

simnikiwe buhlungu

portfolio 2024



Interested in knowledge[s] production[s] — how it is produced, by whom and how it is disseminated — Buhlungu locates socio-historical and everyday phenomena by meandering through these questions and their inexhaustible potential answers.

The use of sound, text, installation and print-based media (in their respective non-linear forms) serve as the 'other ways' in which epistemological presences and everyday phenomena manifest and exist. Through this, she maps points of cognisance; i.e. *how do we come to know?*, by positing various layers of awareness as an ecology — one which is syncopated and reverberated.

Simnikiwe Buhlungu (1995) is a multidisciplinary artist from Johannesburg, South Africa. She is currently based in Amsterdam, Netherlands and a resident at the Rijksakademie van Beeldende Kunsten (2020 - 2022).

Lately, she has been listening to djelis, writing notes of appreciation to Nana et Baniel and thinking about geologic burps.

[works/projects/contributions](#)

Introducing the *First-Of-All*

A sequence of happenings and re-imaginings of cultural and knowledge[s] production[isms].

Kweshens, interrogations and situations of historical narratives where we are [un]seen and [un]heard. Orbiting independently from crinkum crankums that keep us on the peripheries.

Existing as an imagined conver-something, a temporary resource space, a public homage, a sonic exploration, a visual anthem, a film, a text, a poster and happenings which actually never happened.

Also, if you say it very fast, it sounds like *festival*.



First-of-All Official Poster
2017
Silkscreen print
42 cm x 59,4 cm

A conver-something featuring
Sun Ra, Dr Sindiwe Magona,
The Lijadu Sisters and Ice Cube.

Topics from the most mundane to the seriously serious
concerning — but not limited to — histories,
philosophies, literatures, music and life advice, served
as a sonic exchange to mediate *other ways* of what
knowledge[s] production[isms] looks like.

Sun Ra & Friends
2017
Installation and sound piece
Variable dimensions





We're Not Making this Up
2017
Silkscreen banner
1 m x 0,7 m

Attempting to figure out how to see ourselves
within the 5% and 95% of the ocean that is
[un]‘discovered’



Vitamin See



[Vitamin See](#)
2017
Video stills
3 min 56 sec

Recorded entirely on cassette tapes, *Notes To Self: A Mixtapenyana* is an ongoing project developed as part of the Future Assembly Residency between the Wysing Arts Centre in Cambridge and London (UK), respectively, in May 2019. Using walking as a methodology of deliberate archiving, the tapes question [and attempt to answer] what 'noting to self' can look and sound like. 'Self' does not necessarily mean singular or in isolation, but 'self' as an act of existing and doing in relation to a broader environment, people, narratives, spaces, happenings and ecologies.

The mixtapes were initially broken into the frameworks of self-historicising, self-determination, self-referencing and self-actualisation. While they exist as sonic archives, so far they have been adapted and experienced in different forms, including text, parallel sound recordings and a mural.

[*Notes To Self: A Mixtapenyana*](#)

2019

Cassette tape recordings (ongoing)

30 min per side





Notes To Self (Intimate 1)

2019

Mural (paint, textile, sound engagement)

Commissioned by the Showroom as part of the Collective Intimacies

Mural project

Photo courtesy of Max Colson

When their mother leaves early to work a weekend shift, Letšatši receives one task for the day: *don't forget to take the chicken out of the freezer.*

After being home alone and easily distracted by this freedom and these daily going-ons, the realisation of their mother coming home — and impending trouble — sets in.

Tracklist:

1. Uhambile
2. Untitled (Siyaganga)
3. Silibele
4. Asihlambanga
5. Unexpected Visitors
6. DuDuDu

This film score has been kindly supported and commissioned by the Triennale Three Pesos (MX); and is a release on Simunye Resource Works.

A further thank you to the € 0.05 and € 0.01 coins which made these sonics possible, and for aiding in the decision-making process.

