (FIG. 18.4).

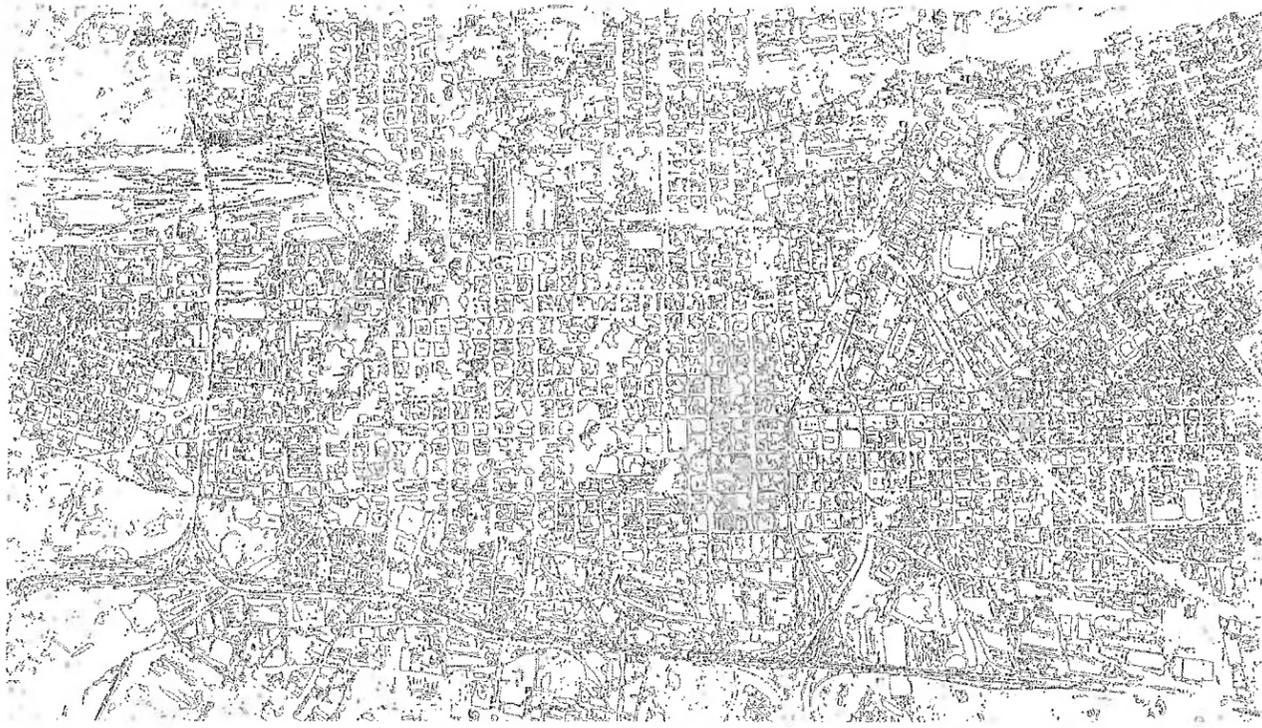
The legend about Vredefort Dome is that it is the reason for the existence of gold in Johannesburg; if this is the case, then it's the reason that Johannesburg exists in the first place. Once again, even if only in mythology, it's a beautiful coming together of heaven and earth. I did a Google Earth trace of Vredefort Dome and then one of Johannesburg city. Side by side, these have an intriguing relationship. Their shapes and forms are almost identical, but their arrangement is completely different. Where the one is circular and natural, the other is gridded and uniform (FIG. 18.5).

Around this time an astronomer I was in contact with told me about a group of children from Space School South Africa, a summer camp of sorts, who were going into the dome for what was called a "deep-space telescopic workshop." During the day they had lessons and had access to these remote deep-space telescopes; their evenings and nights were free. I, of course, needed to go along for the ride. After we had a glimpse of outer space, we went out into the open Vredefort fields and began to play with simple materials I'd brought along—cheap lasers, little mirrors, meters of gauze fabric, glow sticks, and rope lights. We wanted to re-create the things we had seen and were learning about. After capturing this playtime in long-exposure photographs, we discovered our versions of constellations, the Big Bang, exploding nebula, and the northern lights (SEE FIG. 18.1). The experience with these children was magical, and the photographs were very successful. The image that impacted me the most was one that resembles the northern lights. It was created when all the children began picking up a couple hundred glow sticks from the ground and throwing them into the sky. The longtime exposure of them falling to the ground amazingly reminded us all of images we've seen of the aurora borealis. This ignited my next quest for inspiration: I needed to see the lights in reality.

In 2009 I was fortunate enough to have a project quite far up north in Norway. After the project I journeyed up to Tromsø and made arrangements to see the lights. For my



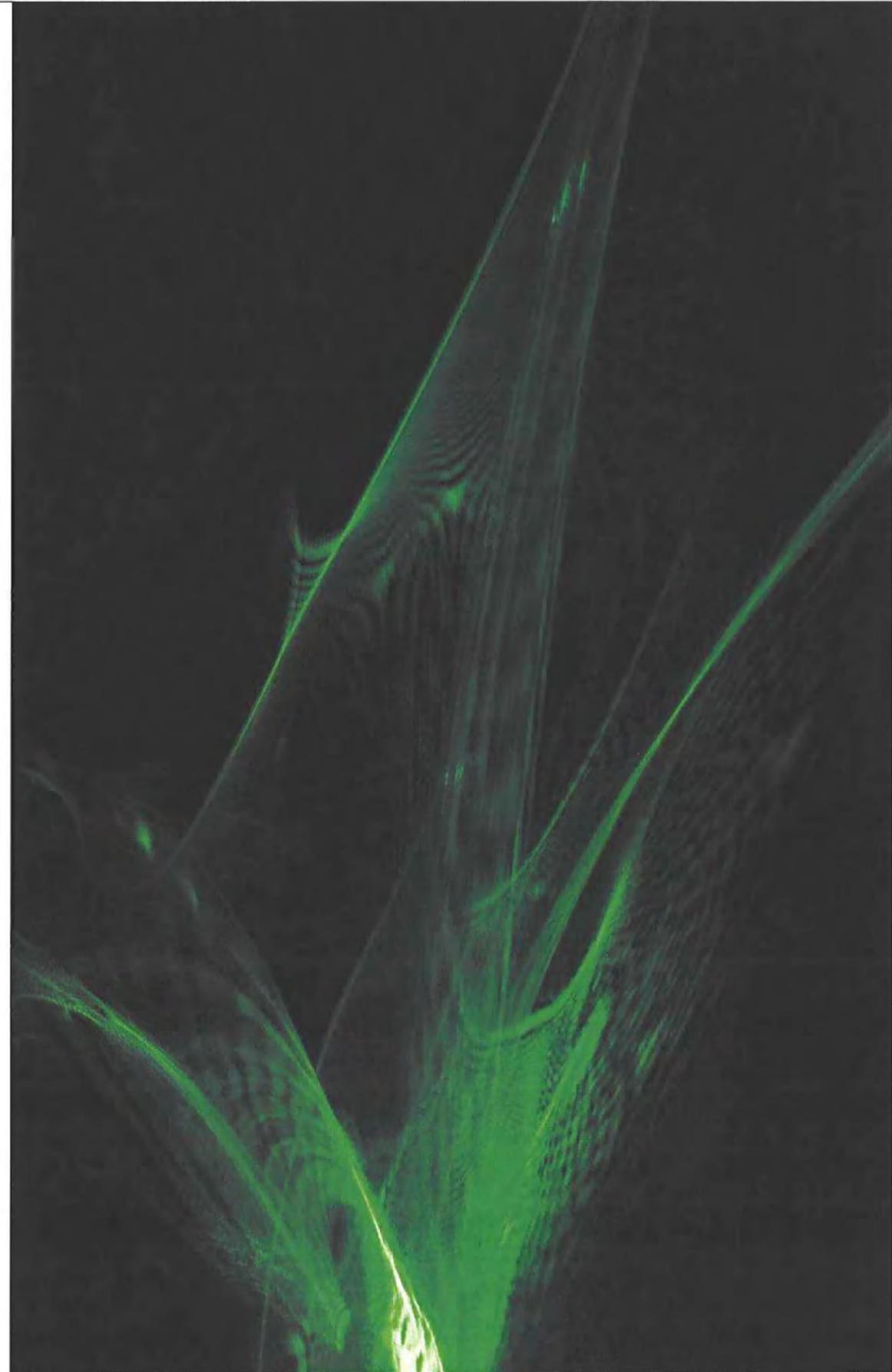
18.4
 Marcus Neustetter
Tswaing Reflections
 2008
 Digital print, edition of 5
 70 × 55 cm (27 1/4 × 21 1/4 in.)



18.5
 Marcus Neustetter
JHB-CBD Google Earth Trace
 2009
 Digital print, edition of 10
 70 × 100 cm (27½ × 39½ in.)

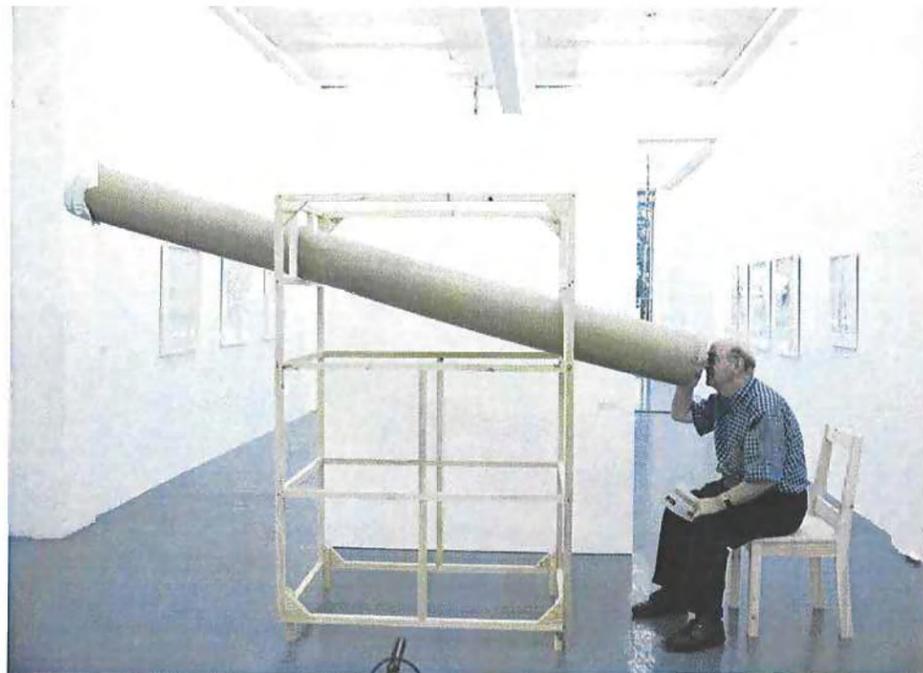
entire trip, however, it was heavily overcast and there was no way I was going to get a glimpse. Out of sheer desperation I asked a fellow artist and friend traveling with me, James Webb, to help me by using his high-frequency recorder. Knowing that the aurora borealis is created by an electromagnetic fluctuation hitting the earth, I hoped to capture it in whatever way I could. The results of this process were actually quite incredible. The recordings sounded like electronic rain, and they sparked a whole new series of works. Once back home, I played these sounds through a strong speaker onto which I placed a large, flat tray with a little bit of water. The sounds coming from the speaker vibrated the water; I then bounced a high-powered laser off the water, and what I discovered when these elements came together was once again my own simulated version of the northern lights. This work has now taken on various shapes in the form of live performances and digital prints (FIG. 18.6). I've traveled far north since but have still not been able to see the aurora borealis. I'm not sure what will happen when I do, but until then, I'm very happy to continue making work about chasing light.

