

# **WE, THE PEOPLE**

2024 marks thirty years of democracy in South Africa. Everard Read has chosen to frame our exhibitions and fair offerings this year under the banner of 'We, the people'. The first line of the 1996 South African constitution, this phrase was borrowed from the 1955 Freedom Charter and originally mid-wifed in the preamble to the constitution of the United States of America.

At a time of universally dwindling democracy, rampant polarisation and increased demoralisation, our ambition is to encourage reflective conversations around agency, inclusivity, multiplicity and community.

We celebrate and reassert the hard-won freedom of expression as a cornerstone of our (albeit messy and fractious) democracy, as well as the artist's crucial role as citizen and cultural practitioner in evolving conversations and narratives in our vibrant, volatile, and versatile country.

# RICKY DYALOYI

My artwork is a journey in the heart of post-colonial Africa, revealing stories of resilience and hope. I aspire to create a conduit, a link of communication, to relay to the modern world the vast innocent human potential that exists within South Africa and Africa at large.



(b. 1974 Gugulethu, Cape Town)

From a young age, Ricky Dyaloyi felt inspired to draw and sketch the vibrant community and life that surrounded him in the township. His creativity and love for the arts was encouraged and nurtured by his parents during his adolescent years. By 1988, at age fourteen, he was attending part-time art classes at CAP (Community Arts Project). From this initial training he was propelled to participate in workshops and exhibitions.

Dyaloyi's imagery and thematics evolved around the time of South Africa's first democratic elections – a momentous period in South Africa's history where there was an influx of discourse and exchange between all South African artists in the country. His oeuvre therefore fits into a broader genre of South African painting, which has its roots in the Thupelo programme – a workshop that encouraged artistic growth by exchanging ideas, experiences, techniques and disciplines within a shared space or studio. The programme started in the 1980s in Johannesburg and later was brought to Cape Town in the 1990s.

Dyaloyi's style of painting reflects ordinary citizens going about their daily lives, rendered in heightened colours to reveal the effervescent quality of the community and people with whom he lives. With an uncanny determination, Dyaloyi aims to unravel the simple mysteries of the human condition through his medium of choice – oil paint.

Everard Read presented Dyaloyi's work at the 2015 1:54 Contemporary African Art Fair in London and his work was spotlighted at the same fair in 2018 by Spier Arts Trust. Everard Read published a monograph on Dyaloyi in 2016 and an essay on the artist is included in Ashraf Jamal's *In the World: Essays on Contemporary South African Art*, published in 2017.

As an artist who's lived through pre-1994 as well as post-apartheid South Africa, I can say with certainty that our people have an almost unreal level of resilience and grace. This is why so many of my artworks centre around themes of optimism and perseverance. My goal has been to capture the courage required to take on another day, no matter the strife, as well as the feeling of possibility in the midst of the struggles felt every day by the people of South Africa. I feel honoured to be able to convey these stories through my art.

The moment we normalise seeing ourselves in others and embrace the power of empathy, the potential for real growth climbs exponentially.





*A tale where ends meet 2*  
(diptych), 2023,  
mixed media on canvas,  
63 x 145 5/8 in.  
160 x 370 cm

Too often we are fed with a barrage of material depicting the hopelessness of the African psyche. In *A tale where ends meet*, the canvas pulsates with the rhythm of a bustling crowd navigating their daily pursuits. Each person with a unique story merges to form a collective narrative of the Black working-class experience in South Africa. The intricate dance of the figures in unison, captured in perpetual motion, reflects the shared trials and tribulations lived by these people – but it also captures their dedication to a better tomorrow and their sheer determination, resilience and unwavering hopefulness.





