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## A confluência entre ética e estética na obra de Haroon Gunn-Salie

*Ali onde a lama e a ruína da política, da ecologia e do capitalismo se entrecruzam, a arte surge como esperança de um devir fundado em outras formas de existência e ação coletiva*

Vivian Mocellin

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Vista da exposição "Agridoce", de Haroon Gunn-Salie. Foto: Renata D'almeida

"O dia em que Paracatu acabou e se transformou em um deserto de lama." É assim que Aparecida Marcelino, moradora do distrito de Paracatu de Baixo, um dos mais afetados pelo desastre ambiental que despejou milhões de litros de lama tóxica no rio Doce, se refere ao dia 5 de novembro passado. Dona da casa – ou do que restou dela, que constitui a instalação central (imagem da página anterior) da exposição *Agridoce*, do artista Haroon Gunn-Salie –, Aparecida falou com a ARTE!Brasileiros por telefone. Na simplicidade de sua narrativa oral, o que se revela é o roteiro espetacular em que o cotidiano simples de uma cidade pequena é interrompido pelo barulho de um helicóptero seguido de ordens de evacuação aos gritos de "corram para o ponto mais alto que conseguirem ou vai morrer todo mundo". No escuro do alto da colina a que chegaram somente no começo da noite, depois de 30 minutos de corrida, cerca de 500 moradores apenas ouviram "o barulho do mundo desabando, um som líquido que a tudo engolia". Depois disso veio o silêncio profundo de uma terra devastada.

Ainda que a modernidade há muito seja descrita em termos de sua liquidez, a vida em pequenas comunidades do interior do Brasil ainda costuma estar inexoravelmente ligada à solidez da terra, por isso as vítimas de Mariana descrevem a tragédia como um “perder o chão” – um chão literal e metafórico a partir do qual (re)produziam sua vida material e identidades individuais e coletivas. Aparecida conta que sua mãe, Leontina, com quase 80 anos de idade, esteve sempre fincada àquela terra – viveu, cresceu, casou-se, criou os filhos e envelheceu em Paracatu, sem jamais afastar-se da região antes daquele dia em que teve que “sair corrida, fugindo da lama, de pés no chão”. Presos num momento eterno que os deslocou de seu lugar no mundo, interrompendo o fluxo natural de suas histórias, essa gente simples agora aguarda por uma nova terra prometida, um “lugarzinho para refundar Paracatu”, como afirma Aparecida.



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Fotografia do desastre que integra a exposição “Agridoce”

Enquanto aguardava esse futuro ainda incerto, ela recebeu, ainda no final de 2015, a visita do sul-africano Haroon Gunn-Salie. O artista havia acabado de retornar à África do Sul – depois de uma viagem ao Brasil em que esteve em Minas Gerais pela primeira vez – quando recebeu a notícia do rompimento da barragem da mineradora Samarco. Gunn-Salie decidiu voltar imediatamente e fazer deste o tema da exposição comissionada pelo 1º Prêmio SP-Arte/Videobrasil para o qual havia sido selecionado pouco antes. Deslocamento forçado, desterramento, trauma, narrativa oral e história são os temas recorrentes na obra do jovem artista que despontou no cenário artístico internacional com seu trabalho de graduação em 2012. Intitulado *Witness* (Testemunha), a instalação *site-specific* relatava e atualizava a história dos antigos residentes do District Six em Cape Town, removidos à força durante o apartheid. Este primeiro corpo de trabalho é profundamente autobiográfico: Gunn-Salie chegou a ser preso, quando ainda era um recém-nascido, junto com a mãe, ativista política anti-apartheid, falsamente acusada de um atentado. Esses primeiros anos de sua vida, passados na clandestinidade da resistência política, foram a ele recontados pelos pais. A partir dessa experiência de uma memória construída por narrativas orais e subjetivas, ele adotou a noção de observador participativo, que passou a informar sua arte. Graduado em Escultura, Gunn-Salie adotou a prática colaborativa como uma metodologia na qual a obra de arte é concebida e executada a partir do diálogo intenso e da ação coletiva da comunidade, uma tendência que a crítica britânica Claire Bishop denominou virada social (social turn).



