

LEBOHANG KGANYE

Mohlakomedi wa Tora, 2018, Installation.



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Mhlokomedwa wa Tora, 2018, Installation.



Mhlokomedwa wa tora, 2018, Scene 2



Mhlokomedwa wa tora, 2018, Scene 3

Mhlokomedwa wa Tora, 2018 Installation

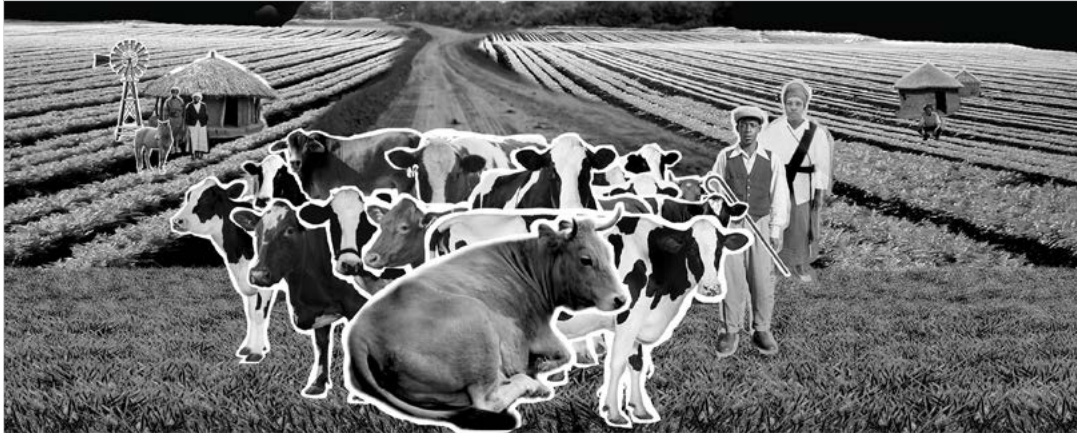
For this work, Lebohang Kganye's research inquiry began with investigating the origins of her family name 'Khanye'. Language is central in oral history, South African indigenous languages are divided between Nguni and Sotho languages, the Southern Sotho version of Kganye or the Nguni that is Khanye, which have Zulu and Sotho language derivatives, which stem from kganya, khanya and ukukhanya, meaning 'light'.

In the artwork *Mhlokomedwa wa Tora* (2018), the life-size cardboard cut-outs installation is a visual and metaphoric interpretation for the different strands of the name Khanye. Each side of the installation speaks of a breakage in the 'light', a new extension to the root of the name and the audience may enter the installation at one of four passages; the inlets are the four strands or groupings of the Khanye family. The Sotho word tora taken from the title of her work *Mhlokomedwa wa Tora* (2018), means 'light-

house'. This arrangement of the installation is reminiscent of the narrow streets of the township in Katlehong, and at bird's eye view a fortress-like structure of township planning is at play.

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Mohlokomedi wa Tora, 2018, Installation.



Mohlokomedi wa tora, 2018, Scene 1



Mohlokomedi wa tora, 2018, Scene 4