

WEIGHTS & MEASURES

An exhibition of new portraits by Bradley McCallum

APRIL 01-APRIL 30, 2017

CONSTITUTION HILL,

NUMBER FOUR PRISON SECTION

11 Kotze St, Johannesburg, South Africa





CURATORIAL STATEMENT

Weights and Measures is an exhibition of new portraits by international artist Bradley McCallum, curated by Natasha Becker and Kara Blackmore.

McCallum is known for his socially engaged, creative, and collaborative art practice that foregrounds social issues and political activism in the public interest. His artistic practice investigates the ways art can mediate, enhance, and make tangible understandings of justice.

Weights and Measures, introduces the complex issues of international justice from the perspective of an aesthetic experience.

The artist spent four years researching international criminal cases for the core international crimes outlined in the Geneva Convention, namely genocide, war crimes and crimes against humanity. This period included residencies at the Coalition for the International Criminal Court (New York) and the Sorensen Center for International Peace and Justice (City University of New York) in the United States. In keeping with a socially-engaged approach to art, McCallum established collaborative partnerships with organizations in the United States, South Africa, Uganda, Kenya, and The Netherlands to explore the potential for aesthetics and beauty to serve alongside advocacy and organizational efforts for international justice.

Weights and Measures: Portraits of Justice is a collection of more than eighty portraits of the faces of individuals involved in international justice in different times and places. The title refers to a sense of being weighed down by the recurrence of atrocity but this heaviness is buoyed by measures of accountability that have come into existence. McCallum invokes the potency of portraiture and the power of faces to draw viewers into this world and it is a strategy for making visible political realities in Europe, Africa, Asia, the Middle East and points toward the ‘absent presence’ of United States, China, Israel and Russia. But within these larger contexts, the focus of his portraits are on the eyes and the



Butcher - Radovan Karadžić, standing trial at the International Criminal Tribunal for the former Yugoslavia (guilty of genocide and crimes against humanity, sentenced to 40 years' imprisonment, after a photograph by Valerie Kuypers) 2016, Oil on Linen, (173cm x 122cm) x2

face as an elemental component to understanding what it means to be individual, human, accountable.

Each portrait within this large collection brings a certain weight to bear upon those who encounter that draws the viewer into a highly intimate and potentially transformative relationship to the image.

Striking oil paintings represent men on trial for ghastly crimes. Most of the men are dressed formally (wearing a suit, shirt, and tie) and sometimes their hands are positioned close to their faces. Set against a dark background, two contrasting images of the same person, one dignified, the other ghostly, bear down upon those who encounter them. The painted portraits are shown as diptychs: two life size close-ups of

the same person, one color and the other in shades of grey. One learns that the face has a name and that this encounter with the image occurs at a significant moment of public transformation in the courtroom where once-powerful men are held accountable for their crimes.

Medium-sized photographic portraits capture the men and women who work within the field of international justice and human rights. Their portraits were taken in photographic studios set up by the artist at major professional meetings in New York and The Hague where he invited an incredible array of justice workers to participate in the project. The photographic portraits outnumber the paintings of men standing trial and their individual faces beam out of the rich blackness against which they are photographed.

The depth and scope of international justice work is breath-taking: these are academics, lawyers, judges, human rights activists, diplomats, bureaucrats, mediators, and members of civil society organizations, coming from many countries, who work for justice on behalf of victims of gross human rights abuses and international crimes –a handful represent the accused. In some cases they are simultaneously survivors of extreme violence or displaced by war.

Weights and Measures deals with modern-day atrocities and international justice by making visible the interplay between individual and collective agency. McCallum's collective social portrait, a term he uses to describe the synecdoche between individual portraits, deliberately disturbs commonly accepted understandings of both aesthetics and international justice to provoke civic interaction and open up a space for critical social debate.

In South Africa, a country with an outstanding legacy of human rights on the Continent, the issue of international justice have been polarized in political spaces and the media, causing a popular tension around accepting or rejecting international justice as part of the country's national and foreign policy profile. Yet, as McCallum's photographs demonstrate, African people have played and continue to play significant

and necessary roles in the field and practice of international justice. South Africans Navi Pillay (who served as the UN High Commissioner for Human Rights) and Richard Goldstone (first chief prosecutor of the United Nations International Criminal Tribunal for the former Yugoslavia and for Rwanda), for instance, are part of the photographic series. Earlier this year they were invited by the artist in partnership with civil society organizations in Johannesburg, to participate in an important and more nuanced public dialogue about Constitutionalism and the South African government's intention to withdraw from the International Court.