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Na abertura da exposição, moradores de Mariana reencenam a manifestação folclórica “Folia de Reis” pela primeira vez após o desastre. Foto: Renata D’almeida

Imerso no cenário pós-apocalíptico de uma Mariana desolada, o artista conta que não tinha um projeto pré-concebido, apenas uma pergunta que orientava sua pesquisa: “O que aqui precisa ser dito e visto?”. Desenvolvido em parceria com moradores locais, em especial com três famílias que se recusam a deixar suas terras, a exposição *Agridoce* é resultado de um processo que pode ser chamado *community-specific* – uma variação do termo *site-specific*, em que a noção de *site* (lugar físico) é substituída por uma noção imaterial de comunidade – entendido como grupo de pessoas que partilha de uma noção identitária que pode ter por base etnia, gênero, filiação política ou mesmo a proximidade geográfica e cultural, como no caso dos moradores de Paracatu. Assim, a exposição começou a tomar forma a partir de colaborações como a de Aparecida, que, apesar de jamais ter entrado em um museu ou galeria de arte, doou as ruínas de sua casa para o projeto, por acreditar na importância de mostrar ao mundo o que ali havia se passado. Além dos escombros, seis toneladas de lama foram trazidas de Mariana para compor a exibição. Em torno dessa instalação-ruína orbitam ainda outras obras em diferentes suportes – fotografia, vídeo e som –, que compõem um microcosmos da tragédia e convidam o público a confrontar uma realidade que de outra forma só lhes seria acessível através das narrativas fabricadas pela grande mídia.

Em um dos lados do campo expositivo passa-se por uma sequência de fotografias do desastre, disposta logo antes dos escombros da casa de Aparecida, em cujo entorno foi desenhado com lama um pequeno percurso. Essa configuração especial denota a passagem da representação pictórica do desastre para sua apresentação direta no espaço da galeria – em vez de apenas observar a lama através de imagens, o público é convidado a caminhar em meio a ela. Essa passagem da imagem da ruína para a ruína em si marca também uma mudança de posicionamento do espectador, uma performatividade induzida pela disposição formal dos elementos no espaço, que o leva a entrar em experiência relacional, não somente com a obra ali presente, mas também com o contexto da qual ela foi deslocada. Gunn-Salie explica que sua intenção é fazer um convite para que o público se coloque no lugar do outro ali simbolizado. Ao percorrer o pequeno entorno dos escombros, a presença de vestígios e detalhes que se deixam entrever na lama – como um retrato em que não se pode identificar mais ninguém – revelam mais a ausência deste outro e o silêncio angustiante de suas vidas soterradas. Na saída da instalação, do outro lado do galpão, um vídeo registra o processo de deslocamento dos destroços da casa de Aparecida, e sua reconstrução em São Paulo, deixando evidente o paralelo entre o desenraizamento forçado dos moradores de Paracatu e o desenraizamento das ruínas do imóvel. O vídeo também registra o esforço coletivo de mais de 30 trabalhadores, principalmente pedreiros e mestres de obra envolvidos na ação, revelando parte do processo colaborativo do artista, que consiste em identificar as habilidades de profissionais locais, investindo os recursos orçamentários do projeto na geração de empregos e renda para as comunidades que ele deseja empoderar.



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José Pascoal, morador da cidade Sé Pascoal, morador da cidade de Mariana, mostra a destruição do seu bairro.  
Fotos: Renata D'almeida

Foi também no chão de seu campo de pesquisa que Gunn-Salie percebeu que o que havia ficado fortemente inscrito na memória sensível da comunidade era o barulho líquido da lama correndo solta – no discurso das vítimas, a produção constante de onomatopeias que tentam enunciar aquele momento indizível. Como é comum em todo trauma, faltam ali também palavras para descrevê-lo. Daí a criação da instalação sonora presente na mostra, numa tentativa de dar conta daquilo que não se consegue articular discursivamente. Contraopondo-se a esse ruído, paira estático e mudo em outro canto do campo expositivo um instrumento de percussão cuja presença indica música e festividade – um tipo de barulho diferente daquele que dizimou Paracatu de Baixo. A festa a que o objeto alude simbolicamente é a Folia de Reis, manifestação folclórica em homenagem aos Três Reis Magos da mitologia católica, tradicional na região mineira. Algo na presença ainda que silenciosa dos instrumentos musicais deixava adivinhar que a festa recomeçaria – que sua potencialidade virtual seria eventualmente atualizada. E, talvez como o prelúdio de novos tempos, a Folia de Reis foi reencenada pela primeira vez depois da tragédia por um grupo de moradores/coautores durante a abertura da exposição, naquela que foi para muitos deles sua primeira experiência com a arte contemporânea.