EH: You're drawing attention to notions of space, distance, beauty beyond galaxies, and transforming them into a shared, intensely felt event, which is of course the point of these public performances. Beyond this, there's a question of what is scientific and what are the cultural actions that come out of this deep looking into space. And then, there are the tools and processes—how we apprehend all of this.



18.6
 Marcus Neustetter
Chasing Light
 (performance still)
 2009
 Digital print
 Using the amplified sounds of the northern lights, water, and a laser, the artist has created "performances" of the northern lights that he has not yet been able to see.

MN: Yes, over time I've become interested in the people who observe and the act of observation. I'm fascinated by what early astronomers did, how they captured the stars before the camera. I learned about and studied hand-drawn images, stars on gridded paper, dot by dot. This is incredible to me. First, it's got to be pitch dark when you're drawing the stars, so how do you see your paper? Second, if you have light on your paper to see what you are doing, your eyes will need time to adjust every time you look back into the sky; in that time surely your stars and their neighbors have already shifted position slightly? How on earth did they keep track of these things or do these drawings so accurately? There are many theories and all kinds of ideas around how this was done, but I just love that there's still some mystery to it. This mystery has led me to follow and create some of my own speculations, one of them being that gridded structures may have been built to make some of these drawings possible: the first telescopes, without the optics beyond the eye. I saw and studied some old grids from around 1789, Sir John Herschel's time, and then began to imagine my own. I started to dream about creating my own "artists' observatory," which would be a temporary structure on the plateau in South Africa, in the middle of the Karoo Desert. It currently hosts SALT (Southern African Large Telescope) as well as thirteen other international telescopes. The idea is that this would be a space, among all the



18.7
 Marcus Neustetter
Observation Structure 1
 2009
 Cardboard tube, chair,
 wood, and black-out fabric
 pin drawing
 Installation dimensions
 variable

high-tech and physics-specific equipment, for a low-tech moment, one where artists, philosophers, scientists, and everyday people can come to observe in their own way, to simply sit and look, not necessarily making sense of what's out there but, through contemplation, making a different kind of sense. It's just about the act of looking, and perhaps drawing, as the structure does provide you with somewhat of a framework with which to plot your own stars and thoughts.

Here's a wonderful and related story that helped feed and cement some of these ideas (FIG. 18.7). My godchild, Elena, came running up to me one day with a cardboard tube painted with color and glitter. A piece of fabric was wrapped on the one end of the tube, and she said to me, "Look, look, Marcus, I've got a telescope!" So I looked through it and noticed that the fabric had been pricked with pinholes. As I held it up to the light, I saw sparkly little stars. Elena said to me, "This is how we can see the stars in the daytime." I thought it was such a simple but profound moment; she, too, is in search of capturing and making sense of one of the enormous, unanswerable questions.

EH: Right—it's the sense of play and wide-eyed wonder that gets you. This is also obviously linked to your interest in astronomy. South Africa in particular has a very rich history in this field. You've mentioned Sir John Herschel, and of course specific infrastructures like SALT. Could you discuss a bit about your collaborative methods and projects that seem to be bringing the field of astronomy to all kinds of audiences, especially children in South Africa, and where this can go, both in very esoteric and in socially engaged ways?

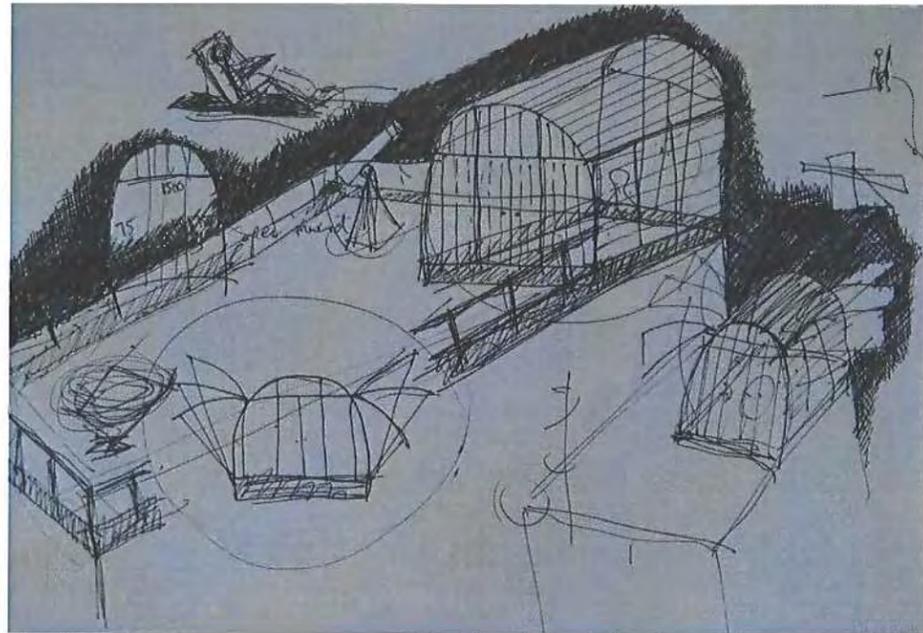
MN: Well, let's look at the observatory in Johannesburg, for example—I'm fascinated by it. It's become defunct. The city is flooded with light pollution, and so groundbreaking observations are not going to happen there, but it poses a wonderful opportunity. The act of observation essentially changes—from a space of important astronomical findings to that of a building where one can reflect on a city. It's still positioned on one of the highest points in Johannesburg, and so the direction of observation goes down and around and not only up. While there are many observatories around the world that are built to observe the surroundings, there is something wonderful about the transformation of an astronomical observatory to other uses.

Another one of these highlighted spaces is the rooftop of the building I am now living in. Main Street Life is a new development that is part of the urban upgrade of Johannesburg, and it's linked to spaces for artists, galleries, innovation hubs, and residential buildings. Working with the developer, we're in the process of making a rooftop observation structure. This was originally going to take a telescopic form that

would create kaleidoscopes of the area but currently is manifested as a space for contemplation and observation. This is a form that acts as a lighthouse when not in use; it will be glowing on this high vantage point, a small space for studio contemplation and practice. I think of it as a space for understanding the context of a transforming Johannesburg. It removes itself from the everyday activity of the city, but at the same time it's used at night to reflect on the experiences in the complex context of Johannesburg's inner city (FIG. 18.8).

Finally going back to that idea of the temporary "artists' observatory" I mentioned before in relation to SALT, the dream of placing this low-tech grid on the revered and protected plateau, among some of the most advanced technological equipment for observation, has become a reality and is in fact currently under construction. As is often the case when ideas become reality, the space, form, and role of this structure have shifted to make it even more relevant. It is called the Sutherland Dome and, as a project, is part of a larger one called Sutherland: Dark and Silent. This project is now in its fourth year and is in collaboration with artist Bronwyn Lace. Sutherland is the small town that lies at the foot of the observatory that hosts SALT. It is a unique place in the world. Its qualities of darkness and silence cannot easily be found elsewhere. There are less than 4,000 people in the town. The natural conditions of this area are what attracted astrophysicists to the space some decades ago; however, these remote

18.8
 Marcus Neustetter
 Main Street Life observation
 structure in the inner city of
 Johannesburg
 2011
 Pen and ink drawing
 21 x 13 cm (8 1/4 x 5 in.)



conditions come with very challenging social ramifications. Isolation, coupled with the legacy of apartheid, has contributed to deep racial and economic divisions within the area, and these are compounded by unemployment and alcoholism. So we are putting our attention to this great distance between the disadvantaged communities in Sutherland and the neighboring international observatory (SEE FIG. 17.18).

Physically, the Sutherland Dome will be a geodesic structure in which people can lie down and plot the stars with the naked eye, a low-tech intervention (FIG. 18.9). It's a kind of acknowledgment, a playful and an aesthetic one, but it's also a territorial claim. We hope for it to be a space for everyone, from outside and within the town—ordinary people as well as artists and philosophers. The area of Sutherland has been occupied by global and scientific powers that have inadvertently and by design moved in without much thought for the local community. We broke ground on this project with community members in January 2011. The context of Sutherland poses a fascinating global question, one that still perhaps feels unanswerable: How does a community maintain its environment, its unique qualities of darkness and silence, while alleviating the social conditions that come with isolation? What does development without infrastructure, as we know it, look like? As light has been my constant muse, I find it particularly poignant that this structure stands as a celebration of darkness, a now rare asset in the world.

Marcus Neustetter was interviewed by Erin Haney on March 10, 2010,
 at the National Museum of African Art, Smithsonian Institution, Washington, D.C.



18.9
 Marcus Neustetter
 Sutherland Dome on-site
 mockup
 2011
 Digital photo collage
 Proposed artist and community
 observatory linking
 the Sutherland-based South
 African Astronomical Observ-
 atory to the communities
 in the town of Sutherland

SELECT TEXTS

TECH TRANSFER: MARCUS NEUSTETTER'S CHINA IN AFRICA CORPUS

by Gemma Rodrigues

Tech Transfer: Marcus Neustetter's China in Africa Corpus

by Gemma Rodrigues

In a wide-ranging two-hour long conversation, the South African artist Marcus Neustetter and the Zimbabwean art historian Gemma Rodrigues discuss the artist's ongoing artistic engagement with his experiences of China's presence in South Africa. The conversation took place on 3 May 2018, over Skype, while Neustetter was in Dakar, Senegal, preparing to mount a new installation for a project with Kër Thioissane, and Rodrigues was in Funchal, Portugal, where she is an independent curator and a Research Fellow at the Madeira Interactive Technologies Institute. Neustetter is a 'post-medium' practitioner who frequently deploys new technologies and innovative forms of community partnership in his work.

A transcript of the conversation, which has been condensed and edited for clarity, offers readers an opportunity to consider Neustetter's oeuvre largely from the point of view of its creator—a valuable counterpoint to more common forms of writing that typically approach artworks from the perspective of the viewer. As such, the conversation presents a set of ideas, coming directly from the artist, about his creative process, artistic choices, technical approaches, sources of imagery, ways of thinking, and goals and motivations, all of which make it possible to map out a repertoire of technical operations and aesthetic strategies specific to Neustetter's practice. More specifically, Neustetter's commentary offers fresh insight into what we might call *techne*: the particular details of an artist's practical methods or know-how—the kinds of knowledge based in making and doing that usually remain tacit.¹ By making such ordinarily tacit, procedural knowledge available for scrutiny and interpretation, we hope that the interview proves a valuable resource for scholars, students, and artists alike. Focused solely on work that explores China's deepening presence in South Africa, the interview also offers special insight into the artistic strategies Neustetter has developed in order to tackle questions of difference in the context of an African continent that is increasingly 'looking East,' from the vantage of one of the continent's richest countries, South Africa. The circulation of stereotyped representations of otherness, the experiential dynamics of cross-cultural encounter, and newly hybrid visions of materiality and socio-economic power are all key fodder for Neustetter's China in Africa corpus.