The launch of *Weights and Measures: Portraits of Justice* at Constitution Hill and the Johannesburg Holocaust & Genocide Center coincides with a pivotal moment in international justice in South Africa and the dialogues that have taken place in conjunction with the project, is intended to contribute toward informed debates about the country's future international justice role in Africa and beyond.

This impressive art and civic dialogue project travels to South America, East Africa, Europe, and the United States (2017-2018).

Natasha Becker



Top to bottom:
Courtyard of Number Four Prison Section, Constitutional Hill
Site of Weights and Measures Installation

HOLDING LEADERS ACCOUNTABLE

International tribunals, preceding the International Criminal Court, launched the prosecution of leading figures that included several heads of state or high ranking government officials for the abuse of power.

For example, the International Criminal Tribunal for the Former Yugoslavia is a United Nations court of law dealing with war crimes during the conflicts in the Balkans in the 1990's. Slobodan Milosevic (former President of Yugoslavia) was one of three Serbian leaders, along with Ratko Mladić and Radovan Karadžić, prosecuted for war crimes.

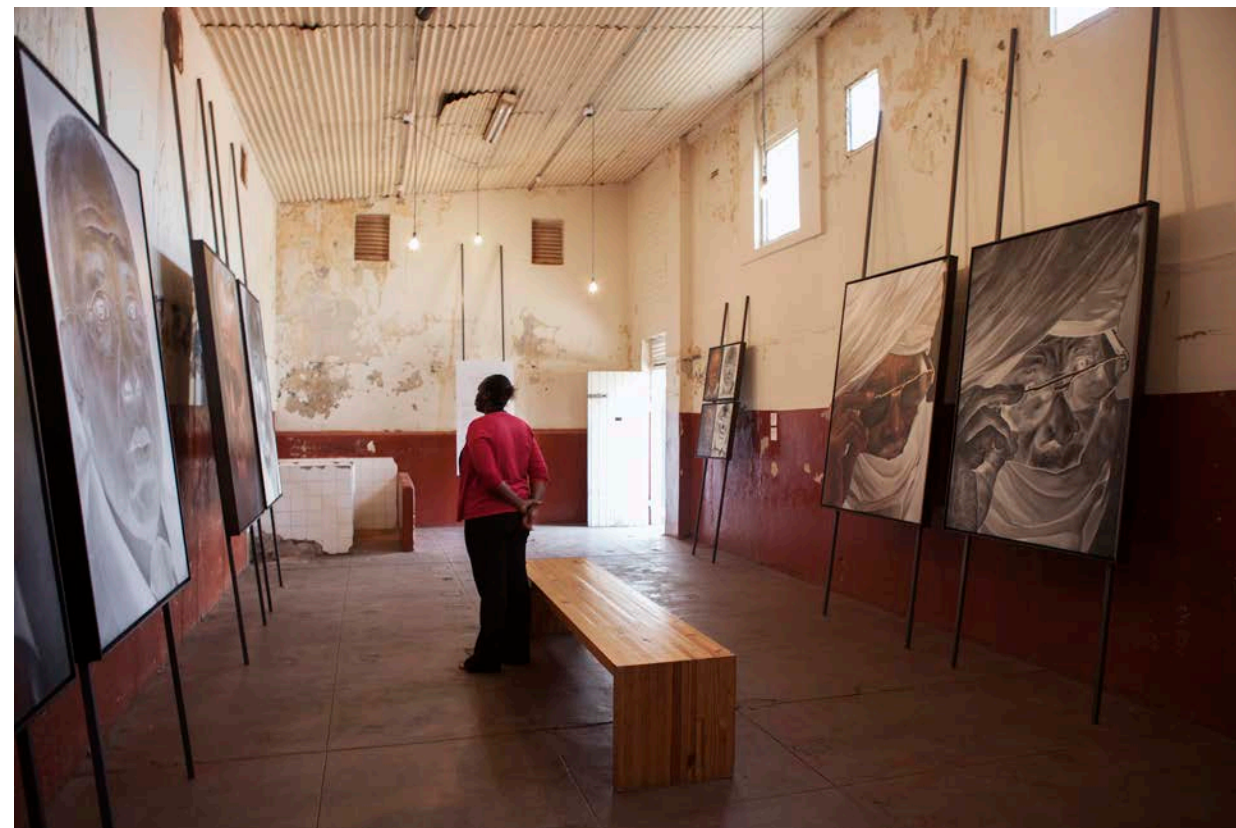
By holding individuals accountable regardless of their position, the Tribunal dismantled the tradition of impunity for war crimes and focused instead on how best to ensure leaders are called to account.