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Detalhe das ruínas da casa de Aparecida Marcelino que compõe a instalação principal da exposição “Agridoce”. Foto: Renata D’Almeida

O que a prática artística de Gunn-Salie expressa é, portanto, um contínuo exercício de abertura para “o outro” – abertura da arte contemporânea para o homem “comum” e deste para ela. O envolvimento comunitário materializa de um lado memória e ação coletiva, para desmaterializar de outro a figura do autor individual. Nesse processo desaparecem a um só tempo a figura romântica do artista como um gênio solitário e também a do artista-antróplogo que sai a campo para mostrar outras culturas – na contramão dessa atitude é que Gunn-Salie pretende ensinar os moradores locais de Mariana a documentar suas próprias histórias. Ele é enfático ao afirmar que não lhe interessa usar a arte como comentário da vida, e sim como ação para invenção de novas formas de sociabilidade e subjetivação coletiva baseadas em uma economia afetiva. O que interessa é um fazer e um fazer junto – arte como ativismo e ação para transformação social. Diferentemente de outros artistas e coletivos contemporâneos trabalhando com práticas baseadas na comunidade, o trabalho do sul-africano não sugere, entretanto, uma negação da estética em favor da ética, e sim uma confluência entre esses campos. Ainda que o significado de sua arte se encontre principalmente nas relações humanas forjadas durante o processo, há ainda no trabalho de Gunn-Salie a preocupação com questões formais. Esta tensão entre estética e ética, entre a arte como arte e a arte que se dissolve em outras formas de vida, é precisamente o que o filósofo Jacques Rancière define como a relação entre autonomia e heteronomia artística – que, embora opostas, não podem ser pensadas separadamente e coexistem em permanente tensão. Numa espécie de prólogo de uma experiência sensível não mais divorciada da reprodução da vida material, práticas colaborativas como a de Gunn-Salie podem oferecer estratégias para fazer da contingência, do risco e da incerteza novas possibilidades de futuro. Ali onde a lama e as ruínas da política, da ecologia e do capitalismo se entrecruzam, confirmando que chegamos de fato ao antropoceno, quem sabe possa a arte oferecer a esperança de um devir fundado em outras formas de existência coletiva.

#### **Serviço – Agridoce**

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# HAROON GUNN-SALIE

TEXT MEREDITH RANDALL PHOTOGRAPHY KARL ROGERS

Haroon Gunn-Salie taps into a well of burning idealistic energy; he is inspired by the power that art has to transform the world. He is a flag bearer of a new generation of artists who draw upon a utopian optimism combined with principles of social engagement.

Born to revolutionaries Sally Gunn and Aneez Salie, Gunn-Salie spent part of his early childhood years in prison with his mother — both of his parents were active members of Umkhonto we Sizwe. This instilled in him an ethos of “civil responsibility”, a deep-felt commitment animates his artwork. Each work lays bare a social injustice of some form. At its most successful, it empowers viewers to engage more fully with the world around them.

Gunn-Salie invites the viewer to take part in his situational creations, and it is only with this interaction that the artwork becomes whole.

In his most recent piece, [*Working Title*], Gunn-Salie collaborated with Dereleen James to create a video recording studio within the Goodman Gallery. On the opening night the artists invited guests (such as the head of the police and Gunn-Salie’s mother) and members of the public to sit with James and discuss the drug problem in SA. After the opening, Gunn-Salie compiled the recordings and replayed them in a dual channel installation in the same studio for the duration of the exhibition, allowing visitors to lounge in the same seats in which the interviews took place.

An upholstered chair is placed opposite a small two-seater sofa with a wooden coffee table between them. One of the TV monitors hangs directly behind the couch, the other is placed to the side of the chair. While the furniture is comfortable, when seated the visitor can see only one screen at a time. There is also sound emanating from each TV, forcing the viewer to constantly and self-consciously turn around in an attempt to see the art piece as a whole. Alternatively, the visitor can stand to the side to see both screens, but then the viewer is standing decidedly outside the conversation. Thus, the viewer, in participating, is at once comfortable and awkward.

The viewer’s degree of participation strikes at the heart of Gunn-Salie’s work—it is through this high level of engagement with the audience that he aims to promote social good. This type of artwork — labelled social practice art — is at the forefront of art creation. There are now more than 12 universities in the US that offer Fine Arts master’s in social practice.

As the Goodman Gallery’s youngest artist and most recent addition to its stable, Gunn-Salie’s engaging work will be watched with keen interest.