Gemma: Could you tell me a bit about when you first started making work that touched on China's presence in Africa (or, southern Africa specifically); was there any key turning point or trigger, anything in particular that sparked your interest?

Marcus: My own foreignness in my own city is always something that's been quite evident to me, given the fact that I'm a white South African, dealing with a complex national past—and with both my parents being artists, who treated and saw the world very differently [from the white South African mainstream].

Early on I was exposed to South Africa's inequalities and complexities, and from that point I was also very conscious of my own identity in a place where—when I walked through the city of Johannesburg, which is where I traversed everyday going to and from school, as well as where I later moved to as a young adult—I was always the odd one out as a white South African, as a white male South African.

¹ See in particular Frances Whitehead's discussion of *techne* in James Elkins ed., *What Do Artists Know?*, The Stone Art Theory Institutes ; v. 3 (University Park, Pennsylvania: Pennsylvania State University Press, 2012), 48–51.

As I went on to make more and more socially engaged, community-based participatory work, including my urban collaborations with the Trinity Session (co-founded with Stephen Hobbs), Stephen and I very often found ourselves in places where we were the outsiders. So I've always been quite curious about who other outsiders are.

The Chinese community has been active and engaged in South Africa for many, many years, for example, in the fight against apartheid and as evident in some of the very old parts of South Africa's Chinatowns.

I realized that I actually identify a lot with the alienation that people from other backgrounds have experienced—being from a foreign context, practicing their culture within a South African context, and not really mingling too much—because I was frustrated by my own inability to really connect with others in South Africa that I wanted to connect to. I guess that's where my curiosity started.

Gemma: That's really interesting... so an engagement borne initially out of a sense of kinship, or parallel experience, in 'outsiderness'... What are some of the ways your engagement with China and 'Chineseness' first start to manifest in your work?

Marcus: Well at the same time I was interested in questions of 'outsiderness,' as a young artist I didn't necessarily always have the resources or financial means to make art with very high-tech and complex technologies. This meant that I turned very often to the local Chinatowns and the cheap materials that I could buy in that kind of environment. My earlier interests in technology, digital devices, screens, the moving image, light, sound, etc, for years meant that I spent a lot of time buying cheap tech from those places that provided it. And in South Africa, the Chinatowns were the ones, and still are the ones, that are providing a lot of that.

For example, when I was working with Bronwyn Lace, who is my my partner and collaborator, on an 8-year long community project at the South African Astronomical Observatory in Sutherland, my immediate approach was to say: Well what technology can we use that everyone here in the community can easily access and use, too? Sutherland is a small town in the middle of the semi-desert in the Karoo, and the Observatory has sixteen international telescopes near the small town. All the scientific pursuits taking place at the Observatory became disconnected from the local community, in part of because of the silence and the darkness that has to be maintained for the research. So we asked ourselves: high-tech research into space is happening right here; what are the technologies we can use to connect this new knowledge to local communities? In this place of darkness and silence, how can people find a way to tell their stories? And Bronwyn and I were quickly discovering many untold stories and untold truths of a town that was still riddled with apartheid policies and histories. And so I went to the local Chinatown finding lights that we could play with, and using lights and glowsticks and LEDS and things like that, we immediately started creating images in collaboration with local community members in order to tell some of these stories using lights. And so the whole idea was to create a community-engaged process to create images, where people would be willing to share their stories and do light drawings while at the same time being anonymous in the dark. By now, I've done more than 50 of these interventions across the country, where I go to places and ask people to express their thoughts, their ideas and their engagement, using light.



Figure 1. One Woman at the Centre of the Universe – community members play on an open field; LED rope lights; 2015; Sutherland, South Africa.

And in each one of those, I've sourced my materials in one Chinatown or another, whether from a small shop or at one of the bigger malls. I go there, find the material that I need, spend some time negotiating, buy whatever I can, and then take that back into the community and make work with it. My interaction with the local Chinese community via the Chinatowns and stores tends to be very superficial, based mostly around trying to negotiate prices. It's also manifestly transactional. But its very transactional, commercial nature also pushed me to think hard about questions of consumption and resources.

Gemma: Yes, the cheap electronics are more democratic, they're a more accessible expressive medium, but they're also, typically, more wasteful of natural resources... There are two sides to this coin.

Marcus:

At the end of the day what I realized is all this material that I bought was just generating more and more junk. Even in the first community projects, which took place in the Vredefort Dome (the meteor impact crater south of Johannesburg), where I was working with a group of kids from the Space School of South Africa, we had about 3000 glowsticks that we threw into the sky and used to create drawings on the floor. In the early hours of the morning, I was raking them all up, and I realized that I had just created a pile of trash that I had to throw into the dump and that, basically, I was just another consumer contributing to the consumerism already rife in South African society—a society that was simply 'consuming China,' without caring too much about the impact that it has on us or the planet.



Figure 2. Sweep – Infecting the City Festival performance with audience participation outside museum; glow-sticks, brooms and sound elements; 2013; Cape Town, South Africa

I started to collect all the trash and I literally filled my storeroom, which is a massive storeroom, just with all the junk that came with my Chinese tech purchases: the packaging, the boxes, the tubes that the glowsticks came in, the little energy lights that broke. I just kept everything. I realized that just I alone, as an artist, was generating more junk than our environment could deal with—let alone multiplying that by how many more people like me, as well as general consumers, were also actually generating more and more trash daily.

Seeing all this turned me toward a more critical path, thinking: Well is the presence of this junk not suggestive of how Africa was once earlier a testing ground for European technology? As cheap products are being sold here to generate income somewhere else, it seems as though colonial power structures have remained securely entrenched—not only in terms of our relationship to former colonizing powers but also in relation to the new economic colonizers in the form of China as a powerful economic, cultural and political force, which knows what it needs to offer Africa. Let's not joke around—we need the cheap products on the continent, there's no question about it.

The democratizing side of the tech being cheap is really important. You can buy a super cheap cell phone with camera, made in China, anywhere on the streets of most African cities, and you can use that to make art, or take photos, or publish via Facebook or WhatsApp, or whatever it is that you like to do. And at the same time, you can take a bunch of lights and make long-term exposure photographs, using the experience that you might have had

with an artist like me, and make your own work. And so definitely I chose that medium because it's an empowering medium, as opposed to coming in with a mapping project with a high-end projector, that no one can ever reproduce without access to expensive tech.

I wanted these projects to be ones that, once you've done it, and if you're excited by it, you could do on your own, if you so feel you'd like to, and you take ownership of it as a participant. And so I see the affordability of these technologies as an empowering tool on the one hand, but that does come at a price.

This price is what I'm busy investigating. What is that price, if we are being told now how we will be consuming even more in the future than we are at the moment, if our technology continues to be turned around more and more quickly. We all know how quickly our cellphones become outdated or break. We know how little time a glowstick lasts: eight hours and then it ends up on the junk heap. We've had a moment of joy and a glimpse of hope, but it's so transitory.

What I'm looking at in my practice right now is how to make sense of this technically, politically, economically, and personally. A new global power has provided us with a solution that we want, which is a cheap product, but where we're short of a solution is that we're not quite sure what the implications are of this are in the longer-term... and I don't have the answer, I'm simply asking questions, I guess...

Gemma: I would say that artists' voices are really important in thinking through things like this. The idea of Africans not engaging with China, just simply turning away, is not really on the table... the question that Africans all face, I would say—whether they're political elites, or students, or traders or whatever—is more around how to engage with China and what it offers...

Marcus: Well I think that's the other thing. I haven't engaged with cultural producers from China, but it's something I'd like to do...

The way the continent is shifting, we are going to have lots more to do with China, and yet, at this point, I think we aren't having enough real dialogue.

My intent is not to criticize Chinese culture, or Chinese 'outsiderness' in Africa. I'm more interested in pointing to those gaps in understanding, pointing to the stereotypes that exist, and asking: How do we bridge that gap? And I've been trying to understand: how else can we create a language that we can use to communicate with each other? Is there a way of speculating a different future with our neighbors, when right now, in the current time, many are quite pessimistically and negatively talking about these future neighbors.

In different contexts across the continent, most people are not talking about Chinese culture as being one that's integrated and fruitfully present (yet!). I'm just in Dakar at the moment, and was in the local Chinatown the whole of yesterday, looking for shops where I could buy some products for an installation I'm building, and the gaps and frustrations in communication that I observed were fascinating.

Gemma: If you could paint a picture for us briefly of how these commercial operators, and their businesses, appear in Johannesburg and in Dakar that would be great.

Marcus: In the larger cities I've been to, there's typically a classic Chinatown where you have a concentration of Chinese stores. In smaller towns, you'll usually find one or two shops that are not necessarily Chinese owned—they could just be selling Chinese-made products but are Bangladeshi-owned, or whatever it might be. You'll find a whole mix of different variations on that same thing. In Dakar what I've seen is here is that you have your 'front people,' who are not Chinese—usually, it's a local Senegalese person who's 'front of house,' so to speak, while at the back of house is the owner of the shop, or the person who still gets asked about price negotiations and certain things.

In Dakar, I've been going mostly to a part of the general market, where there are a lot of Chinese-focused shops or spaces where a lot of people are trading in Chinese products.

Gemma: And that includes the full gamut: textiles, electronics, hardware, etc?

Marcus: Yes, it's everything. This time, I was looking specifically for cheap, light-making and noise-making toys, because my intention is to play with those (laughs) artistically.

The reality, though, is that any of the little stores you go to stock Chinese products, whether they are Chinese-run or not—and even if it's just the guy who's selling you stuff on the side of the road, walking past with his trolley. The reality is that of anything for sale, anywhere, 90% seems to be made in China. And so, with that in mind, one has to really acknowledge that it's not really a community that we're dealing with, we're not dealing with a Chinese community, we're dealing with a brand, we're dealing with a presence that's not about any individuals you're interacting with, but instead with the products themselves.

Gemma: Yes, it's a question of an entire economic system in which we're all imbricated. Here also in Funchal, the 'Bazar do Povo' or bazars orientes—stores stocking cheap, Chinese-made products—have a prominent role in an economy where salaries are very low compared to the rest of Europe.

Marcus: But the impacts go beyond that. Look at the fanous, for example, which is a kind of lantern made in Egypt. Around 20 odd years or so, I was in the market in Cairo and there was a whole row of people in the market, making the lanterns out of copper and other materials. They were the most magical looking things. There's whole craft industry around it, and people have strong pride in passing on the skills to make them. When I went back last year, I found one guy who was still making fanous, and about 100 shops selling cheap Chinese knock-offs made from plastic—and the lanterns could move and sing and dance. The lanterns seemed to me to be 'cheapified,' not only in terms of their price but actually in terms of what they stand for. And so Ramadan, which is this incredible journey that people go on, has been occupied by plastic and by dancing lanterns. And it's a little bit like what happened to Christmas. I'm not saying that we need to hang on to artisanal traditions because we believe in them, but what one does see is that a certain craft is being replaced by global manufacturing.