## SOLO EXHIBITIONS

- 2023** Impilo ifun'abomeleleyo (Living Requires Strength), Everard Read & 16 on Lerotholi, Cape Town, SA
- 2022** Ukuphuma kwe langa (Light Ushering in the Dawn of a New Day), Everard Read, London, UK
- 2021** Isiphambuka Sendlela (The Crossroads), Everard Read, Franschoek, SA
- 2020** Limits of our Longing, Everard Read, Cape Town, SA
- 2018** A Paradox of Our Times, Everard Read, Cape Town, SA
- 2015** Shaman of the Everyday, Everard Read, Cape Town, SA
- 2012** Noma Kanjani, Gallery MOMO, Johannesburg, SA
- 2011** Isifuba Siphandle, Everard Read, Cape Town, SA
- 2009** Recent works, Everard Read, Cape Town, SA
- 2006** Empathy, Hollard, Johannesburg, SA
- 2005** Solo, Everard Read, Cape Town, SA
- 2003** New Works, Everard Read, Johannesburg, SA
- 2001** A selection of works, Everard Read, Cape Town, SA
- 1998** Solo, Everard Read, Cape Town, SA

## SELECTED COLLECTIONS

Cape Grace Hotel, SA  
Hollard, SA  
Santam, SA  
Sanlam, SA  
Iziko South African National Gallery, SA  
Nando's, South Africa and UK  
Van den Ende, NL

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Locating Identity, 16 on Lerotholi, Cape Town, SA
- 2023** What I Feel When I Think About The Cosmos, Everard Read, Franschoek, SA  
Abantu Bethu, 16 on Lerotholi, Cape Town, SA  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
110 Year Anniversary Exhibition, Everard Read, London, UK
- 2022** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Things I'd like to remember, Everard Read, Cape Town, SA
- 2021** In Conversation, Everard Read, Cape Town, SA  
Oasis: 25th anniversary, Everard Read, Cape Town, SA  
The Portrait Show, Everard Read, Johannesburg, SA
- 2020** IMAGO, Everard Read, Franschoek, SA  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Journeys of the Mind, Everard Read, Franschoek, SA  
Winter, Everard Read, Cape Town, SA
- 2019** Southern Aspect, Everard Read, London, United Kingdom  
Winter, Everard Read, Cape Town, SA
- 2018** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Material Gains, Stellenbosch University Museum, Stellenbosch, SA  
Opening exhibition, Everard Read, London, United Kingdom
- 2016** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
1:54 African Art Fair, with Everard Read, London, United Kingdom
- 2015** Winter, Everard Read, Cape Town, SA  
EMPIRE, Everard Read, Cape Town, SA
- 2014** Summer Season, Everard Read, Cape Town, SA  
The City, Imibala Gallery in assoc. with Everard Read, Cape Town, SA  
Winter show, Everard Read, Cape Town, SA
- 2013** 100, Everard Read, Cape Town, SA  
Possessed, Everard Read, Cape Town, SA
- 2012** Winter Show, Everard Read, Cape Town, SA  
Small Works, Everard Read, Cape Town, SA
- 2011** 15th Anniversary, Everard Read, Cape Town, SA  
Isibane Lookout Hill, Khayelitsha, Cape Town, SA
- 2010** Khumalo, Mzimba, Dyaloyi, Everard Read, Cape Town, SA  
View from the South, Everard Read, Cape Town, SA
- 2009** Sex, Power, Money, Everard Read, Cape Town, SA  
Dyaloyi & Sekete, Everard Read, Cape Town, SA  
The City, Everard Read, Cape Town, SA
- 2008** Decade, Sanlam Art Gallery, Bellville, SA
- 2006** Small works, Everard Read, Cape Town, SA
- 2004** The ID of South African Art, Van den Ende Collection, Amsterdam, NL  
10 – Celebrating Ten Years of Democracy, Iziko SA National Gallery, CT, SA  
CAP, Centre for African Studies, University of Cape Town, Cape Town, SA  
Zabalaza, Oxford University, Oxford, UK
- 1996** Sicula sixhentsa xa sisonke (we sing and dance together), curated by Harris Wilster, travelling exhibition, USA
- 1990** Art from South Africa, curated by David Elliot, Oxford Museum of Modern Art, Oxford, UK



# GITHAN COOPOO

My life is held together by loose conversations with my friends, that make me laugh and reflect upon myself. This artwork is a similarly conversational prompt with the audience around HIV status.