[www.goodman-gallery.com](http://www.goodman-gallery.com)

'VENICE BIENNALE'

# Molding 'Vengeance' in soft 3D

Terri Dumbar-Curran

"HE GETS too much airtime," yells a passerby. "He stole our land, the bastard!" High above him on a cherry picker, artists Haroon Gunn-Salie and Bevan Thornton continue applying a thick coat of silicone to Jan van Riebeeck's left hand.

The duo was in town on Freedom Day making molds of the hands of statues of Jan Van Riebeeck and Bartholomew Diaz in Adderley Street, and Cecil John Rhodes in the Company's Gardens, as part of Gunn-Salie's latest installation *Soft Vengeance*. The works are being created specifically for the South African pavilion at the 56th Venice Biennale, which runs from May 9 until November 22.

As Gunn-Salie ensured the layer of silicone was thick enough before leaving it to cure for hours, it looked like Van Riebeeck was wearing bright pink kitchen gloves, drawing attention from motorists and pedestrians alike.

"I'd been planning an act of vandalism towards memorials for about a year," explains Gunn-Salie. "I was watching with interest from Johannesburg the Rhodes Must Fall campaign." He found it inspiring, but realised that his original concept had essentially been "usurped".

"But that was fantastic," he adds. "My intention was to spark a debate around colonial and apartheid memorials." Which is exactly what the Rhodes Must Fall movement succeeded in doing.

Gunn-Salie says that the xenophobic attacks of the past three weeks have prompted him to look even closer at his work, and the connection between violence focussed on a symbol and the violence erupting on the streets.

"It was very important to rethink the work," he says, adding that the final idea began to take shape during a National Department of Arts and Culture meeting. He explains that the debate around the Rhodes sculpture has brought the issue of colonial and apartheid memorials to the fore, and it is finally being addressed and discussed by those in power.

"It's not my role as an artist to campaign for removal of a memorial, or for one to stay," he says. "My

role is to take the conversation forward." That's something he aims to do with all of his artworks and installations.

The organisers of the Venice Biennale were very interested in what Gunn-Salie did with his project *Zonnebloem Renamed*, which saw him renaming roads in District 6, and they are similarly intrigued by the thinking behind *Soft Vengeance*.

While *Zonnebloem Renamed* involved printmaking, this latest body of work sees him using silicone to make "three dimensional photo copies" of parts of the memorials. He has decided to show the hands of the statues in a new way, devoid of context. The idea being that viewers will be struck by the disproportionate nature of their own hands in comparison. "To see the power ascribed to these people, and how everlasting that power is," says Gunn-Salie, adding that the memorials have become visual symbols of how we as Africans could never hope to accomplish such levels of greatness.

"In presenting just the hands, one will see how 'small and insignificant' we are in relation to history and these identities."

Another interesting aspect Gunn-Salie has taken into account while planning this project is symbolism. "Rhodes is a good example as to how thinking has changed. He's evidently 'hailing', but back then that gesture wasn't yet associated with Hitler or Nazism. As symbols have changed so too has our reading of them."

As Thornton puts the last few coats on Van Riebeeck's left hand, Gunn-Salie squints up at it. "I don't know if in five years time this statue will still be here. Cecil John Rhodes unveiled it in 1899. It was sculpted by John Tweed - the empire's sculptor. This is the lineage of dominance."

The significance of the molds of Van Riebeeck's hands being part of the Venice Biennale, says Gunn-Salie, arguably lies in the comments President Jacob Zuma made earlier this year: "A man with the name of Jan van Riebeeck arrived in the Cape on April 6 1652... What followed were numerous struggles and wars and deaths and the seizure of land and the deprivation



GLOVES OFF: Haroon Gunn-Salie makes a mold of the hands of the statue of Jan van Riebeeck in Adderley Street. Picture: JEFFREY ABRAHAMS



REDRESSED: Reframing history.

Picture: ARMAND HOUGH



Colonial monuments' power lies in their scale, disproportionality and permanence

years into our democracy is vital, in fostering an African identity through transformed public spaces and challenging autocratic symbols of the past, without destroying them. This needs to be done through the inclusion of all, young and old, to set us on a progressive trajectory. South Africa's public spaces are bereft of symbols of the trauma of the people, past and present. It is a stark reminder of how much work is yet to be done."

The hands will be mounted, protruding from a wall, leaving the viewer to imagine the "ghost" of the full figure beyond them.