The reality is that if we're talking about products that are occupying our new-found consumerist culture, and it's destroying the very crafted part of what cultures believe to be important, like this lantern-making skill, then I think that we're losing something, and that's where we're not dealing with a person or a Chinese individual, but we're dealing with a culture of our own that we need to question, our consumerist approach to these things.

I don't think we can blame those who fulfill the need that we seem to have—you know, blame the people who are selling us a dream that we want to buy. It's just as much us consuming that dream and saying, yes, we're going to

buy a plastic, dancing lantern because it's so much cheaper, because that's what makes us happy, as opposed to a handcrafted, beautiful one that we can keep, and appreciate forever, and cherish and pass on to our kids. There are two very different ways of consuming here, and I think this is just an example of what we're facing in today's time, especially given the environmental crises that we're in.

Gemma: What you're describing are very broad, systemic issues that exceed the actions of any one particular individual, and yet in which we're each still complicit, one way or another. If I hear correctly what you're saying, it's that Africans need to take responsibility for how they engage with China and what they seek, or demand, from China. Identifying what values are important and figuring out the degree to which terms of engagement can be negotiated in light of those values. In terms of realpolitik, of course Africa is the weaker in the partnership and has less leverage, but Africans still need to be ambitious about doing what they can to shape the terms of what should and could be mutually expanding and beneficial relationship.

Marcus: There are so many things that we need to touch on when we think about these kinds of relationships—in this case, the easy scapegoat is China—that actually reflect back on our own behaviors. I guess my question is also to ask: Who are we enriching? So if you think about it economically, so you've got the traders who are making a quick buck off these products—and again, economically, you might say, OK, there are a lot of traders making a quick buck off this, so we actually need to be supporting that culture, because it's generating more income, but what we are losing are locally produced products, you know, when factories close down because they can't compete with foreign, cheaper versions of what they make. I'm not saying that it's the fault of the person bringing in the stuff, because obviously we want it, that's why we're asking for it, but yes there is a question to be asked around what economic benefits there are as well. So that also requires some digging and finding out about, because just accepting something because it's cheaper doesn't also mean that it's cheaper.

Gemma: It is complicated. People of course also need to be paid more if they're going to be able to buy more expensive things. Anyway, let's not get too bogged down in that! I'd like to track back a little to some of what you were saying about your interactions with Chinese people in Johannesburg. You were commenting specifically on your interactions as being relatively superficial, and you were also talking about 'outsiderness' and difference as parallel experiences to your own. A number of your pieces from 2016 play a lot with iconic representations or symbols of 'Chineseness'—symbols that Westerners tend to associate with China, such as the Great Wall, or the dragon, or lucky frogs, and so on. Of course, these are also very much stereotyping representations of Chineseness—stereotyping in their generalizing, homogenizing, and 'fixed' nature. Could you talk a bit about your engagement with the ways 'Chineseness' circulates in your environment?

Marcus: I freely acknowledging that my knowledge of China is superficial. I've never been to China. I was fortunate enough to go to Hong Kong not so long ago. It was my first time on the Asian continent, other than crossing the bridge in Istanbul, and I kind of felt like I got a glimpse of something that I would never really be able to understand.

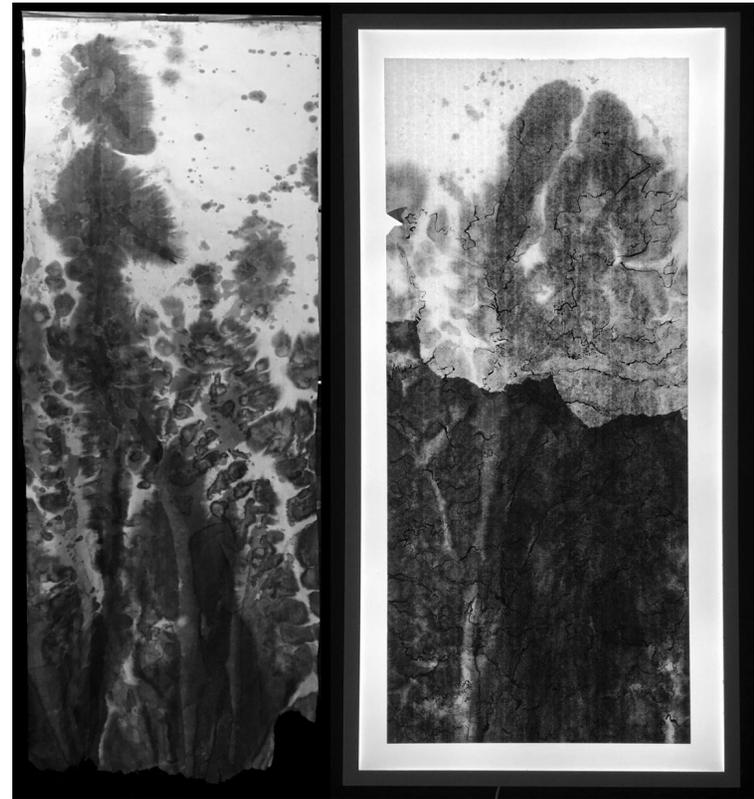


Figure 3. Left: Chinese Trade Route Maps III, 2016, Ink on Chinese paper, 620 x 1540

Right: Chinese Trade Route Maps VII, 2016, Ink on Chinese paper in LED and perspex lighbox, 1200 x 600 x 10

This isn't too different from anyone who goes into new territory and explores it, and I like to make the reference quite often to the early explorers of southern Africa.



Figure 4. Shadow Scape – abstraction, 2016, Ink on canvas, 2090 x 1690.

You know when you read the accounts of various explorers, you very quickly pick up on the language that's used and the way people are described and the cultures are described and specifics with which they are referred to. And so to a certain extent, I acknowledge that in my very shallow engagement with foreign cultures on 'our' soil—when I say ours, I mean they are coming closer to our home and becoming our neighbors—there's a lot of assumption and misappropriation of Chinese culture that happens, and I tend to play with that, because I can only report from the basis of what I'm experiencing. One of the things that struck me while I was there was that the way Chinese culture is sold in movies, in shops, in restaurants, etc, is what I am really consuming. I cannot claim to know more than what I'm engaging in. In a sense, pre-packaged 'Chineseness' is my raw material.

And with that obviously comes a lot of provocation. The provocation comes not so much from Chinese culture but from people who still believe that the Chinese dragon that you see holding a crystal ball in its paws is the thing that every Chinese person will identify with. And so I want to use those symbols and those signs, because that's how I've been sold what China is, and I'm basically putting it out there to say, well: 'Is this what it is, or is that my way of communicating? Do I need to return the image that was sent to me in that way? Do I play with it? Do I manipulate it?

Gemma: Yes, indeed, China is no more monolithic than Africa is! And yet, both Africans and Chinese bear the ongoing burden of having "a single story" foisted upon them, again and again, in direct contradiction to their

enormous heterogeneity and internal complexity.² Your reference to the idea of the journey as a metaphor for learning about the other is also interesting to me in relation to this; in many ways, to undertake a journey of discovery is an archetypal trope for dealing with difference, 'closing the gap,' making the unfamiliar more familiar. And as you suggest with your reference to European explorers in Africa, the trope of the journey into an unknown territory—a journey without maps, or with partial maps—is also colonialist and primed to yield mistranslations. As Africa and China engage with one another, they also need to learn about one another. And yet, right now, your work seems to say, their mutual knowledge will inevitably be partial and/or fetishizing or stereotyping in ways redolent of the colonial encounter. It's a bit of a double bind...

Your idea of manipulating, or reinscribing, and then also sending back to China what it sends to Africa is perhaps a clever way out of this. Could you talk a little more about your ideas around returning what China sends out back to itself?



Figure 5. Nations, paint, string, wire and empty glow-stick containers, 1800x4000, 2016

Marcus: When I make artworks that involve recycling the 'dead' technologies from China that I've used in my performances and interventions, I'm creating statements that I ultimately would like to send back to China as a form of currency exchange. You know: I took their product, I made art out of it, it then became junk. I don't want just to throw the junk away in South Africa, or wherever I am. And I would rather translate it into a different, new type of artwork that I can sell back China. And I'm selling it back to China with the assumption that I know what they want, because they've told me what they want by showing me what I pick up in the stores and in the movies.

² Chimamanda Ngozi Adichie, Edward Said

And so I try to complete that circle by then sending the objects back as a kind of currency exchange, and saying now here you go, you can have art back in exchange for the junk that you sent us, and thank you for giving me the opportunity of making art using your cheap products.

Gemma: So is this last bit just rhetorical, or is it something that's actually happening?

Marcus: Right now, I've had several conversations with museums and galleries about hosting a show; there are one or two interested parties, but it's still only one of my dreams to complete the circle. At the moment I am storing a lot of the work. I've published a lot of it in various shows, and I've put out the call and the request to some people to host some of the work. It's an ongoing discussion, and maybe not achieving will be just as important as achieving it, because I think we very often only think a project is complete when we achieve something but I kind of also enjoy the open-endedness that exists when you still don't know what will happen...

Gemma: And either way, you're still creating a discourse around it.



Figure 6. The Great Wall of China, installation, string and used glow-sticks, installation size variable, 2015

Marcus: Exactly. Right now, I'm thinking about this, and I think the moment I send the works back, I almost close that chapter. Very often, I think my work is about that process of not necessarily finding the answers, but acknowledging the process of uncertainty and vulnerability in myself and the work as a source of creative tension.

Gemma: I'd like to go back to the artworks themselves for a little bit... Your frogs and the dragons that we spoke about earlier are quite intriguing as objects. You say in the credit that they are made from recycled glowsticks. Just

by looking at them, the processes behind their creation is not readily apparent. Could you talk a little bit about how they're made, and why you made them this way?



Figure 7. Dragon, cast resin and used glow-sticks, 2016

Marcus: When you stand in front of these pieces and look at them, they have a skin-like, fleshy quality to them that is very strange. They're not beautifully slick, molded and finished works, even though they're taken directly from a mold. I went into a Chinatown and I bought either a dragon or a frog or whatever else it was that I wanted to cast. First I tried to melt down some of the used glowsticks I had amassed to make them liquid enough to cast with—but that proved to be a very toxic experience, and I had to try other ways of recycling them and working with them.

I then tried shredding the glowsticks into very fine powder, mixed that with some additional resin, and then cast the molds that I'd made. The glowsticks come in multiple colors—red, green, blue—but despite that, the only color that seems 'to hold' in these pieces is reddish-pink. Both the frogs and the dragons come from the same Chinatown where I purchased the glowsticks.

