

LEBOHANG KGANYE

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The scenes in *Ke Sale Teng* (2017) unfold like pages in a pop-up book. One after the other, the photographic décor flips upward, stands up and collapses. Printed on miniature black cut-outs, delicate figurines enter and leave the stage like puppets in a children's theatre show. *Ke Sale Teng* references family memories and the materiality of photo albums. The five installations engage the construction of family archives, their orchestration and preservation.

Kganye's animated film gestures towards arrivals and departures, the fading of memories and the passing of loved ones. The opening scene sets the tone for the rest of the film. Two characters stand side-by-side. One slowly moves away, climbs on a train, and exits the frame towards an unknown location while the other remains alone, standing still in the foreground. The sculptural installations remain voluntarily minimal, leaving breaks, gaps and spaces ready to be filled with imagined scenarios. Travel and time characterize *Ke Sale Teng*'s pictorial language. The artist visualizes her family member's journey from a physical to a non-physical world and features the difficulties in remembering them with clarity as time goes by.

Ke Sale Teng, Animated Film, 2017

3 min 22 sec

Edition of 5 + 2AP