Besides "smuggling" the casts of Van Riebeeck's hands through customs, an important part of the symbolism of the work, Gunn-Salie will present an entire "gallery of leaders" at an exhibition at Goodman Gallery Johannesburg in August, and hopes to bring the exhibition to Cape Town towards the end of the year.

As the issue of colonial monuments is at last addressed, the question many are asking is: where exactly does their power lie? "It lies in their scale, disproportionality and permanence," says Gunn-Salie.

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of the indigenous peoples' political and economic power... The arrival of Van Riebeeck disrupted SA's social cohesion, repressed people and caused wars."

Gunn-Salie says that the effects of apartheid and colonialism still persist today and that these memorials, the symbols of power, "perpetuate a national consciousness of inferiority". He hopes that *Soft*

*Vengeance* will draw attention to the lack of transformation in this country's public spaces.

"These leaders of the past, who stand entrenched in statues, monuments and memorials, both symbolically and through the legacy of undemocratic history, have blood on their hands," writes Gunn-Salie in an outline of *Soft Vengeance*. "The task of restorative justice, 21



**FUNERAL SCENE:** Haroon Gunn-Salle with 'Amongst Men' in the Goodman Gallery in Joburg. Picture: KEVIN SUTHERLAND

**Y**OU might say that Haroon Gunn-Salle's genes are bound more tightly with the glue of history, activism and social justice than those of most 26-year-olds. He's the youngest recognised victim of gross human rights violations by the apartheid regime listed in the Truth and Reconciliation Commission's final report. While he doesn't have the actual memories of the events, he knows that his mother, Shirley Gunn, would take him with her on bombing missions for Umkhonto weSizwe when he was an infant. The tension between narrative and memory — what we are told and what we remember — is one of the key concerns at the heart of Gunn-Salle's work.

In his first solo show for the Goodman Gallery in Johannesburg, "History After Apartheid", Gunn-Salle draws on historical moments resonant to his own life in order to create works that seek to redress the holes in the post-apartheid grand historical narrative. Like the symbolic acts of sabotage against apartheid installations carried out by his mother in the 1960s, Gunn-Salle makes site-specific interventions that could be seen as acts of artistic sabotage against the whitewashing of history by the post-apartheid government.

Take Witness, a video piece in which he and a group of friends change the Zonnebloem signs in Cape Town back to the area's original name of District Six. It's a piece that draws on the after-dark stealth that Gunn-Salle learnt as a graffiti artist back in his late teens when he thought of nothing more than spending his days working as a media officer for an NGO and his nights spraying paint on walls around Cape Town. His father Aneez Salle (now the editor of The Cape Times) wanted him to study law but Haroon had other ideas and submitted what he describes as "a

## Speak, memorial

The political is personal for an artist setting out to redress the whitewashing of history. By **Tymon Smith**

portfolio of really terribly drawn artworks" to the Michaels School of Fine Art and was accepted.

He thought he'd study photography and design but he soon "had my mind blown sideways by the power of sculpture" and studied under Jane Alexander. These days he says that "activism is my hobby and art is my job".

When he began preparing for this show two years ago, Gunn-Salle — thinking about the purple dye used by the apartheid government in water cannons against protesters — planned "acts of vandalism around a series of colonial-era monuments around the country using purple dye". Before he could execute this, something happened to the statue of a certain empire builder on the campus of the University of Cape Town and Gunn-Salle could only watch in approval from Johannesburg where he now lives, thinking that at least he'd learnt a "big lesson about planning too far in advance, but I was like 'Amandla' and 'Rhodes must fall, and so must the perpetuation of a colonial heritage that is unquestioned in our society'".

The Rhodes Must Fall movement showed him something he hadn't thought about, "the implicit violence within vandalism", and so he had to think again and not "just replicate what others had done but take the debate to another level and explain the problem behind these figures in our society through more than just shit-flinging or paint-flinging".

The result of this rethink is *Soft*



Gunn-Salle's 'Soft Vengeance'

*Vengeance*, a series of sculptural works of the arms of colonial-era sculptures of figures from Bartolomeu Dias to Jan van Riebeeck and Cecil Rhodes, cast in urethane and painted deep red, emphasising the blood their legacies have left on their hands. The bodies of these men are implied through their absence beyond the walls on which their arms hang. For Gunn-Salle the series addresses the debate about memorialisation and heritage in the wake of the events at UCT.

He admits that while he "may be using a commercial art gallery to make a memorial, I'm exposing a gap in the history and exposing a lack of principle in our heritage landscape. I think about [Dali Tambo's] memorial park that's going to happen and that's something that I

don't agree with and I hope I'm trying to counter those tendencies."