There's another work in this series that's an installation of about 100 shark fins cast in the same technique. This piece comes from when I was working in Port Elizabeth with a group of youth who on a project that used up 100,000 glowsticks. After the event, I said: what do we do with these glowsticks now? I'd like to recycle them, what do you suggest we do? If we were to send something back to China in the form of a glowstick, what would you send back to them? And almost all of them said: 'Shark-fins'—it was quite interesting! There must have been a documentary a few days before or something that they all watched—I don't know what it was—or maybe a consciousness of the ocean because they live at the ocean; but there was this very strong sense that the sharks were the things that they believed were being threatened by Chinese culture in some form, and so I let them make that decision. I asked them to study the shark fin and make a mold of shark-fins; and so we chose the best one, and made a mold of it and used it to cast these resin shark fins as an exercise, and then built this installation. Sometimes, I very much allow others' opinions and what other people discover to be part of my creative process.



Figure 8. Shark Fins, installation of 100 shark fins, cast resin and used glow-sticks, 2016

Similarly, some of my maps were made in collaboration with Abigail Moyo, a Zimbabwean crafter who works with me quite a lot in my studio. The maps incorporate used glowsticks and are based on very old maps created by early Chinese explorers. I showed Abigail the maps and I showed her the glowsticks, and I said: You're good at crafting things, will you help me make this? A lot of Abigail's hand comes through in the making of this, and so again, while I'm also sitting and weaving a little bit here and there, the main process in this instance is a participatory appropriation of work, where I'm incorporating other people's local skills and local ideas and local craft into my work.



Figure 9. Chinese Map 1390 II, used glow-sticks, string and plastic cord, 2016

Gemma: There's a lot there! It is great to have insight into your process of 'remediating' both the glowsticks (by melting them down and recasting them) and the dragons and frogs (by using them to make casts). With regard to our earlier discussion of stereotype, the serried repetition of 100 shark's fins cast from a single mould is also so suggestive to me of how stereotypes actually circulate, and acquire their vitality in part through the sheer repetition of a fixed, 'untested' idea.³ With regard to your maps made with Abigail Moyo, the combination of

³ Reference Homi Bhabha, Location of Culture.

Chinese materials and sources with African artistic techniques is intriguing to me. You've been talking a lot about how many hybrid elements often coalesce in your work. Could you talk a bit about your Prosperity Doll series in this regard? The works appear to be modeled on a classical African genre; the materials are from China; the way of making the figures is also historically African. Are works like Prosperity Doll also linked to your ideas about ritualized exchange?

Marcus: In my artistic pursuits, I do believe that the medium comes from the concept, most of the time. So that does mean that I'm not an expert in any one medium but that I'm dabbling rather in many media. And I very often allow in my so-called process-based research for the medium to evolve out of the process. So, for example, my interest in black ink on paper mark-making comes from my Asian research into how foreign lands were drawn or represented, or maps were painted, etc, by Chinese and other explorers. So I allow myself to go into that world and look at how to paint and draw with those tools, and explore with those tools.

I look at the cultural heritage that's probably closest to me, though not mine—which is always this challenge for me—which is the African one, in the same way. Living and born and bred in South Africa, I might have a tie to Europe through my parents' bloodline, but my true cultural connection is to a land that I have been living on all my life, and the people in it and around it; and yet at the same time I am so disconnected from it. My exploration of African art collections in museums, in a way, is an attempt to ask: 'How does this belong to me as much as to the person who made it, and the cultures that followed that person who made it?' The degree to which 'foreign objects'—from beads, to bottle tops, to watches, and so on—have historically been integrated into classical African art struck me way before questions around China entered my mind.

It gives me a feeling of joy to see how outside cultures have a history of being absorbed locally into African art forms and that in this sense my presence is actually already in these objects—even if I can't recognize myself in them, necessarily, or understand them. I also acknowledge and respect these objects as early versions of what I'm doing now, mixing media. I would say that I'm trying to follow that same practice.

And now that I've got all this junk in my storeroom—these long ropes of Christmas lights or little LED sticks or these Hello Kitty things from some performance or intervention or whatever—and I've got all this made-in-China stuff lying around, I'm thinking, well: you know, what is the exchange that I'm really questioning? And I am questioning the economic exchange in all of this, I am asking about a future prosperity in this economic relationship, because we do all need it, in one form or another, both ways; but if we can improve on it, it would be better. So I thought, well, I've been studying fertility figures for long enough, in order to understand better how they are made and used. What if I respond with a series of "prosperity dolls." So my copying of this notion of a fertility figure, and appropriating it for the purposes of a future gain, and a future relationship with China, was to say, well let me make "prosperity dolls" out of the Chinese scrap that I've collected, and send them back as a kind of offering that I'm hoping could help mediate towards more positive future.



Figures 9 and 10. Prosperity Doll I & II, expended light toys and materials made in China, 2016

If anything needs to go back to China, for me it's these 'dolls.' Not so much the dragon or frog, because I do realize that these are appropriated symbols; for me the "prosperity dolls" could be seen as a new symbol that I'm hoping could speak to a different kind engagement within the China-Africa relationship.

Gemma: That's very interesting: a kind of double remediation (ie, both remedying and casting in alternative media) of the supply chains that serve to extract raw materials from Africa and send back cheap goods. The figure of the prosperity doll could be remedial in other ways, too: this series of yours also makes me think of Boaventura de Sousa Santos's ideal of a new, "anti-hegemonic ecology of knowledges" that could displace the dominance of Western knowledge systems. Certainly, it seems as though emerging Chinese-African models of exchange and intercultural flows harbor enormous potential for new ecologies of knowledge that are de-linked from Euro-American hegemony (although you would, of course not want simply to replace Eurocentrism with Sinocentrism). Considering the position of the West in this drama, perhaps you could tell me a bit about your recent project

involving projections and shadowscapes derived from a collection of ancient Chinese ceramics in a museum in Germany?

Marcus: I was invited to do a project for the light festival in Hildesheim – a small town in Germany, where they also host a major light festival. I was excited to be invited there, because the local museum also holds a collection of incredible Egyptian artifacts, and I've been very interested for a long time now about the dissemination of Egyptian treasures around the world, including associated questions around patrimony and the politics of ownership. I organized a building projection based on some videos that I made in the museum, where I gave torches to a bunch of participants and asked the curators to turn off all the lights, and then together we walked through the collection that was being exhibited, and we filmed the shadows of these objects to create 'shadowscapes' and then added a soundtrack to it.

While that was happening around the Egyptian collection, I didn't realize that the same museum, just in the next room, had the most exquisite collection of Chinese ceramics. And by chance, the curator who was part of the team, said 'let's have a look at this collection, I'll explain it to you.' I almost leapt out of my skin, because I realized that for the first time that I could 'explore China,' in the dark, using these artifacts in the same way that I'd approached the Egyptian collection.

And so we continued our journey into the gallery with the Chinese ceramics, using torches to create 'shadowscapes' cast by the objects themselves. I filmed the shadowscapes, producing a very grainy, haphazard looking video that is also quite poetic—if you can imagine shadows cast by six to ten people moving around with torches, some moving slow, some moving fast, so that just one object casts multiple shadows. Sometimes the shadows are completely abstract, sometimes they're recognizable. Together, they generated a very textural, layered combination of visuals.



Figure 11. Film stills: Exploring China, video, 5min. 8sec., shadow Scape exploration of Chinese Artifacts on the Roemer & Palizaesus Museum, Hildesheim Germany, 2018



Figure 12. Installation/ projection image. Shadow Scape exploration of Chinese Artifacts on the Roemer & Palizaesus Museum, Hildesheim Germany, 2018

While we making the shadowscapes in the gallery, we had conversations about ownership of artworks, the right to protect, and curiosity about distant places. Most of the people in that room had never been to China or even thought about going there. And so we started to speculate about the local landscape and to talk about what it meant. And for me, the conversation was most meaningful when we spoke about this right to own and this right to protect. I accompanied the footage with a sound recording of soft, Chinese 'elevator' music that I'd made at the China Mall in Johannesburg, as well as a sound recording I had on my computer of me smashing ceramics from a past performance. I thought this would be quite appropriate in asking the question of what right do we have to these objects, and are we allowed to destroy them.

Gemma: Yes, indeed, Africa and China occupy quite comparable positions within the Western imaginary as sites for exploration, discovery, fantasy... Your use of indexical signs, in this instance, cast shadows and light projections, to represent the Chinese ceramics here is very interesting to me. The cultural and epistemological "distance" that you describe feeling with regard to the ceramics in a sense manifests itself in your reluctance to attempt to represent the ceramics pictorially, the work of pictorial representation being relatively associated with capturing deeper truths or essences. All you can reliably do, you seem to say, is not represent 'China' but simply present either the objects themselves or direct traces of their surfaces, via indexes such as casts, shadows, rubbings or projections. Your casts of the lucky frog and dragon could be seen as falling into this category, too. For me, these works of yours all grapple with the sheer superficiality—literal and metaphorical—of the kinds of knowledge, images, understanding and preconceptions that are open to you/us about China. It's work about surface and superficiality, the difficulties of knowing, the limitations of representation.

Your predilection for using found materials seems to me to be related to the same doubts about knowledge and representation. One of your works that makes a great deal of use of found objects is the Cheap China installation

you did for the 'Into the Light' exhibition at WAM. Could you talk a bit about this piece? In the WAM catalogue photograph, it looks like a semi-immersive environment with a cabinet filled with Chinese products; the cabinet looks quite altar like, actually. Perhaps there is a hint of ritual present in this work, too...?

Marcus: Yes, I work a lot with found materials. One of the things I've been doing for a while now is to collect 'curiosities' that make noise and create light from various Chinatowns. I don't always use all of them in my performances, because I buy much more than I need, and I buy curious things that might not be used in performances.

And so what I end up doing is just collecting a lot of random objects that form part of some kind of impression of China in one form or another. And what I did in this case at WAM (and I've done this in several other places, for an exhibition in Cluj, in Romania, for example) was to ask the curator to go into the local Chinatown to find me some objects, set them up in one of the Museum's vitrines, and then just turn all the pieces on for the opening.

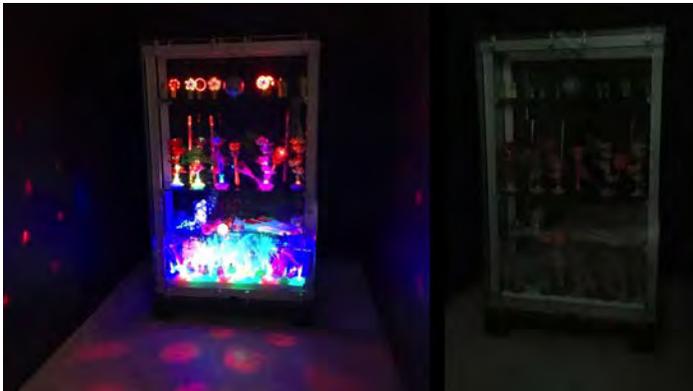


Figure 13. Cheap China, site-specific installation of LED light toys and gadgets from Chinatown and video, 2016

So then what you have is a dark space that becomes illuminated with crazy lights and sounds that spin around and make a noise and create chaos, and as the exhibition goes on, obviously the batteries die, and the pieces stop working. The noise subsides, the light subsides, and in a couple of weeks you might end up with a little light that might be blinking or a little beep that might still be going. From a cacophony of noise and light, you end up with a dark room with nothing in it, and ultimately a pile of junk that's sitting on the shelves, waiting. Sometimes the batteries leak, and you have battery acid in the cabinets, and stuff like that.