In a more recent case, twenty-five years after Hissène Habré (former President of Chad) was overthrown and fled to Senegal, he was held accountable for crimes in a special court created within the Senegalese legal system, named the Extraordinary African Chambers. The advent of the trial was due to the perseverance and tenacity of Habré's victims and their allies within the International Justice Movement.

Although each case is different, the portraits of defendants in this room represent presidents or vice presidents who have been on trial at international courts and tribunals since the 1990s including the International Criminal Tribunal for the Former Yugoslavia, the International Criminal Court, the Special Court for Sierra Leone, the Extraordinary Chambers in the Courts of Cambodia.

Installation at the Number Four Prison Section, Room 1, Constitution Hill, Johannesburg 2017
Image courtesy of Marijn Smulders





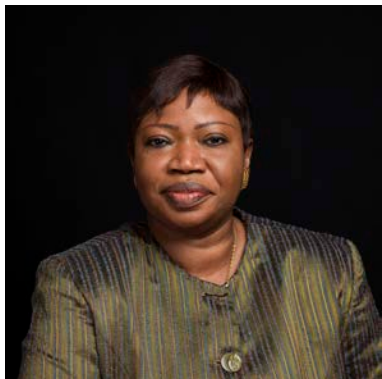
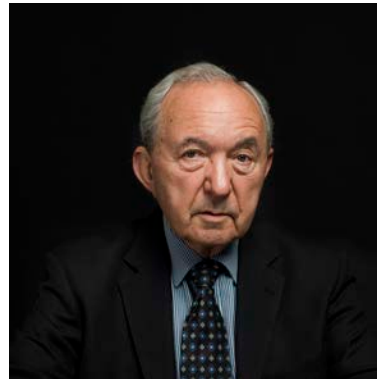
Installation at the Number Four Prison Section, Room 1, Constitution Hill, Johannesburg 2017
Image courtesy of Marijn Smulders

JUSTICE PRACTITIONERS

The individuals depicted in these photographs are lawyers, human rights activists and non-governmental actors who have committed themselves to the fight against impunity. Each individual biography is unique and shows a wide range of paths to arrive at their current position and status. The photographs are part of an ongoing series of portraits of international Justice Practitioners.



Installation at the Number Four Prison Section, Room 2, Constitution Hill, Johannesburg 2017
Image courtesy of Marijn Smulders



“There can be no question that there are weaknesses in the Rome Statue system in the ICC, perhaps the most important criticism is that powerful nations have remained outside. But the answer isn’t to withdraw, the answer is to stay and change that and change the countries that do not get involved”.

-Richard Goldstone (former Chief Prosecutor for the International Tribunal of the Former Yugoslavia) discussion at Constitution Hill, 3 February 2017.

RIGHTS OF CHILDREN

The portraits in this room represent a continuum of those who have been caught up in the wars of the great lakes region of Africa and who have appeared before the International Criminal Court. Their paintings are based on photographs taken during their trials at the International Criminal Court.

One is from Uganda and was kidnapped by the Lord's Resistance Army while he was walking to school; the other is from the Democratic Republic of the Congo and went to University. One rose through the ranks to become a high-ranking military leader; the other founded and became president of his own group. Both stand accused of abducting boys and girls under the age of 15 and forcing them to fight in regional hostilities. One case is ongoing, his defence is arguing that, although he was a top ranking soldier, he is also the victim of kidnapping and brainwashing; the other, received a guilty sentence, a 14-year prison term, and the Court approved a plan for symbolic collective reparations for his victims.