(b. 1994 Cape Town, South Africa)

'Clay is very human in its behaviour and I like to highlight that in my work. Each sculpture I create feels like a placeholder for my own body, or a facet of myself. This is met with a love for mythology, ancient civilisations and the gifts they have left us in the form of social and cultural iconography. There is something special about objects that are lost and then found again in their disruption of our linear understanding of time. In a similar vein, mythology often allows for an easier transmission of queer ideas.'

Githan Coopoo is a self-taught jewellery designer and sculptor from Cape Town who works exclusively with clay as a base medium. Originally focused on volume, opulence and fragility, Coopoo's clay jewellery has shown at Fashion Weeks internationally, including New York, Paris, Nigeria and Russia. He was AKO Foundation Assistant Curator of Costume at the Zeitz MOCAA in Cape Town. In 2022, Coopoo was recognised by the British Fashion Council in their New Wave: Creatives awards category. This category includes a list of the most innovative and inspiring young creative talents from around the world.

Expanding upon his practice, recent years have seen the production of larger-scale works, best described as false ceramics. 'I produce these iconic forms – vases, handbags and tiles – out of air drying clay and acrylic paint,' Coopoo explains. 'Insinuating my sculptures into the accepted ceramic canon while enacting a falsehood is an innately queer act.'

The sculptural forms use text to communicate simple but pointed messages that span from sarcastic to intimate in timbre. Using humour to disable elitism and intellectual inaccessibility, Coopoo's work is not afraid to wield popular notions of cultural exclusivity in the name of satire. He comments: 'I work with words and clauses carved into the faces of my pieces because written languages diminish the conversational chasm between myself and my audience. They deepen the sense of relatability and familiarity, with the opportunity to also imbue wholly new meaning and identity to the work.'

As part of the inaugural exhibition for the Norval Foundation x Boschendal Manor House in Franschhoek, Coopoo presented his first solo, *Structural Integrity* (2021). Coopoo's solo with Everard Read Cape Town, *The Luxury of Wearing Fakes* (2022), explored luxury consumption in both art and fashion, while again being bolstered by base and colourful remarks teetering between the existential and tongue-and-cheek.

Coopoo also presented work with the gallery at the FNB Art Joburg in 2022. He began 2023 with a sold-out solo booth at the Investec Cape Town Art Fair (*Unrealistic Expectations*), as well as two further sold-out presentations, in Berlin with Galerie Eigen + Art Lab (*4 x 4*), and Everard Read in Johannesburg (*Desi Casual Glamour*).

The ghost-white AIDS ribbon handles of the vase signal a death to the urgency of this social cause in the public eye, now a relic of our societies' shared iconographies. The original red ribbon was never made into an emoji. Its absence in daily life goes unnoticed, in stark contrast to decades past where HIV & AIDS awareness issues were at the forefront of our health concerns.

While humorous and misleading in a light-hearted fashion, *PrEP blue* seeks to point out that, in South Africa, my experience as an openly HIV-positive person is still fraught with judgement and negotiated bias within the queer community, as well as the country's conservative social landscape at large.



*PrEP Blue*, 2024,  
clay and acrylic,  
16 1/2 x 15 5/8 x 4 1/4 in.  
42 x 40 x 11 cm

## SOLO EXHIBITIONS

- 2024** Prizes for Losers, Everard Read, Franschhoek, SA
- 2023** Desi Casual Glamour, Everard Read, JHB, SA  
Unrealistic Expectations, Investec Cape Town Art Fair, Everard Read, CT, SA
- 2022** The Luxury of Wearing Fakes, Cubicle Series, Everard Read, CT, SA
- 2021** Structural Integrity, Boschendal Norval Art Gallery, Franschhoek, SA