And I kind of liked it, because it speaks to the 'degradation' of the Chinese presence that we currently celebrate; because it suggests that the Chinese presence isn't something that we should take so lightly and consume, but

actually consider its implications. What I do with these installations is first film the way it's set up and film the actual objects while they're still going crazy, and then, on a screen outside the installation, I present this footage so that you can see what the installation was before it 'died.' And for me, that's always a nice juxtaposition.

Gemma: Thank you Marcus! Time is running short, and it is great to be able to draw our conversation to a close with the images of three such compelling pieces in the mind's eye: prosperity dolls—small tributes to the creative potential of hybridity—made to be sent back to China; the spectacle of larger-than-life, painterly shadows cast by ancient Chinese ceramics projected onto a museum exterior; and massed piles of captivatingly noisy and bright yet ultimately toxic and short-lived tech, 'dying' before our eyes, inside a museum vitrine.

Gemma: Thank you, Marcus! It is great to be able to draw our conversation to a close with the images of these three pieces in the mind's eye: prosperity dolls—small tributes to the creative potential of hybridity—made to be sent back to China; the spectacle of larger-than-life, painterly shadows cast by ancient Chinese ceramics projected onto a museum exterior; and massed piles of captivatingly noisy and bright yet ultimately toxic and short-lived tech, 'dying' before our eyes, inside a museum vitrine. Each of these works speaks so well to the ways ordinary people are seeing, thinking about, and interacting with a cultural and economic presence that's become newly intimately interwoven into their daily lives.

Reading techne: some concluding thoughts on Neustetter's China in Africa corpus

The short text that follows is intended as an art historian's interpretative postscript. In it, I circle back to consider Neustetter's practical methods as they surfaced in our conversation, and I identify some of the key technical and aesthetic operations undergirding Neustetter's work on Chineseness in southern Africa (as well as other forms of difference). While describing these methods, I show how knowledge of Neustetter's technical and aesthetic repertoire is critical to unlocking the the meanings latent in his works.



Figure 14. Johannesburg to Johannesburg (North South), Google Earth digital video, 2010, 10min 23sec

The first work by Neustetter I ever saw was a short digital film entitled *Johannesburg to Johannesburg, North South* (2010, 10min 23s). It consisted of video screen-captured from Google Earth in 2010, showing movement over the surface of the planet along a longitudinal axis, from south to north—moving northwards through Africa, across Europe, over the North Pole, down past the Pacific Ocean, over the South Pole, and back to Johannesburg. Downloaded in Johannesburg, the grainy, frequently massively-pixelated imagery lent the video a painterly feel: peach-colored blocks juxtaposed with grey-blues and grey greens, occasionally giving way to more finely-grained, high resolution images of mountains and deserts rendered in sharp relief, as connectivity and bandwidth waxed and waned during the course of the download. As Neustetter explained in an accompanying artist's statement: "The pixelization as a result of slow loading speed recalls for me the inaccessibility of the places that we often seek to connect with." Linking his experience of low internet connectivity to the specificities of his locale, he added: "In the context of southern Africa, [the slow loading speed] also opens up questions about the nature of our ongoing and complex relationship to the Global North (and former historical colonial powers)."

By 2010, Neustetter's core methodology thus already included reframing found materials, (in this case, Google Earth imagery), in order to explore problematics shaped by gaps or divides. For Neustetter, the idea of gaps and divides tends to operate simultaneously in multiple registers: technical, aesthetic and material, as well as metaphorical, social or cultural. *Johannesburg to Johannesburg, North South*, by way of example, confronts the viewer with literal effects of the digital divide between the so-called Global South and Global North, while also alluding more metaphorically to the difficulties inherent in connecting across any divide—be it racial, cultural, or geopolitical.

Found objects and indexical signs

"And so what I end up doing is just collecting a lot of random objects that form part of some kind of impression of China in one form or another."

Half a decade later, the outputs of Neustetter's use of found materials have expanded to include: Oddly-pink statuettes of Chinese dragons or lucky frogs, cast from melted-down glowsticks using molds derived from mass-produced 'originals.' 'Fertility figures'—a reference to classical African art history—fashioned from woven, twisted, bunched, or otherwise artfully arranged, Chinese-made, used electronics and related plastic detritus. Film footage consisting of grainy, overlapping shadows cast by ancient Chinese ceramics on display in a European exhibition hall, projected onto a public building façade and accompanied by 'found' shopping mall music. Vitrines filled with cheap Chinese-made electronic toys and other gadgets, whose brief life-span—from flashing lights, whirring parts, and music to their 'death' of still quiet and leaking batteries—is converted into a spectacle for the duration of the exhibition.

Eschewing conventional pictorial representation, Neustetter's primary artistic strategy centers around the "re-presentation" of things themselves, whether reframing them, remediating them, or generating indexical signs derived from them. As well as reframing found materials, as described in the case of *Johannesburg to Johannesburg, North South*, Neustetter's approach also involves remediating found materials and generating indexical signs derived from found objects. Remediated objects might include, for example, changing the form of prefabricated glowsticks or weaving maps from discarded, disused electronica. Indexical signs derived from found

objects might include shadows, rubbings, tracings, molds or casts, for example mass-produced iconic Chinese objects recast in new materials or the shadows cast by ancient Chinese ceramics. Signs of this kind, which are all physically derived from the objects they refer to, all typically imply a degree of distance, or separation, from their signifieds (as in the relationship between a foot and its footprint, for example).

Based in the re-presentation of things themselves—whether reframed, remediated or presented in the form of an indexical sign—Neustetter's characteristic techne yields a visual and conceptual artistic language clustered around surfaces and gaps. From encountering the smooth surfaces of ancient Chinese ceramics solely via the shadows they cast on a museum wall to the rough, fleshy-looking, translucent surfaces of a squat "lucky frog" grasping a coin in its mouth recast or a series of discarded glowstick cases arranged in the form of meandering wave entitled *The Great Wall of China*, the viewer of works in this corpus experiences a kind of bystander status in relation to the exemplars of Chinese art and material culture re-presented. Lingering at their surfaces, hovering at a distance, the viewer remains resolutely outside of, and unable to penetrate, the cultural and epistemological worlds from which Neustetter's found objects spring. Gaps between signifier and signified—eg, shadow and object—connote a relationship of distance, while their exterior surfaces suggest a relationship of superficiality, an inability to get "under their skins."

Traumas of signification, impure translation: the specificities of a South African context

Why develop a lexicon deriving from these particular approaches? Why settle on these particular aesthetic strategies? Several decades ago, Rosalind Krauss described the prevalence of found objects (or readymades) and indexical signs in Marcel Duchamp's work as indicating "a kind of trauma of signification."⁴ As Krauss explains, the implication of such a strategy is the understanding that there is no convention for meaning apart from either the actual or the indexical presence of a particular object;⁵ the literal surfaces of objects, or their indexical proxies, are all that we can reliably access. As Derrida (to whom Krauss was indebted) tells us, this is in part because the difference—or gap—between signifier and signified is "never pure," meaning that no true representation of our world is possible, only a series of "impure translations."⁶

Neustetter's shift toward a conceptual language based in found materials and their indexes, gaps and surfaces, suggests to me a desire to open up and extend questions around the fallibility of communication in general to consider the limits and possibilities of knowledge in the context of a complex, intercultural dynamic. Indeed, the act of translation implies not just the movement between sign and signified, one word and another, one language and another — but also attempts to migrate across the border zones that exist between cultures, world views, conditions of being 'raced,' and forms of historical experience, and more. The two phrases — "trauma of signification" and "impure translation" — seem especially resonant and useful here, not just for identifying and parsing Neustetter's formal strategies but also for stimulating closer thinking about linkages between Neustetter's formal methods and the specificities of their South African context.

In post-apartheid South Africa, where distinctive and virulent pathologies of race and identity have deep roots, the effects of differences in skin color and ethnicity upon individuals, and their relations to one another, can be consequential. While "the problem of other minds"—including making sense of others through their speech,

⁴ Rosalind Krauss, "Notes on the Index: Seventies Art in America," *October* 3 (1977): 80.

⁵ Krauss, 80.

⁶ *Positions*, pg. 31. Cited in: Derrida, *Writing and Différance*

gestures, actions and so on—may be universal, I suggest that it assumes added weight and intensity in contemporary South Africa, where the history and legacies of apartheid continue to impact not just upon identity but also upon relations between self and others, self and Others. The effects of differences in skin color or ethnicity may continue to be experienced as a form of trauma (similar but different to Krauss’s “trauma of signification”), while the concept of impurity (comparable but different to Derrida’s “impure translation”) may continue to harbor locally-specific historical associations with miscegenation as a criminal and/or immoral, even shameful act. Indeed, in post-apartheid South Africa, learning about others (and Others); navigating cultural, epistemic, and class difference; maintaining vigilance against xenophobia; recognizing the power imbalances implicit in cultural appropriation, and disentangling “impure translations” are not theoretical issues but daily imperatives linked to vital, existential concerns.

In such a context, the gaps that concern Neustetter are not just those between signifiers and their signifieds but also between the self and the external world; the self and others; the self and Others. In his China in Africa corpus, the possibilities and limits around knowing the external world are extended, most literally and concretely, to the possibilities of knowing the stranger in a community’s midst. It is also in this context, I suggest, that the gaps and surfaces that characterize Neustetter’s lexicon function as aesthetic re-presentations of, or perhaps even aesthetic equivalents to, the artist’s experience of encountering representations of otherness. Gaps and surfaces, Neustetter’s works tell us, still predominantly shape interactions among Chinese and African individuals in South Africa.

Indeed, Neustetter’s descriptions of his encounters with Chineseness vividly bring to mind Georg Simmel’s description of the archetypal stranger, in his essay *The Stranger*. For Simmel the stranger is the one “who comes today and stays tomorrow”; is locally present yet liable to depart (often a trader); and is simultaneously physically close by yet remote in his or her “strangeness”.⁷ Simmel’s stranger synthesizes in a single entity or figure the conceptual opposites of closeness and remoteness, fixity and wandering, and is also, by definition, subject to representations of otherness grounded in stereotype.⁸ In his own interactions with Chinese individuals in South Africa, Neustetter describes the contrasting blend of closeness and remoteness that defines many ordinary Africans’ day-to-day encounters with ‘Chineseness’ in Africa:

“I go there, find the material that I need, spend some time negotiating, buy whatever I can, and then take that back into the community and make work with it. My interaction with the local Chinese community via the Chinatowns and stores tends to be very superficial, based mostly around trying to negotiate prices. It’s also manifestly transactional.”