Hundreds of justice professionals and human rights organizations, such as, Human Rights Watch, Child Soldiers International, Unicef, the United Nations, Amnesty International, African Youth Initiative Network, among many others, are working to prevent the use of child soldiers, to hold accountable the people who send children to fight, and to provide counselling and rehabilitation for former child soldiers.



School Boy – Dominic Ongwen, initial appearance at the International Criminal Court (trial is ongoing, after unknown photographer) 2016, Oil on Linen, (173cm x 122cm) x2





Installation at the Number Four Prison Section, Room 4, Constitution Hill, Johannesburg 2017
Image courtesy of Marijn Smulders

ARTIST REFLECTION

Launching *Weights and Measures* at Constitution Hill brings several years of studio activity in New York to a place that resonates with history and holds significance in the present. When I walk through former chambers, that held different prisoners, I can almost hear the voices of the past and directly adjacent to the Number Four prison sits this country's highest court, a guardian of the Constitution and protector of ordinary citizens constitutional rights. Thus it is a perfect setting for provoking respectful debate about our responsibilities as global citizens.

The exhibition brings together a series of portraits featuring key figures from the world of international justice. Each portraits tells a different story but what I am most interested in, is the collective social portrait and the story about our greater human condition; questions of what is



good leadership, how important is accountability, following our moral compasses in the face of injustice. These questions are as relevant today as they were years ago in relation to those imprisoned at the former Number Four prison.

I am drawn to portraiture as a way to understanding the collective humanity of those who uphold the principles of justice, the stories of those who have been accused, and the experiences of witnesses and victims.

Weights and Measures is international in scope, people accused of international crimes are from Africa, Asia, and Europe, and I am honored to show it at Constitution Hill, a site whose past and present resonances

with international concerns. But the exhibition also takes place at a time when domestic legislation is grappling with the challenges of international justice and the role and responsibility of nations toward those outside their own borders.

I hope my intervention as an artist compliments the national dialogue and constitutional concerns at play in South Africa and beyond.

Bradley McCallum





Installation at the Number Four Prison Section, Room 3, Constitution Hill, Johannesburg 2017
Image courtesy of Marijn Smulders

AUDIO PORTRAITS

For most people, the idea of being called upon to testify in a criminal trial can be very stressful because a courtroom is an intimidating place with the judge and opposing counsel all listening to everything that is said. Yet, plotting a story of personal or collective trauma offers the chance to understand what happened and makes the unspeakable *speaking*.

The voices you hear throughout this exhibition are recorded from witnesses and survivors of international crimes. Their stories are essential to understanding the gravity of war crimes, crimes against humanity and genocide.

At the International Criminal Tribunal for the former Yugoslavia, for instance, more than 4,650 different witnesses testified before the tribunal. Many of these hearings are publicly available to artists, researchers, lawyers and human rights professionals.

One of the voices you will hear in the exhibition is that of Jacqueline Mutere, a survivor of Kenya's 2007–2008 Post Election Violence. The artist interviewed her in late 2016 and during their conversation he asked, "If you were writing a letter to the President of Kenya, what would you want to say to him?" What you hear is Jacqueline's answer to this question.

The portraits of witnesses and survivors in this project are represented by the sound of their voices, interacting with the paintings of men standing trial and the people working for justice, all of whom are participants in real life courtroom trials and tribunals.

Weights and Measures audio portraits were created in collaboration with Gavan Eckhart, a South African sound engineer.