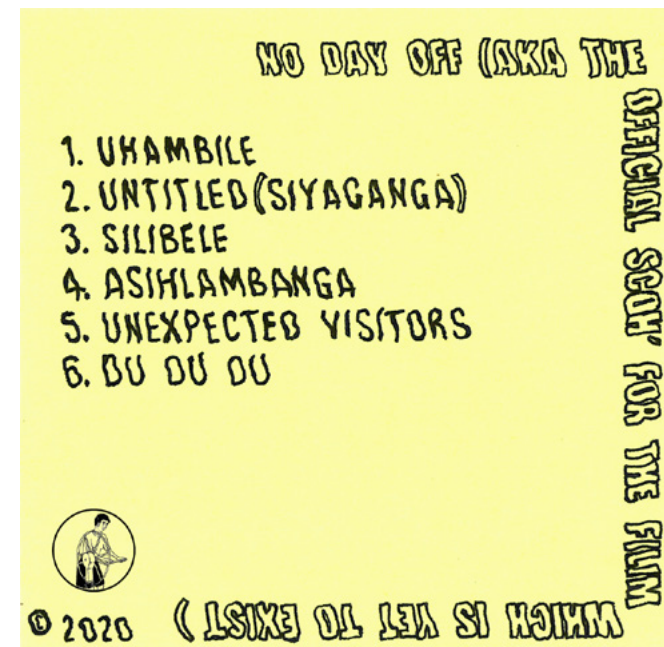
[No Day Off \(AKA The Official Scoh' For The Filim Which Is Yet To Exist\)](#)