## SELECTED EXHIBITIONS & PROJECTS

- 2024** Investec Cape Town Art Fair, with Everard Read, CT, SA  
Art Club first edition, Club Kloof, CT, SA  
Designed Athi-Patra Ruga's outfit for the Zeitz MOCAA Gala, CT, SA
- 2023** What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA  
4 x 4, Eigen + Art Lab, Berlin, Germany  
The Clubhouse, Stevenson, JHB, SA  
FNB Art Joburg, with Everard Read, JHB, SA  
The Other's Warmth, Everard Read, CT, SA
- 2022** Spring Awakening, Southern Guild, CT, SA  
FNB Art Joburg, with Everard Read, JHB, SA  
3D in 22, Everard Read, JHB, SA  
Investec Cape Town Art Fair, with Everard Read, CT, SA
- 2021** 40 under 40, Krone X WHATIFTHEWORLD, Twee Jonge Gezellen, Tulbagh, SA  
Bluet, KSSO Editions, CT, SA  
House Party, THEFOURTH, CT, SA  
Queer Art Chats: Queer Abstraction, Conversations with the Museum of Modern Art, New York, USA  
Kutti Bazaar, collaboration with proto-, A4 Arts Foundation, CT, SA  
To Whom it May Concern, Salon 91, CT, SA
- 2020** The Spectacle, THEFOURTH, CT, SA  
Home is where the art is, Zeitz MOCAA, CT, SA  
Pink's not Dead!, curated by Jana Terblanche, Apartment, CT, SA  
Kernel, curated by Nabeeha Mohamed and Grace Cross, Mason's Press, CT SA  
Shaping Things, SMAC, CT, SA
- 2018** LGBTQI+ ZANELE MUHOLI, co-curator, Zeitz MOCAA, CT, SA



# THONTON KABEYA

In creating the *Tablet* series, I was taken by the realisation that everything comes from a source, and therefore that the idea of making art is consistent with creation itself. The sacred geometries of my African artistic heritage have become my inspiration and a voice to follow.



(b. 1983 Lubumbashi, Democratic Republic of Congo)

Thonton Kabeya captures the essence of African cosmopolitanism through his constructions of contemporary urban life in paint and sculpted canvas. Having travelled across the African continent extensively, living and working as an artist between Senegal, Paris and the Democratic Republic of Congo, Kabeya has been settled in Johannesburg since 2014. Kabeya challenges the medium of paint and canvas, pursuing new and experimental ways to create texture, depth and balance of colour. He glues layers of canvas together which he then cuts, carves and sculpts before painting. The works are finished with transfers of ink from newspaper, carefully positioned to indicate the folds of moving fabric, and the application of a deep brown walnut powder (an old method of staining wooden furniture) to render skin, as well as balance the tonality of the work.

Inspired by Congolese architecture and design, as well as the Rumba dance, Kabeya's practice seeks balance in composition, line and colour. In his three-dimensional work, he creates portraits of people and cities alike: bustling street scenes and tender exchanges between individuals. His recent works have focused on the Rumba, inspired by the culture around this phenomenon. Rumba music and dance originated primarily in Congo, then developed further in Cuba and Colombia, Cuba having an important historical link to Africa through the trans-Atlantic slave trade.

The graphic aspects of binaries, symmetries, axes and fractal poetry lead me to create new narratives in order not to erase the past but to shed more light on it, evoking an intellectual curiosity about our social realities, now so often dictated by technology: selfishness, individuality, isolation, loneliness, fake happiness, narcissism and superficial appearances.