This attempt to redress the imbalance of the post-apartheid heritage landscape is particularly evident in *Amongst Men*, the overwhelming central piece of the show, consisting of about 450 individually cast kufiya suspended from the ceiling of the gallery. They create a kind of plastic sculptural hanging garden through which visitors can walk, inhabiting in the present the absent figures of the past in a recreation of a scene from the funeral of Imam Abdullah Haron, an anti-apartheid Muslim cleric and Pan Africanist Congress supporter who was killed by the Security Branch in 1969.

Designed using an overhead newspaper photograph showing

some of the 40 000 mourners who attended Haron's funeral, the kufiya meet around an empty space, taken up in the photo by the imam's body. It's accompanied by a recording of poet James Matthews's reading his poem *Patriot or Terrorist*, written at the time.

A separate work created in collaboration with the imam's widow, Gallema Haron, is based on a photo of her husband in his funeral shroud. Gunn-Salle has cast the sculpture using his own body. The piece is titled *Smile-cries* because Gallema told Gunn-Salle that upon seeing her husband's body in the morgue it seemed to her that one side of his face was crying and the other smiling.

A third piece created in collaboration with the imam's daughter Fatiema Haron-Masoeet, who was only six when her father died, consists of a hand-blown light bulb hung from the ceiling at a child's height.

*Amongst Men* is also a deeply personal work that reflects layers of narrative that have impacted on Gunn-Salle's life. He recalls that his father, who attended the funeral when he was 12 years old, "sat there looking into the imam's grave and personally pledged vengeance for his assassination. Twenty years later he took up arms and joined MK and did just that with those thoughts of his 12-year-old self present in his mind."

He also named his son after the imam. Gunn-Salle describes the work as an "anti-memorial" and hopes that his exhibition will challenge audiences to think about the whitewashing of history through their experiences with work by an artist who sees himself as "someone who is trying to spread a corrective history and question how far we have come". **LS**

● "History After Apartheid" is at the Goodman Gallery until September 19





BEYOND THE GRAVE: Haroon Gunn-Salie with *Smile-Cries*.

# Finding the true heroes of apartheid

Artist Haroon Gunn-Salie's work offers a different spin on the past

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**T**HIS is a public work; a work that is about the process of intervention," says artist Haroon Gunn-Salie.

His art exhibition, which is titled *History After Apartheid*, depicts the world in post-apartheid South Africa and delves into the meaning of real heroism.

It ranges from a six-month project, during which he travelled the country taking moulds of arms belonging to five historical states, to

an exhibit of 409 moulded taqiyahs (Muslim skullcaps) reliving freedom fighter Imam Abdullah Haron's funeral in 1969.

An exhibit lining the left and right side of the wall uses visualisation and lighting "as a call to action" for all South Africans.

"Nazi Germany followed by apartheid South Africa were the first countries in the world to use dye in water cannons as a way of marking protesters. Today, many countries, including our democratic country still use this technique," Gunn-Salie said.



SYMBOLISM: Haroon Gunn-Salie stands in front of his exhibit of 400 taqiyahs or Muslim skullcaps, reliving freedom fighter Imam Abdullah Haron's funeral called *Amongst Men* at the Goodman Gallery in Parkwood, Joburg.

PICTURES: MATTHEWS BALON

As I walked across the names of each country reflecting on the gallery wall, the lights changed colour to the dye that is today used in countries throughout the world during protests.

"History after apartheid means to take after or emulate those who inspired our society. If you want to see change, you have to do what our heroic forebears did and

be politically active," Gunn-Salie said.

A number of photographs on the wall across from the light exhibit showed historical and current images of protesting crowds from various countries being dispersed using dyed water to mark them.

Gunn-Salie said he used images from various media outlets for the *History After Apartheid* exhibit because "it

“**One half of his face was smiling and the other crying**”

begs to question who owns history”.

The final exhibit ends with a mould of Haron covered in a white shroud as Muslims are traditionally buried.

Gunn-Salie named it *Smile-Cries*.

"I named it this because Imam Haron's widow told me that when she went to identify her husband's body, she found the one half of his face smiling and the other crying."

"This (whole) exhibition is all about telling the difference between statues of historical figures who were revered by the apartheid regime as heroes but in truth were men with blood on their hands and delving deeper into the real heroes like Imam Abdullah Haron," Gunn-Salie said.

The exhibit is open until September 19 at the Goodman Gallery in Parkwood, Joburg.