While Chinese individuals, their businesses and their cultural practices may be physically near, Chineseness is also typically experienced as culturally distant and, for Neustetter, something that needs to “discovered,” learned about, or journeyed toward. At the same time that Chinese products, supply chains, and economic power are intimately interwoven into the fabric of people’s daily lives, their interactions with the idea of China, or with Chinese individuals, also remain shaped by representations of otherness grounded in stereotype — a visual and verbal

⁷ Reference both Simmel and Suzanne’s articles. Simmel provides a way of thinking about strangers in a community’s midst, relevant not just in Europe, but also in Africa. (** fix footnote)

⁸ Insert reference to Ruth’s African Arts article discussing stereotyping of China in Africa, both ‘phobic’ and ‘philiac.’ (** fix footnote)

language that is, by definition, distancing, generalizing, superficial, and lacking any particularity or depth of understanding. China no less heterogeneous and differentiated than any single African nation by class, gender, generation, language or religion— yet tends to assume a more or less homogenous, undifferentiated image in the imaginary of many ordinary South Africans.

For Neustetter, attempting to compensate for such remoteness or, to use his own language, “to bridge such gaps,” is not only risky, treacherous terrain but also the subject of anxious, persistent longing. In our dialogue, Neustetter speaks frequently of forms of “frustrated access” or barriers, difficulties, and challenges in communication:

My intent is not to criticize Chinese culture, or Chinese ‘outsiderness’ in Africa. I’m more interested in pointing to those gaps in understanding, pointing to the stereotypes that exist, and asking: How do we bridge that gap? And I’ve been trying to understand: how else can we create a language that we can use to communicate with each other?

It was my first time on the Asian continent, other than crossing the bridge in Istanbul, and I kind of felt like I got a glimpse of something that I would never really be able to understand.

[M]y true cultural connection is to a land that I have been living on all my life, and the people in it and around it; and yet at the same time I am so disconnected from it. My exploration of African art collections in museums, in a way, is an attempt to ask: ‘How does this belong to me as much as to the person who made it, and the cultures that followed that person who made it?’

And, going back to 2010, in talking about Johannesburg to Johannesburg, North South from 2010:

The pixelization as a result of slow loading speed recalls for me the inaccessibility of the places that we often seek to connect with.

It is these themes of physical proximity coexisting with cultural and epistemological remoteness that strike me as lying at the core of Neustetter’s body of work on Chineseness in Africa. Many of these works in this corpus circle around a set of interrelated questions: Is it possible to bypass stereotype, to probe more deeply, to move beyond that surfaces and superficiality that tend to characterize representations of otherness? Can we make sense of others, and Others, through surfaces? How possible is it to enter imaginatively into other worlds / Other worlds?

Neustetter doesn’t offer the viewer an answer on any of these, one way or the other. Rather, he appears to caution us not to gloss over the challenges posed by cultural difference, be they social or epistemological. The very first step, his works seem to tell us, is to acknowledge and be aware of the cultural terms of our mutual engagement and interaction — however these terms might fall short of what we would wish — without falling into the trap of camouflaging, or dismissing, the stereotypes that structure our mutual perceptions and interactions.

Neustetter’s China in Africa corpus constitutes a meditation, through art-making, on interactions with Chinese individuals and various constructions of Chineseness from a southern African vantage — producing a depiction of Chineseness that, while informed by the language of stereotype, is neither fetishizing (uncritically celebratory) or phobic (racistly disparaging). Instead, Neustetter tells us, such intercultural encounters are subject to mutual

mistranslations and the partial formation of knowledge, just like any other. Neither objects of scorn nor uncritically embraced, Chinese individuals in Africa are just trying to get by, like everyone else.

In many places, and at many historical junctures, art has emerged as a classical locus for learning about what is other to you, as well as a means for entering imaginatively into other worlds and thus as a vehicle for empathy. Neustetter too advocates for the artistic process as a vehicle for discovery and increasing knowledge — yet, at the same time, his modes of expression convey the notion that we can never fully consummate that goal. Bridging gaps of cultural difference and cracking open the carapace of stereotype, may not be an easy task, or indeed even possible, but attempting the journey, wanting to go in deeper and out the other side, is an act of existential need. Present both in his works and the way he talks about them, is a push to lay out just how high the stakes are if we don't find ways to do better: in our current configuration, the very health of the planet is at stake.

SELECT TEXTS

THE LIGHT FANTASTIC

Quest 11

Published on Feb 25, 2015

Science for South Africa

The light fantastic

For the past 15 years, **Marcus Neustetter**'s interest in the crossover of art, science and technology has led him to creating light interventions and experiments as a way of expressing his ideas or attempting to simulate natural phenomena and imaginary expeditions.



The rocket factory. Image: Marcus Neustetter

The rocket factory

A building, thought to have once been a place where rocket parts were manufactured, carries its legacy in the artistic interventions by Marcus Neustetter. The artworks have been produced in conjunction with the transformation of the building. Large paint and light facade transformation, an illuminated rocket sculpture on the roof and an integrated

design language throughout the building, marries artistic expression, reference to the mysteries and myths surrounding this building and contemporary living. Temporary and permanent light interventions, performances, artworks, design and functional living are fused into a visionary new development – The Rocket Factory.



Space journey. Image: Marcus Neustetter

Space journey

Exploring spaces of mystery, a series of light experiments are used to create magical expeditions that reference imaginary outer space discoveries. Using mainly materials found in and around the sites and assembled with simple light sources such as torches, lasers and projections, these become tools for exploration and setting the scene for short documentary films and photographs.





The global water crisis. Image: Marcus Neustetter

The global water crisis

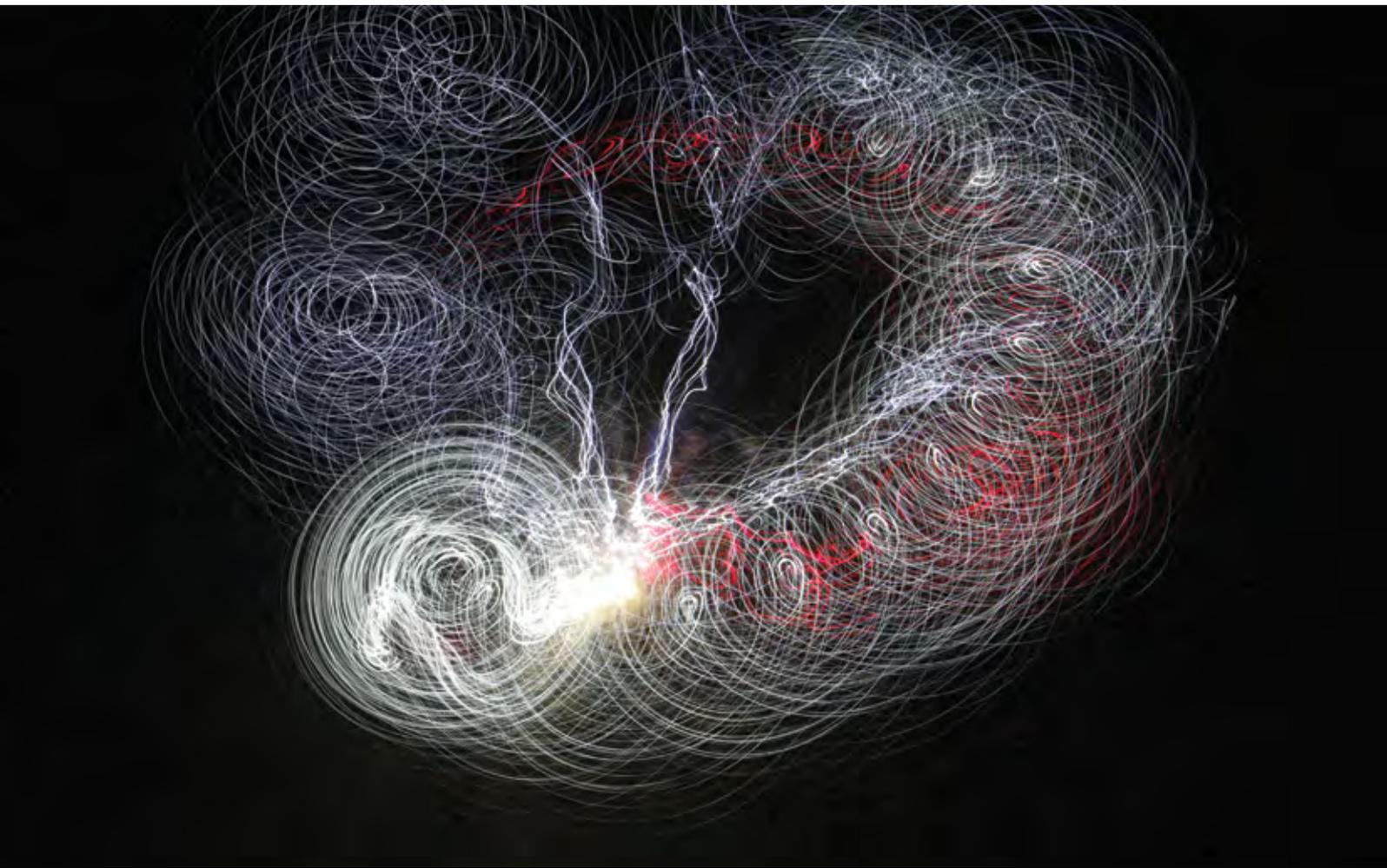
Commenting on the global water crisis, Marcus Neustetter creates drawings under UV light as public performances on functioning and abandoned water fountains and features. Once the UV light performance is complete, the remaining artwork is invisible unless seen under UV light.



The vertical gaze

Fascinated by what the artist calls the Vertical Gaze, up at the astronomical mysteries and down into the archeological unknowns, Marcus Neustetter has been exploring caves at the cradle of humankind. Photographing the light through cave openings and projecting them back onto the landscape has led to a series of light drawings making reference to the caves below the surface and to the night sky, both hosts to evidence of the past.