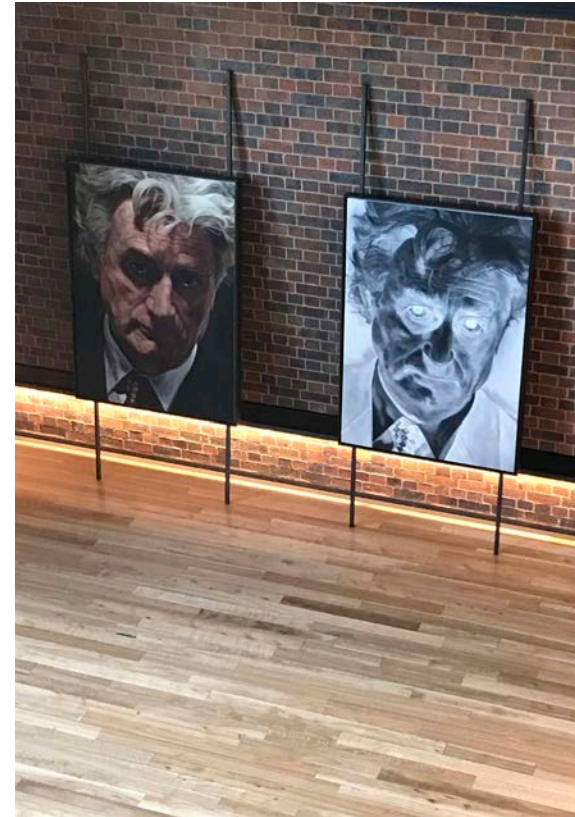
Audio Installation of victim's testimonies in the courtyard of Number Four Prison Section
Image courtesy of Natasha Becker

CONCURRENT EXHIBITION

JOHANNESBURG HOLOCAUST & GENOCIDE CENTRE

28 MARCH - 30 APRIL 2017

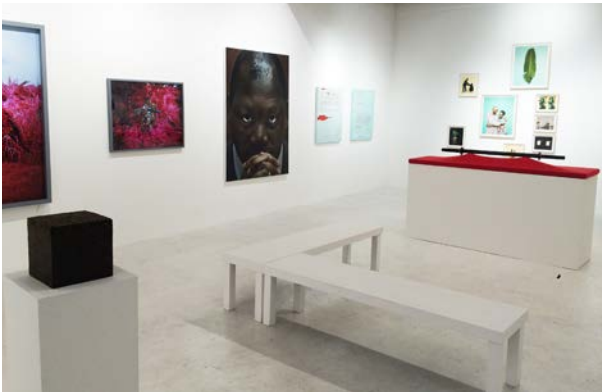
1 DUNCOMBE ROAD, FOREST TOWN, JOHANNESBURG, SOUTH AFRICA



Installation at the Johannesburg Holocaust & Genocide Centre, Entrance Gallery, Johannesburg 2017
Image courtesy of Masimba Sasa

PROJECT TIMELINE

NOVEMBER 2012 Artist attends Assembly of States Parties, The Hague	MARCH 2014-2015 Artist-in-Residence at the Coalition for the International Criminal Court, New York	MARCH 2015 'Post Conflict' exhibition travels to, Tokyo, Japan	APRIL 2016 Koyo Kouoh exhibits portraits from <i>Weights and Measures</i> at the EVA International, Ireland's Biennial
FEBRUARY 2013 Artist creates first portrait of Thomas Lubanga	NOVEMBER 2014 Artist curates 'Post Conflict' Exhibition, Kinz Tillou Fine Art, Brooklyn, New York	JANUARY 2016 Robert Blumenthal Gallery presents "Impunity" new paintings by Bradley McCallum, New York	NOVEMBER 2016 Artist attends the Assembly of States Parties. <i>Weights and Measures</i> , Project 2.0, The Hague, The Netherlands Artist-in-Residence at the Sorenson Center for International Peace & Justice, CUNY Law School, Queens, New York



Left to Right: Kinz + Tillou Fine Art, New York | Nichido Contemporary Art, Tokyo | EVA International Biennial, Limerick City, Ireland | City University New York Law School, Queens, New York

Left to Right: Angela Mudukuti, Richard Goldstone with Bradley McCallum at Keyes Art Mile | Panelists at the Wayamo Foundation dialogue, The Hague | Navi Pillay speaks with artist at Constitution Hill | Curators Natasha Becker and Kara Blackmore in discussion with the artist at the Johannesburg Holocaust & Genocide Centre



NOVEMBER 2016
WAYAMO Foundation panel discussion
“Through the Looking Glass – Imagining
the future of international criminal justice”
held on the sidelines of the Assembly of States
Parties in The Hague, Netherlands

MARCH-APRIL 2017
Weights and Measures opens to the public at
Constitutional Hill, Number 4 Prison and the
Johannesburg Holocaust & Genocide Centre,
Johannesburg