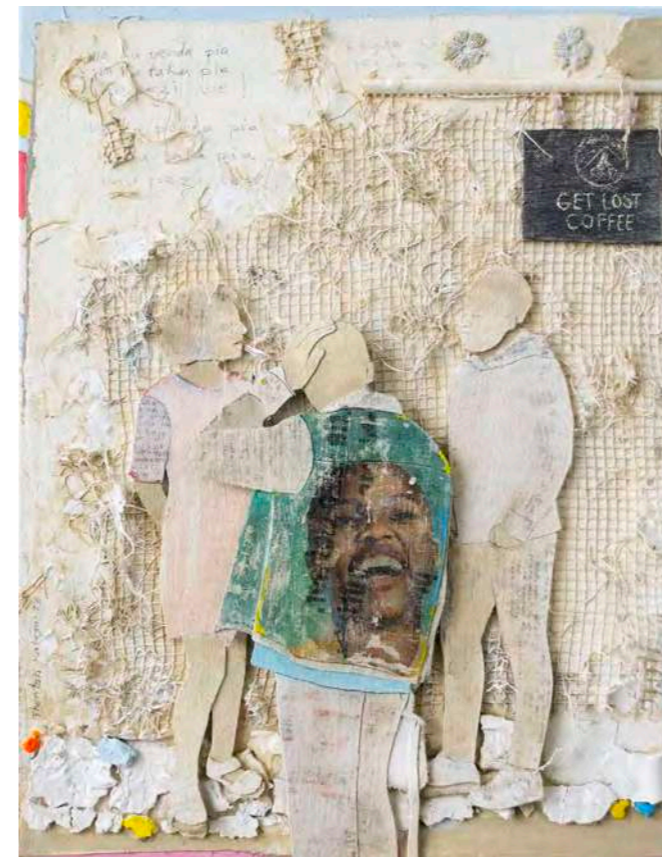
My pictorial approach draws on geometric patterns repeating themselves on different scales – as seen in the fractals of phyllotaxis, where the smaller parts of plants may look like the whole. I use these bricks, these tablets, to build different forms and patterns. These arrangements are deliberate in their formation, so that those which should be sequentially placed next to each other in terms of logic are not, creating a new object by forcing shapes to meld and marry each other.

This work reflects the idea of beauty which humans impose on the universe by translating things from their natural state to new forms. I am guided by the idea that as humans we destroy what exists naturally to build something we think has beauty – with a price to pay some time in the future. In the process of creating something that makes us comfortable, we are also creating problems for ourselves down the line.





Above: *Selfy, Tablet Series*, 2022, chalk paint, walnut powder and newspaper ink transferred on sculpted canvas, 98 3/4 x 98 3/4 in. 251 x 251 cm



Left: *Social Time II*, 2023, chalk paint, walnut powder and newspaper ink transferred on sculpted canvas, 15 7/8 x 16 1/8 x 1 1/2 in. 40,5 x 41 x 4 cm

Above left to right: *Social Time V*, 2023, chalk paint, walnut powder and newspaper ink transferred on sculpted canvas, 18 1/4 x 13 3/4 x 1 1/2 in. 46,5 x 35 x 4 cm

*Rainy Day II*, 2023, chalk paint, walnut powder and newspaper ink transferred on sculpted canvas, 30 5/8 x 24 3/4 in. 78 X 63 cm

The *Rainy Day* and *Social Time* series capture the social dynamics in and around a Rumba club, including the street life. They focus on simple activities, such as interacting with one another by dancing and chatting.





## SOLO EXHIBITIONS

- 2023 FNB Art Joburg, with Everard Read, Johannesburg, SA  
Introspect, Wits Art Museum, Johannesburg, SA
- 2022 A Sunny Day, Everard Read, Franschhoek, SA  
Pasada, Everard Read, Johannesburg, SA  
La Rumba Rosa 2, Bonne Espérance Gallery, Paris, France  
Galerie Bilembo, Kinshasa, DRC
- 2021 La Rumba Rosa, One Art Gallery, Johannesburg, SA
- 2019 Galerie Bilembo, Kinshasa, DRC
- 2018 ODA Gallery, Franschhoek, SA
- 2017 ODA Gallery, Franschhoek, SA
- 2015 Cry Smile Dream, S Art Gallery, Cape Town, SA
- 2014 New Voices, Lizamore and Associates Gallery, Johannesburg, SA
- 2010 Médiathèque Woluwe, st Pierre, Bruxelles, BE  
Galerie dialogue, National Museum of Lubumbashi, DRC
- 2009 Métamorphose, Cité Internationale Universitaire de Paris, FR  
Métamorphose, Arte kalao galeria, Bilbao, ES

## RESIDENCIES & WORKSHOPS

- 2024 Noldor Artist Residency, Accra, Ghana
- 2022 Fynbosch Residency, Everard Read at Leeu Estates, Franschhoek, SA  
Texaf Bilembo, DRC
- 2019 Texaf Bilembo, DRC
- 2014 Thupelo, Prince Albert, SA
- 2013 Institut Francais of Lubumbashi, DRC
- 2010 Galerie d'art contemporain Workshop, Musée de Lubumbashi, DRC
- 2009 Cité internationale universitaire de Paris, FR
- 2008 Village des arts, Sénégal
- 2006 The fine art of Kinshasa Workshop, Centre Wallonie Bruxelles, Kinshasa, DRC
- 2003 École des beaux arts, Workshop, Lubumbashi, DRC

