



## KENDELL GEERS

Geers describes himself as 'AniMystikAKtivist', weaving together diverse Afro-European traditions, from animism and activism to alchemy and mysticism. Employing diverse references – from the realms of art history, linguistics, poetry, protest, and play – his works question artistic value and mock notions of originality. Geers was born in Germiston, South Africa and now lives and works in Brussels. At the age of fifteen, he ran away from home to join the Anti-Apartheid movement, eventually fleeing the country to London and then New York. At the 1993 Venice Biennale he officially changed his birth date to May 1968, a momentous year in world history for political protest and equality. This act represented Geers' rejection of the cultural heritage that had shaped his upbringing and his rebirth as an artist and activist.

Spanning a wide range of media, Geers' paintings, sculptures and interventions employ wordplay and densely layered motifs to expose ideological structures.

### Collections

- Centre Pompidou, Paris, France
- MAXXI, Rome, Italy
- Magasin III Museum & Foundation for Contemporary Art, Stockholm, Sweden
- Johannesburg Art Gallery, South Africa
- Iziko South African National Gallery, Cape Town, South Africa
- Art Institute of Chicago, Illinois, USA
- ArtPace, Austin, Texas, USA

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"I'm an African artist and a lot of people tend to forget that because I have white skin. They confuse identity with color."

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His work reveals razor-sharp humour, combining the raw energy of punk with the spiritual philosophy of poets such as Arthur Rimbaud, William Blake, and William S. Burroughs. Eschewing categorisation, Geers' practice is driven by the belief that that art can "change the world - One Perception at a time".

Geers exhibited in the 2022 Setouchi Triennial, and in the 2021 Bruges and Kortrijk Triennials in Belgium. 'Love, By Any Means Necessary', the sixth solo exhibition for the artist at Stephen Friedman Gallery, opened in February 2020. A major retrospective of his work curated by Okwui Enwezor was held at Haus der Kunst, Munich in 2013. He participated in Documenta 14 in 2017 and Documenta 11 in 2002 in Kassel, Germany. Geers' work was included in the Venice Biennale in 2019, 2007 and 1993.



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Geers se décrit lui-même comme un "AniMystikAKtivist", qui tisse des liens entre diverses traditions afro-européennes, de l'animisme et de l'activisme à l'alchimie et au mysticisme. Utilisant des références diverses - dans les domaines de l'histoire de l'art, de la linguistique, de la poésie, de la protestation et du jeu - ses œuvres remettent en question la valeur artistique et se moquent des notions d'originalité.

Geers est né à Germiston, en Afrique du Sud, et vit et travaille aujourd'hui à Bruxelles. À l'âge de quinze ans, il s'est enfui de chez lui pour rejoindre le mouvement anti-apartheid, et a finalement fui le pays pour se rendre à Londres, puis à New York. Lors de la Biennale de Venise de 1993, il a officiellement changé sa date de naissance pour celle de mai 1968, une année capitale dans l'histoire mondiale en matière de protestation politique et d'égalité. Cet acte représente le rejet par Geers de l'héritage culturel qui a façonné son éducation et sa renaissance en tant qu'artiste et activiste.

Les peintures, sculptures et interventions de Geers, qui couvrent un large éventail de médias, utilisent des jeux de mots et des motifs en couches denses pour exposer les structures idéologiques.

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