2020

Film Score

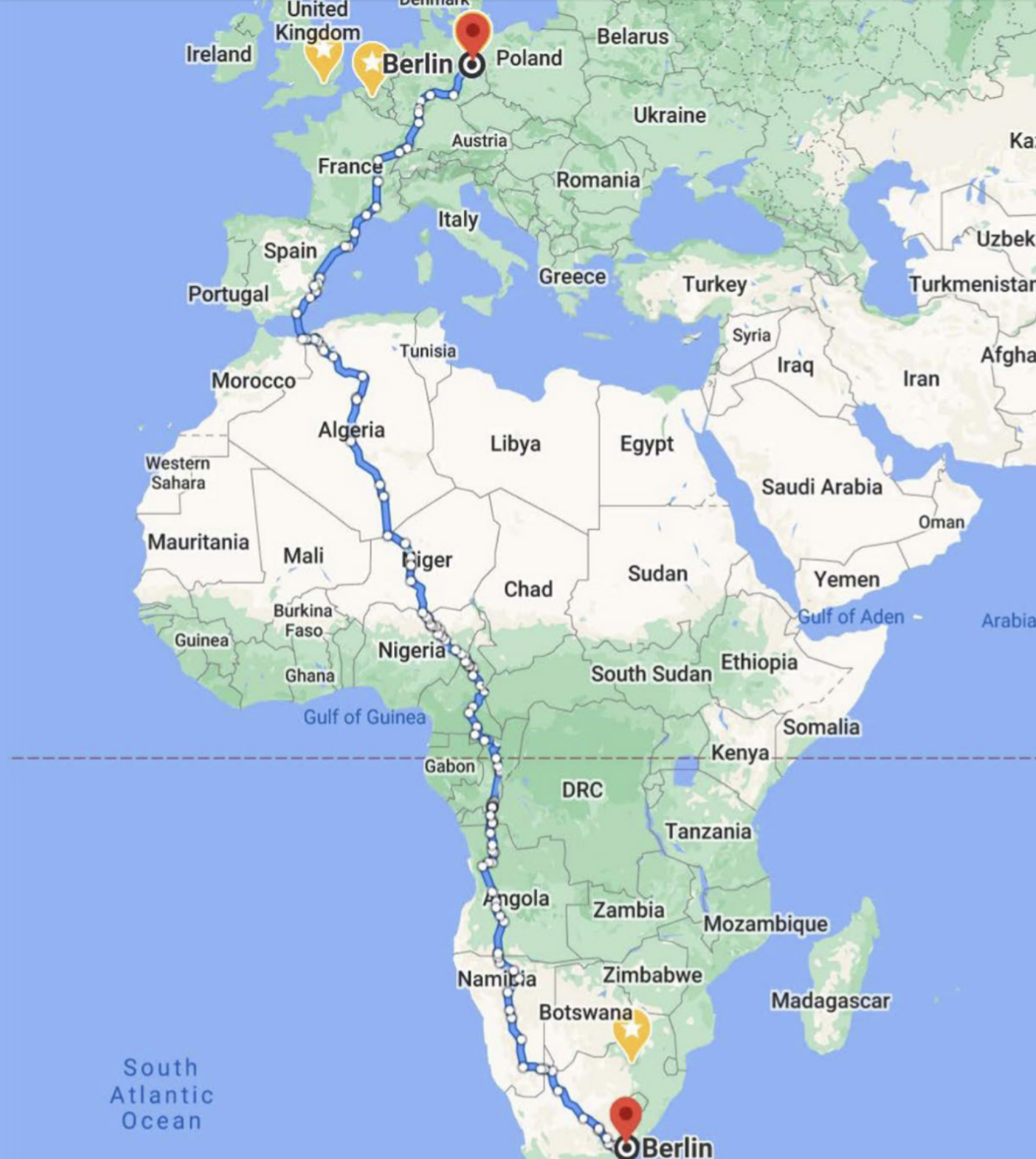
16 min 5 sec

Commissioned for the Triennale De Tres Pesos



(Not this one! That one!)

(Not that one! This one!)



[Berlin 2 Berlin](#)

2020

Sound

25 mins 55 sec

Commissioned by WdKA Hybrid Publishing
for the research project, *author*.

Rotterdam, The Netherlands

A resource-as-podcast/podcast-as-resource.

Anecdotal Through-isms is a collection of anecdotal references of phenomena that exist 'through' the presences of everyday sonic utterances — including, but not limited to, experiential drum patterns¹; songs deconstructed and recreated owing to copyright law limitations²; articulated musical oral gestures³; migratory toenail reverberations⁴; and unanticipated splashes⁵.

'Through-ism' is proposed as a way of speaking 'through' rather than 'about' these said utterances: to indicate how they exist as sources and/or references; to think about the slippages, [dis]associations and distinctions they carry; and to delve into the inexhaustible narrative possibilities they offer.

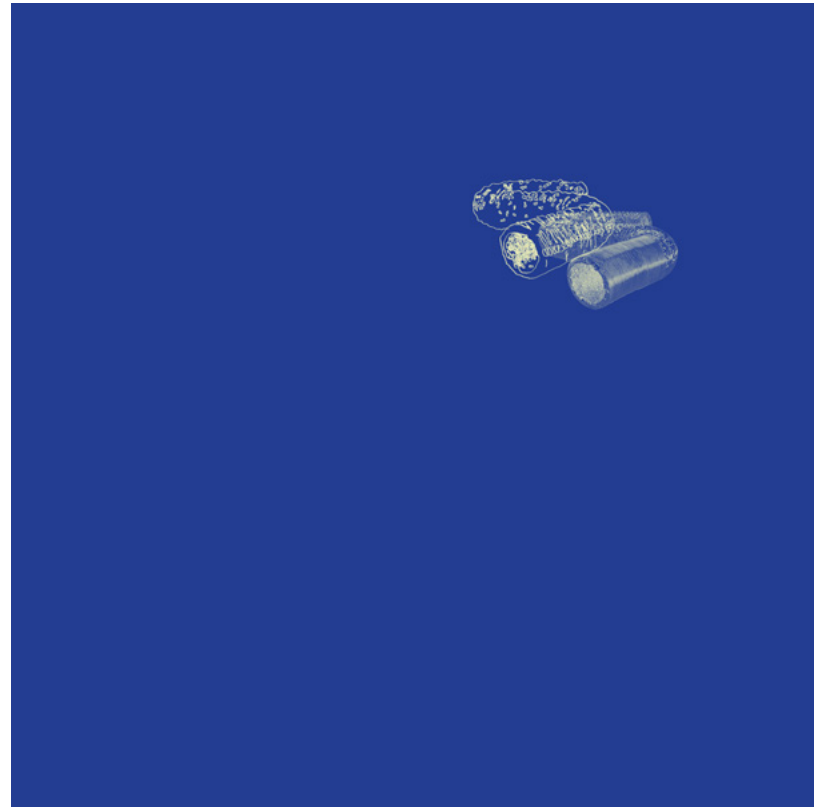
¹ Ecaweni; esontweni.

