

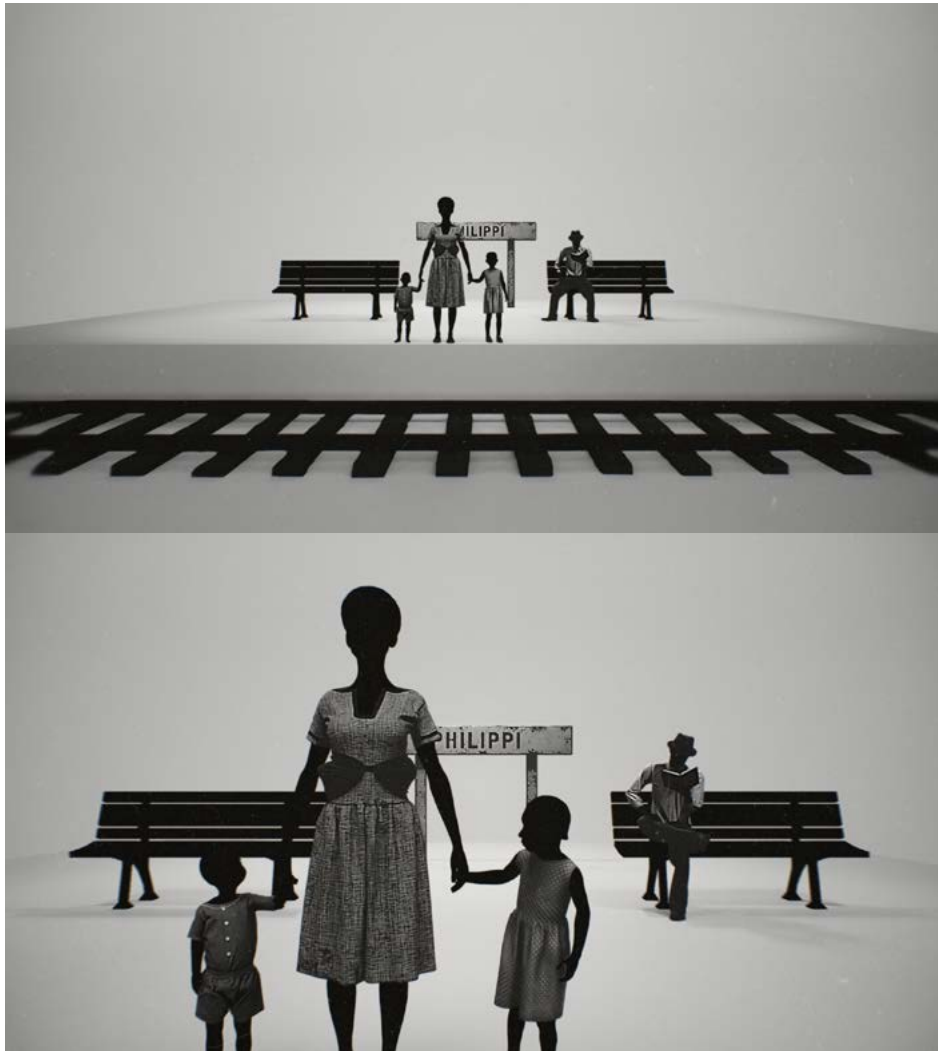
# LEBOHANG KGANYE

*Shadows of Re-Memory, 2021, Film.*



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Scene 1 from *Shadows of Re-Memory, 2021*

## ***Shadows of Re-Memory, 2021, Film***

Concepts of “postmemory” and “rememory” (as defined by Marianne Hirsch and Toni Morrison respectively) play a special role in the artist’s oeuvre. Kganye, who often calls for shadows of her own family in her works and sees the healing side of it, also initiates the process of remembering that goes along with it.

In the case of *Shadows of Re-Memory (2021)*, the Lebohang Kganye builds the stage for the ghosts to arrive at not based on familial narratives, but on literary pieces: plays *The Road to Mecca (1984)* and *The Train Driver (2010)* by Athol Fugard, and the non-fiction *Maverick: Extraordinary Women from South Africa's Past (2004)* by Lauren Beukes\* — all connected through the presence of interesting female characters.

Lebohang Kganye spent weeks walking along the gravel roads of Nieu Bethesda where Fugard worked. During her stay, the artist interviewed the local residents: a restorer, a beekeeper, a violin string maker, and a translator of Fugard’s books. Stories of villagers narrated to artists in relation to *Road to Mecca* constitute the scenes shown in *Shadows of Re-Memory (2021)*. These stories morph with literary plots, memory — with fantasy, and individual accounts with collective post- and rememory.

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*Shadows of Re-Memory, 2021, Film.*



*Shadows of Re-Memory, Animated Film, 2021*  
2 min 32 sec,  
Edition of 5 + 2AP