

LEBOHANG KGANYE

Ke Sale Teng, 2017, Film.



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Ke Sale Teng, Animated Film, 2017
3 min 22 sec
Edition of 5 + 2AP

Ke Sale Teng, 2017, Film.

In her animated film *Ke Sale Teng*, Lebohang Kganye adopts an introspective, intimate and reflexive approach. The work derives from *Reconstruction of a Family*, a series of five delicate photomontages featuring representations of her beloved family members in domestic settings. The artist brings each silhouette back to life through moving image and sound, transforming sculptural elements into five cinematic panoramas, and turning her family's stories into an immersive experience.

The scenes featured in *Ke Sale Teng* unfold like pages in a pop-up book. One after the other, the photographic décor flips upward, stands up and collapses in front of the viewer's eyes. Printed on miniature black cut-outs, delicate figurines enter and leave the stage like puppets in a children's theatre show. A subtle soundtrack designed in collaboration with technicians punctuates the movements and everyday activities such as, walking, ironing, reading, and situates their actions in suburban environment as the viewer can hear birds singing or a dog barking at a distance. *Ke Sale Teng* references family memories and the materiality of photo albums. Similar to the rough texture of embossed paper, thin lines run across its white backgrounds. 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 characterise *Ke Sale Teng*'s pictorial language. The artist visualises her family member's journey from a physical to a non-physical world and features the difficulties in remembering them with clarity as time continues.

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Reconstruction of a family, 2016, Photo.



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Reconstruction of a family, 2016, Photo.



Re palame tereneng e fosahetseng, 2016

Reconstruction of a Family, 2016, Photo.

In the series *Reconstruction of a Family*, Lebohang Kganye places the figures of her loved ones in intimate and domestic sceneries. In a collection of five delicate photomontages, she imagines and recreates her family tales across generations.

Borrowing elements from her old family photo albums, Kganye prints them on miniature black cardboard cut-outs. She then places them into white boxes similar to small rooms in an open dollhouse. The scenes depict every day sceneries that are performed by her family members: the reading of a newspaper, the ironing of a dress, sunbathing and nail clipping. The figures populating each scene are carefully chosen by

the artist and strategically placed alongside architectural elements to create a sense of perspective. *Reconstruction of a Family* opens the door to another world. Jostling between different temporalities, Kganye creatively stages her family reunions. The photographic figures and scenery are secured by visible fishlines, superimposed or glued together in a state of fragile balance. The collages created by Kganye point to their fabrication. Similar to a puppetry show, the rendering of her family stories blurs the lines between truth and fiction.

The colour palette used in *Reconstruction of a Family* differs from Kganye's former bodies of work. While each background is as white as blank paper, her family figures are blackened and turned into enigmatic shadows. Despite its playful character, *Reconstruction of a Family* presents a melancholic undertone. The work stresses the artist's personal and intimate take on her family history, her remembrance of lost family members while gesturing towards a collective heritage. *Reconstruction of a Family* references the forced removals, splits and relocations of black South African families in townships around the country during the apartheid era. The domestic objects present in each scene, together with the ordinary actions taking place, point to the creativity and resilience of Kganye's family in transforming precarious "matchbox" houses into temporary homes.

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Reconstruction of a family, 2016, Photo.



Re palame tereneng e fosahetseng, 2016
Inkjet print on cotton rag paper, 64 x 90 cm
Edition of 5 + 2AP



O robetse a ntse a bala Bona, 2016
Inkjet print on cotton rag paper, 64 x 90 cm
Edition of 5 + 2AP



O emetse mohala, 2016
Inkjet print on cotton rag paper, 64 x 90 cm
Edition of 5 + 2AP



O itse ke tlamehile ho mo kuta manala, 2016
Inkjet print on cotton rag paper, 64 x 90 cm
Edition of 5 + 2AP



Ke ile ka tswela pele ka ho tereka a ntse a bua, 2016
Inkjet print on cotton rag paper, 64 x 90 cm
Edition of 5 + 2AP