² Gal Costa says she loves you.

³ Also known as *mxm*, *tchuipts*, *tuiipu*, *suruntu/surunci*, *tyuri*, *KMT*, *mtcheew* and *steups*, amongst many ad infinitum.

⁴ An encounter parallelling umbona (maize/mealies), jacaranda trees, water hyacinth and *Suliram*.

⁵ A puddle as a pause.



[*Anecdotal Through-isms*](#)


2021

Sound/podcast

27 mins 20 sec

Commissioned by KW Institute for Contemporary Art for the KW Pogo Bar Podcast series

Berlin, Germany



Tsweee
eee
ee!

Theremining (Test)
2021
Sound Installation
2 mins

Points of cognisance:

working with socio-historical and
epistemological presences, mistakes,
slippages, beyond-human ecologies ,
everyday phenomena, mundanities, our-
side-of-the-line-ings, references...



A lost wallet,
A theory (in the form of a puddle),
A library
A Khuaya
and honey bees

[*On the Minds of Many \(Part 1\)*](#)

2021 [in progress]

Film

5 mins 6 sec



Imvo Imvo Imvo!

2020

Polaroid photograph

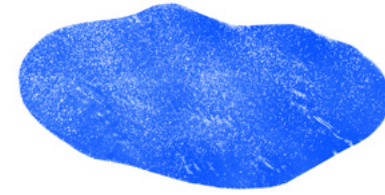
8.6 cm x 10.8 cm



The possibilities of a Khuaya
sonic gatherings as storage mechanisms

[FKA] Nkamane Khuaya Quartet
1999/2020
Photograph
variable dimensions

A puddle as an epistemological pause



Honey bees' communicative rhythms
that we are not visually privy to

they dance!



To The Bees: Ukujiva as a Point of Cognisance (A Conver-something)

RijksOPEN

2022

DJ set for honey bees who were on a month-long residency at the Rijksakademie, opposite my studio. A letter was written to invite them.

Rijksakademie van Beeldende Kunsten,

Amsterdam

Photographs courtesy of Sandra Felten



RijksOPEN
2022

Sound, film, projector installation
Variable duration/dimensions
Rijksakademie van Beeldende Kunsten,
Amsterdam
Photographs courtesy of Sander van Wettum



*And The Other Thing I Was Saying Was: A
Conver-something*
2022
Sound installation consisting of 5 theremins
and speakers
Ongoing duration
Commissioned by The Venice Arte Biennale,
for the main exhibition *The Milk of Dreams*
Photographs courtesy of Roberto Marossi



**dissonated underings [hic!], after-happenings
and khuayarings (sithi ahhhh!)*

2022

Sound installation, film, zine and SRW radio
show

Solo exhibition

Commissioned by Kunsthalle Bern, Switzerland

Photographs courtesy of Gunnar Meier

**dissonated underings [hic!],
after-happenings,
and
khuayarings
(sithi "ahhhh!")*

**simnikiwe buhlungu
kunsthalle bern
08.10 – 04.12.2022**



**dissonated underings [hic!], after-happenings
and khuayarings (sithi ahhhh!)*

2022

Sound installation, film, zine and SRW radio
show

Solo exhibition

Commissioned by Kunsthalle Bern, Switzerland

Photographs courtesy of Gunnar Meier



Interview with a Puddle

2022

Ongoing research project as part of the *Intimacy in the Apocalyptic Phase* (project by Reem Shadid, Aline Khoury and Kasia Wlaszczyk).

Dar Jacir for Art and Research
Bethlehem, Palestine



don't I know
you
from somewhere?

suggestures among us (Interlude)
2023

Khuaya platforms, reel-to-reel loop, silkscreened
banner, puddle and sticky note.