SEPTEMBER 2016
Constitution Hill presents selections of
Weights and Measures as a Special Project at
the Johannesburg Art Fair, South Africa

Civic Dialogue “Reframing–Art and
International Justice” at Mesh Club, Keyes
Art Mile, Rosebank, Johannesburg

FEBRUARY 2017
Constitution Hill and Southern Africa
Litigation Centre preview the exhibition,
Weights and Measures, with a Public Dialogue,
Johannesburg

SOUTH AFRICA DIALOGUES

9 SEPTEMBER 2016

The Mesh Club, Keyes Art Mile, Rosebank

‘Reframing – Art and International Justice’

Guest Speakers

Richard Goldstone (former South African Supreme Court Judge and Chief Prosecutor of the International Tribunal for the Former Yugoslavia)

Bradley McCallum (Artist)

Angela Mudukuti (International Criminal Justice lawyer at Southern Africa Litigation Centre)

3 FEBRUARY 2017

Human Rights Conference Room, Constitution Hill

‘Constitutionalism, International Justice, and South Africa’s Future’

Guest Speakers

Kelly-Jo Bluen (Project Leader, International Justice, Institute for Justice and Reconciliation)

Richard Goldstone (former South African Supreme Court Judge and Chief Prosecutor of the International Tribunal for the Former Yugoslavia)

Navanethem Pillay (former South African Judge who served on International Criminal Tribunal for Rwanda and International Criminal Court in the Hague)

Kaajal Ramjathan-Keogh (Executive Director, Southern Africa Litigation Centre)

Bradley McCallum (Artist)

“I have visited 79 countries and we always met with the NGOs and civil society organisations in every country; they tell a different story to what governments tell us...the voices of the victims are very clear, they want justice...”

- Navanethem Pillay (former South African Judge who served on International Criminal Tribunal for Rwanda and International Criminal Court in the Hague as well as former United Nations Commissioner for Human Rights) Constitution Hill, 3 February 2017.

28 MARCH 2017

Johannesburg Genocide & Holocaust Center, Randburg

‘Weights and Measures: From Nuremberg to the International Criminal Court’

Guest Speakers

Bradley McCallum (Artist)

Natasha Becker (Curator)

Kara Blackmore (Curator)

Special introduction to the project by Ben Ferencz (last surviving member of the prosecution for the Nuremberg Trials) via pre-recorded video

30 MARCH 2017

Men’s Prison, Number Four Section, Constitution Hill

‘Justice for Victims’

Special opening of the exhibition by Ambassador **Trine Skymoen** (Norway) followed by an Opening Dialogue introduced and moderated by **Kaajal Ramjathan-Keogh** (Executive Director, Southern Africa Litigation Centre).

Guest Speakers

Yasmin Sooka (Executive Director, Foundation for Human Rights)

Arnold Tsunga (Africa Director, International Commision of Jurists)

Bradley McCallum (Artist)

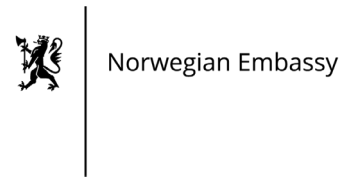
“The domestication of the international justice law [in Africa] can serve to secure accountability and assist in legal reform which would strengthen domestic legal and improve the credibility of global institutions.”

-Kaajal Ramjathan-Keogh (Executive Director, Southern Africa Litigation Centre) Constitution Hill, 3 February 2017.

PROJECT TEAM

BRADLEY MCCALLUM <i>Artist</i>	NATASHA BECKER <i>Curator</i>	KARA BLACKMORE <i>Curator</i>	NUPUR MATHUR <i>Designer</i>	NARUKI KUKITA <i>Artist Assistant</i>	MARIJN SMULDERS <i>Artist Assistant</i>
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Weights & Measures is made possible through the generous support of
The Embassy of Norway and The High Commission of Canada in South Africa.



The artist gratefully acknowledges individual gifts and the significant in-kind support of partners in South Africa and beyond.



Thank you to photographer Jeff Sturges (United States), sound engineer Gavan Eckhart (South Africa), event photographer Masimba Sasa (South Africa) and interns Scott Johnson and Sibabalwe Gcilitshana.