The vertical gaze. Image: Marcus Neustetter

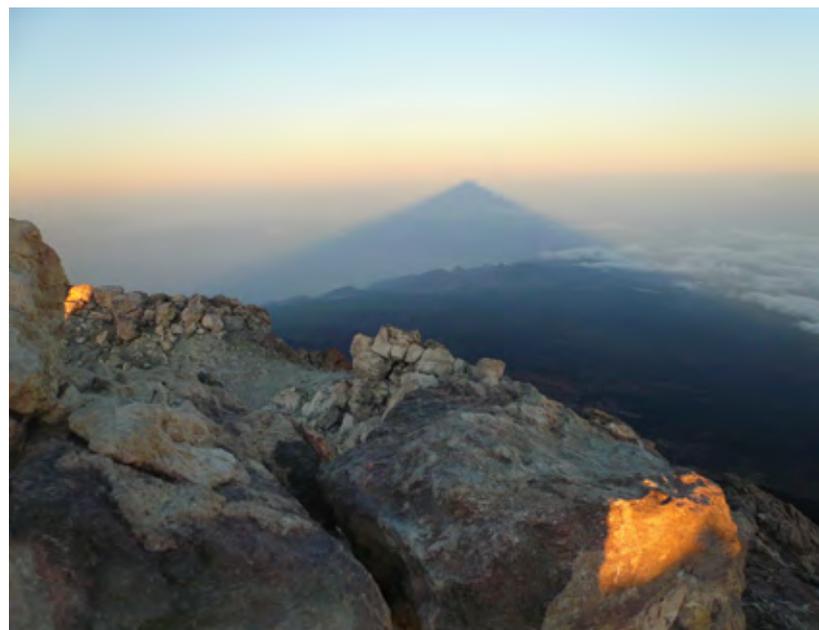
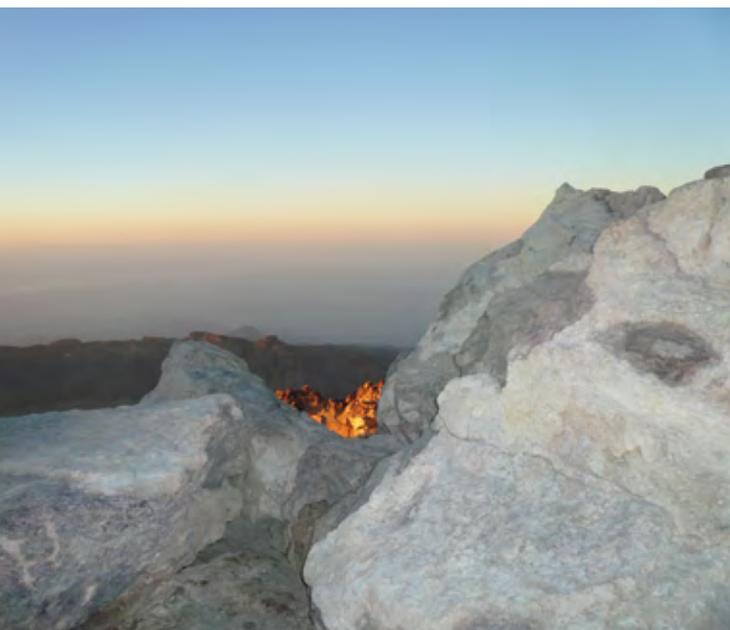


The big bang. Image: Marcus Neustetter

The big bang

Sutherland in the Karoo is host to the South African Astronomical Observatory and the Southern African Large Telescope. Inspired by the scientific pursuit and the challenges of the engagement with the local disempowered communities, Marcus Neustetter, with his partner Bronwyn

Lace, has been developing community programmes in Sutherland. Attempting to visualise the scientific studies has been part of this. Here a group of Sutherland youth are using rope lights to create long time exposure photographs of the big bang.



Sunrise on a volcano. Image: Marcus Neustetter

Sunrise on a volcano

Celebrating the light of the sun, Marcus Neustetter planned an expedition onto the volcano Mount Teide in the Canary Islands, for a sunrise summit. The sunlight of that morning became the artists' tool to reveal the volcano.

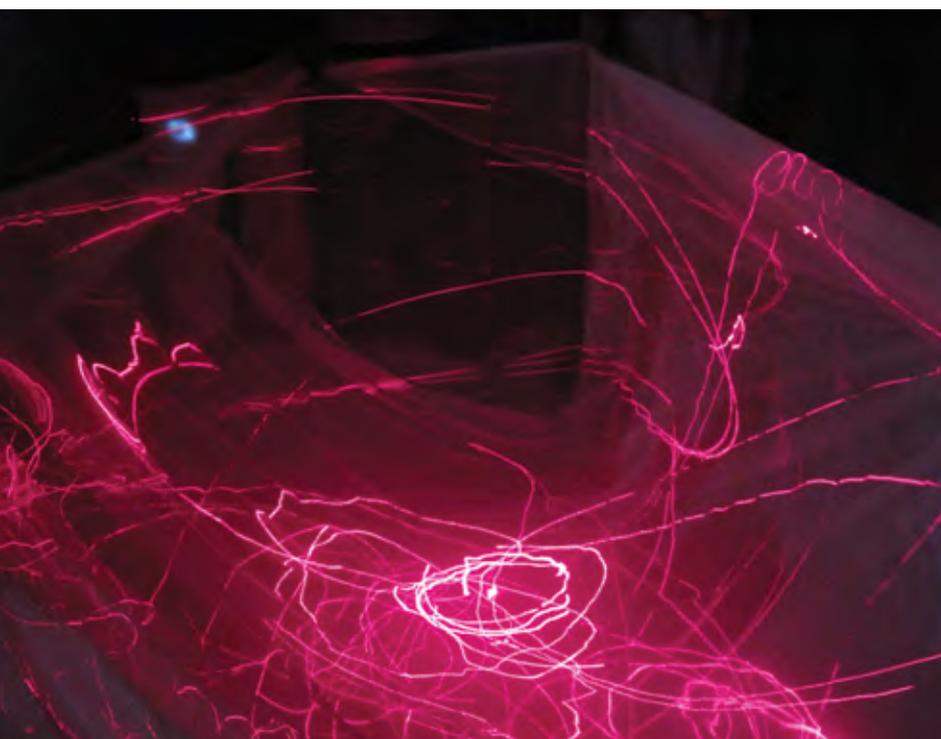


Vredefort. Image: Marcus Neustetter

Vredefort

Using gauze fabric and lazer pointers in the Vredefort meteorite impact crater, Marcus Neustetters reflected on the cataclysmic event that changed the Earth's surface.

His pursuit has been to try to understand the relatively temporary presence of human existence on the planet.



The expanding universe

This image, presenting the ever-expanding universe was created with the youth of the Space School South Africa using lazer pointers and fabric in an experiential workshop trying to make sense of natural phenomena.

The expanding universe. Image: Marcus Neustetter



Light and sound. Image: Marcus Neustetter

In a series of city light and sound interventions with performers and glow-sticks, Marcus Neustetter questions the temporary nature of cultural action in transforming

cities and neighbourhoods. Through current rejuvenation and commercialism of many city spaces, local cultural identities are shifting.



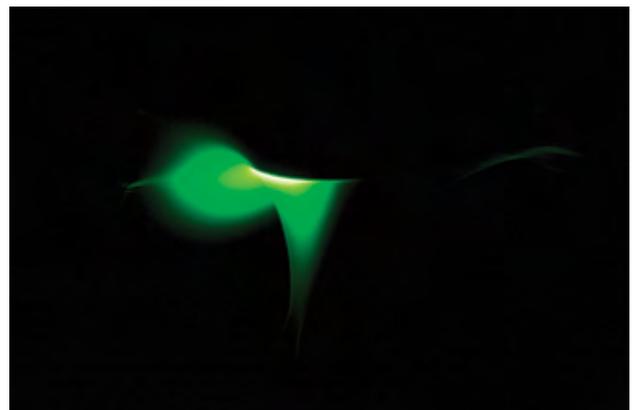
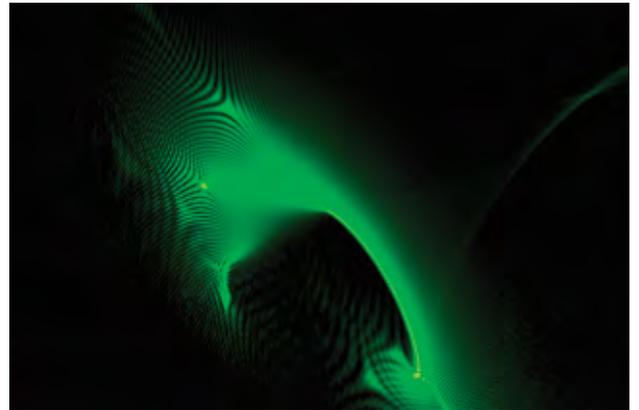
Calling lights. Image: Marcus Neustetter

Calling lights

Because Marcus Neustetter failed to see the Northern Lights on several occasions, he has attempted to call the Northern Lights into being by finding the highest point possible and to call them through his own light drawings in the sky.

Chasing light

Chasing Light is based on Marcus Neustetter's excursion to Norway where he attempted to see the Northern Lights. Due to bad weather Neustetter was unable to fulfill his goal, leaving Norway with an experience lost. However, Neustetter was able to gather some relevant documentation from his search in the form of sound recordings of aurora borealis activity. On his return to his studio, the artist attempts to re-visit his journey using the sounds to vibrate a tray of water and bouncing a laser off it onto a white wall. The result is his visual representation of the Northern Lights in the form of video and stills.



Chasing light. Image: Marcus Neustetter



Telling stories. Image: Marcus Neustetter

Telling stories

Gathering stories from local fishermen in Plettenberg Bay, Marcus Neustetter's large-scale building projection on the Beacon Isle hotel makes reference to land use before

development of the town and pays tribute to the ocean and personal relationships to the ocean the fishermen call 'Susie'.



Contemplation

The artist's time for contemplation of his impact on the planet through light drawings with LED lights, glow sticks and torches. **Q**

Contemplation. Image: Marcus Neustetter

Johannesburg based artist, cultural activist and producer, Marcus Neustetter, reflects critically and playfully on his context through his art and collaborative projects. His strategy has been to pro-actively create, play and experiment to build opportunities and experiences that investigate, reflect and provoke. Mostly process driven, his production of art at the intersection of art, science and technology has led him to use a multi-disciplinary approach from conventional drawings to permanent and temporary site-specific installations, mobile and virtual interventions and socially engaged projects internationally (www.marcusneustetter.com).

Marcus Neustetter has a BA in Fine Arts from the University of the Witwatersrand, and an MA. During this time he launched sanman (Southern African New Media Art Network). In the past 14 years he has been consistently producing and exhibiting art and, in partnership with Stephen Hobbs, has been active in The Trinity Session and in their collaborative capacity as Hobbs/Neustetter (www.thetrinitysession.com).

SELECT VIDEO PROFILES

Shedding light on South Africa's dark history

Interview by Jane O'Brien

Filmed by Allen McGreevey, edited by Joni Mazer-Field, produced by Mat Morrison.

7 January 2016

BBC News

<https://www.bbc.com/news/av/magazine-35257155>

Lead The Way

Presentation by Marcus Neustetter

Moon Gallery - Artist Talk

April 2021

<https://www.youtube.com/watch?v=VmAtyYaf2OA>

Moments of Inspiration and Playful Interventions

By Marcus Neustetter

TEDxJohannesburg - Marcus Neustetter -

30 January 2010

<https://www.youtube.com/watch?v=EOuanZljhCk>

Art, Place, and Dislocation in the 21st Century City

2013 Creative Time Summit

Presentation by Marcus Neustetter

https://www.youtube.com/watch?v=u_LPxUPopYA

Artist Talks - ZKM - Center for Art and Media, Karlsruhe

Marcus Neustetter

Opening Weekend: Digital Imaginaries - Africas in Production

17.11.2018

<https://zkm.de/en/media/video/artist-talks-marcus-neustetter>

Erosion Performance - Eyewitness News

Opening evening of the 6th annual Infecting the City free public arts festival on 11 March 2013.

Aletta Gardner reports.

https://www.youtube.com/watch?v=c9UyxsR_000&list=PLpU2rn_bV9FgexxTJbKgGwdUU8yiQHeqd&index=17

Artist Presentation by Marcus Neustetter

2015 World Technology Summit, NYC

https://www.youtube.com/watch?v=CyLpsxzqeDU&list=PLpU2rn_bV9FgexxTJbKgGwdUU8yiQHeqd&index=21