Solo exhibition
Ellen de Bruijne Projects
Amsterdam



000 t
500 t
8 000 t
60 050 t
711 800 t
407 100 t
9 588 000 t
69 613 900 t
474 200 310 t
3 459 648 200 t



Our Friends are Deeper Than We Thought (A Conver-something)
2023
an extended moment of the puddle featured in
suggestures among us (Interlude)
Ellen de Bruijne Projects
Amsterdam
Photo courtesy of Sergi Rusca



long time, lung time continuuum!!! (A cover-something)
2024

Conver-something* (alongside guests; Juno-6, Pamela Z, Valie Export, Ventilated Pipe Progenies), four steel tubes, ventilation machines, film screenings, sound piece, space for gathering and sounding. Gathered at KIT (Kunst im Tunnel); convened by IMAI (Inter Media Arts Institute)
Photo courtesy of Ivo Farber
Düsseldorf, Germany

Simunye Resource Works

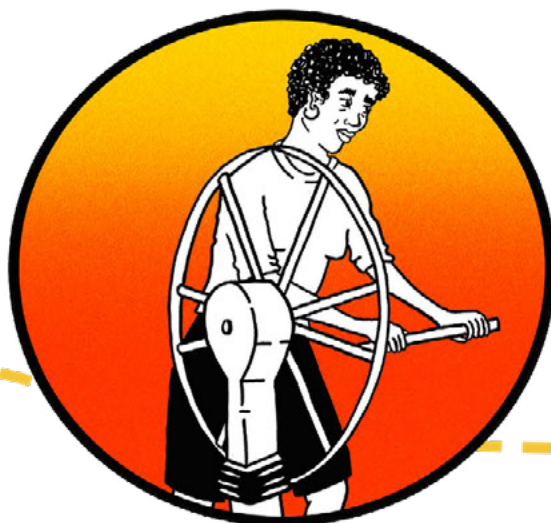
About

SRW Releases

Simunye Scans

Merch

Contact

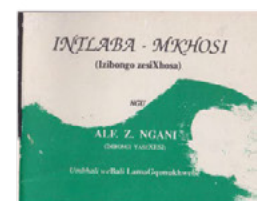
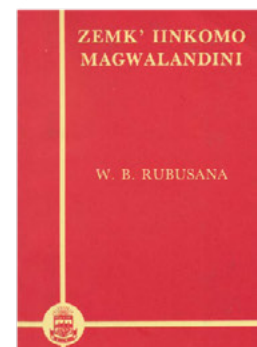
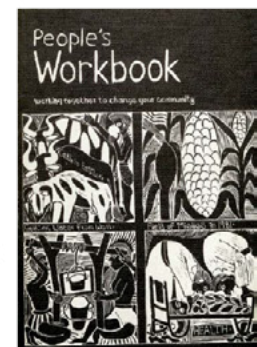


Recent projects have a home here too.

Not geographically specific: Artist contributions, collaborations or gestures with/from friends.

SRW bespoke material

PDF scans of original South African published material, from socio-political and historical movements and moments, from local or independent Black publishing houses (like Lovedale Press et al.)



N/A (for the time being)

The resource is replenished if/when time allows/when things are found...etc



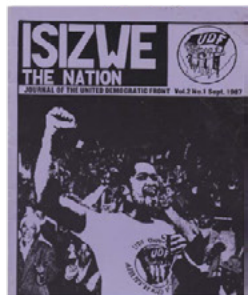
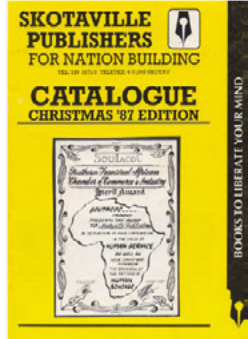
est. 2016 (in the head)
and 2020 (in real life),
Johannesburg, South Africa

Simunye Resource Works (SRW)
is a skafthini [tupperware] for
archival material with the intention
of being publically accessible
online.

Focussing on printed/published/
disseminated material found
in Checkers plastic bags,
bookshelves, between moth balls,
under mattresses etc.

A resource space by all
and for all.

Outline for the web platform of SRW
2021



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