

Start at point number 1 and make your way from there. Most galleries close at 9pm, so we encourage starting by around 6pm to give yourself enough time at each exhibition

Follow the programme as you wish. You may choose to stick to it, or deviate from the map and let the night take its own course. Do not rush, be in one place at one time, and most importantly, look.

Please note that you follow this programme at your own risk. We encourage all attendees to be vigilant, to walk in groups, and never to put yourself in situations where you do not feel safe.

Enjoy the programme, and if you have any feedback get in touch at info@thursdaysprojects.co.za

**1. ABSA Experience
Shop G16, The Zone @ Rosebank**

Designed to move beyond a bank branch, ABSA Experience will regularly evolve with new partnerships, themed events, showcases and exhibitions. No two visits will be the same.

**2. SMAC Gallery
19 Keyes Avenue**

"On Repeat" by Georgina Gratrix

To play a song on repeat is to play it over and over again, to wear out the needle on the record, to wear the song thin. In Gratrix's practice and, in particular, her pattern-like canvases, the opposite is true – the more she repeats gestures and symbols, the thicker they become. With each repeat application of her brush to the canvas, the surface blooms with luscious daubs of oil paint, resulting in the proliferation of colour, form, shape and texture.

**3. WHATIFTHEWORLD Gallery
19 Keyes Avenue**

Sanell Aggenbach "Bend To Her Will"

Foremost among these is a concern with the social and subjective experience of rootlessness. Atopia means to be without a territory, and the exhibition revolved around the artist's fraught relationship with her Afrikaans cultural heritage. To explore the bio-cultural alchemy of belonging, Aggenbach spliced botanical specimens and engineered hybrid flora in wood, resin and metal. Each new whole was made more alien by its recognisable parts, positioning these objects – and by extension, Aggenbach herself – precariously between worlds. Bend to Her Will elaborates on this experience of 'betweenness' and all the instability it entails.

Taking the body in relation to nature, to space and to history as a point of departure, the show engages in an erotics of disorientation. It asks what might happen if we're estranged from the world without anchorage or

bearings. If instead of digging our heels into the earth, we remembered that earth is mostly nothing at all.

**4. Goodman Gallery
163 Jan Smuts Avenue**

"We Live in Silence" by Kudzanai Chiurai

Taking its title from his latest series of theatrical photographs and videos, in which he proposes a re-examination of the post-colony, as described in the line above from Med Hondo's 1967 film Soleil O. Taking the film as a starting point, Chiurai dissects it through similitude (quality or state of being similar to something), restaging scenes from the film intercut with visual references from popular culture, archival imagery and art historical sources. This exhibition presents the final installment in a three-part series which brings to full circle the photographic work begun by Chiurai in 2011. We Live in Silence offers a conclusion to the unresolved ideas and conflicts introduced in the previous bodies of work.

**The next stop is a bit further on. You may wish to drive, but if you're in a group it's just a few minutes up the road.*

**5. Goethe-Institut
119 Jan Smuts Avenue**

"Future Africa Visions in Time"

The exhibition project FAVT: Future Africa Visions in Time explores visions of the future emerging from Africa and its diasporas. Its content derives from discursive collaborations between artists and researchers, resulting in innovative conceptual works that traverse aesthetic and scientific approaches. Through intensive conversations, artworks and conceptual positions were developed that critically engage with, reflect on, interpret, imagine, intervene into, disturb, translate or anticipate the concepts of 'Future' and 'Africa'

