

and- in. the light of this._____ is part of Dineo Seshee Bopape's ongoing inquiry into the concept of sovereignty – land, body, and self-sovereignty – and the metaphysics of nothingness through exploration of ideas and forms of containment and displacement, occupation, and hosting, and the socio-historical politics of landlessness. Like two previous works, *sa ___ ke lerole, (sa lerole ke ___)* (2016) (exhibited at Art in General in New York) and *indeed it may very well be the_____itself* (2016) (commissioned by the São Paulo Biennale), this new site-specific installation for the Darling Foundry continues Bopape's thematic interests in the topic of the Anthropocene and the idea of sovereignty. The installation consists of a large vault-like or egg-shaped sculpture, and several compressed soil structures with objects that include casts of a uterus, womb healing herbs and minerals, and pieces of clay molded by a clenched fist.

and- in. the light of this._____ the new resulting work, though different in materialization, addresses issues of gender and maternity, history and the politics of place, play, memory and the metaphysics of self and presence. Instead of providing a definitive answer to these topics, Bopape links poetically these notions in this installation, thus creating a monument and a shrine/homage to what is sacred, the earth/land, home, the body, spirit - and to an Afro-Diasporic/global indigenous “pagan” aesthetics/language.

Recognized for a practice that combines digital and analog aesthetics, as well as natural and synthetic elements, Dineo Seshee Bopape expresses her interest in objects and imbues them with meaning to create immersive environments. Working with and beyond the material, Bopape's art reflects on both memories and histories. The logic of dis/possession resonates with the subjects of much of Bopape's work; yet, it is the polymorphic quality of her poetic vision that allows it to blend varied perspectives such as the metaphysics of self and presence.

From the beginning of her career, Bopape's work engaged the poetics of the performative object. The poetic elasticity and materiality of things (objects, space, event, memory, time...) have always fascinated her. In her work, the issue of identity is present in some of her objects through questions about (an) aesthetic identity/identification.

Dineo Seshee Bopape's continued interests are also in gaps and holes. Though her post-graduate work were centered on history – personal history and social history, and embodied in heavy forms and objects, over time, these objects became lighter and eventually became ghosts/holes: “Before I was trying to think about whether it was important to remember or to forget – oneself, or a place, or memory, or trauma, or history. What is in forgetting, or in the inability to make sense of a

language? The connections between things become ephemeral and random sometimes. Things just fade and make new connections, and merge into something else. It really gives the sense that our reality is frail." This has influenced her work strongly, aesthetically as well as conceptually.

The clay objects that are in the exhibition **and- in. the light of this.**_____ are for Bopape a way of documenting one's presence. The gesture of making these objects is the same as the *amandla* or Black Power fist, a gesture that encloses an empty space or a small hole between the fingers and the palm of one hand. For here it became about how to articulate that hole, or that void, and with the piece of clay that hole essentially becomes a rock. For Bopape, these objects are metaphors for holes in memory, holes in the self, holes in time and space – the things that are immaterial in one's self or in presence, things that feel inarticulable.

The idea of sovereign corporeal space, like the idea of exile, has always been in her work - mental exile, or social exile – and has become a continuation of it. Her concerns on the topic of the Anthropocene are not only related to the resulting changes in the environment, but also to the implied socio-historical politics of displacement from homelands.

By creating a monument to the sacred, with **and- in. the light of this.**_____, Dineo Seshee Bopape offers a meditation on the relation of indigenous spiritual connection to land, and the issue of sovereignty of the female body in relation to the land. Theories of bio- and geopolitics are linked to express that the concept of sovereignty resonates through references to the self, body and land, and the subject of land ownership, occupation, absence and reclamation.