## AWARDS

- 2024 Ampersand Fellowship Award (Residency), New York, USA
- 2006 UNIADS Award  
Belgium Council Award

## COLLECTIONS

- University of South Africa Art Collection, Pretoria, SA
- Artium Basque Museum Center of Contemporary Art of Vitoria-Gasteiz, ES
- George Forest Art Collection, Lubumbashi
- Sanaa Art Collection, Johannesburg, SA
- Erick Vellard Art Collection, Paris, FR

## SELECTED GROUP EXHIBITIONS

- 2024 Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Dakar Biennale, Dakar, Senegal
- 2023 Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
The Other's Warmth, Everard Read, Cape Town, SA  
110 Year Anniversary, Everard Read, London, UK
- 2022 Spring, group show, Everard Read, Franschhoek, SA  
UCCLE / Brussels, BE  
Winter, Everard Read, London, UK
- 2021 A Cloud, Gallery 2, Johannesburg, SA  
Salon Globalisto, Bonne Espérance Gallery, Paris, FR  
Work on Paper, Art Voice Gallery, Kuala Lumpur, Malaysia  
Turbine Art Fair, with One Art Gallery, Johannesburg, SA
- 2020 Investec Cape Town Art Fair, with Eclectica Contemporary, Cape Town, SA
- 2018 Turbine Art Fair, with One Art Gallery, Johannesburg, SA
- 2017 The Gravity of Things, Museum of Contemporary Art Basque Country, ES
- 2015 FNB Joburg Art Fair, with Bag Factory, Johannesburg, SA
- 2012 Institut Francais of Lubumbashi, DRC
- 2011 International Contemporary Art Fair, Casablanca, Morocco
- 2008 Vision for Africa, Archelle, DE  
Midi Libre, Mas de grille, Montpellier, FR  
Rencontres Picha, Lubumbashi Biennale, Lubumbashi, DRC  
Dakar Biennale (Off Biennale), Gallery LS Senghor, Dakar, Senegal
- 2007 Yambi, Museum of Modern & Contemporary Art (MAMAC), Liège, BE  
Burogest, Business Centre, Namur, BE  
French Institute, DRC
- 2006 Memling Hotel, Kinshasa, DRC  
Belgium Consulate, DRC  
National Museum of Lubumbashi, DRC
- 2005 French Institute of Lubumbashi, DRC  
National Museum of Lubumbashi, DRC



# TERESA KUTALA FIRMINO

Including the artist, every woman in Kutala Firmino's family has been called a 'witch', the ever-evolving idea upon which any issue with an outspoken, independent, curious and questioning woman is cast. Kutala Firmino has also tasked herself with the duty of space-making for another world where the summation of her bloodline can be held, in order for the artist herself to behold. It is here where the painting begins. Where the transmissions are downloaded and decoded and drawn. Where the audience is ushered in, to connect, too, to the presence of the women before her.

– Misha Krynauw



(b. 1993 Pomfret, South Africa)

Teresa Kutala Firmino's work negotiates trauma both personal and collective in her everyday life. Her paintings are constructed scenes of the past and present, which are sometimes intertwined. Kutala Firmino carefully collects images from magazines, newspapers, historical documents and social media, and places them in colourful, box-like stages. This creates surreally baroque scenes which take place in tightly confined interiors, where the characters have the opportunity to re-enact their stories or construct new ones. This process allows Kutala Firmino to create alternative past, present and future narratives of Africa, thus rebuilding her own archive of African history.

Kutala Firmino seeks to investigate the trauma that African people in her community and beyond have experienced and continue to experience due to colonisation, civil wars and present day obstacles. Her own stories begin with the collective trauma of Pomfret. Located in the North West Province of South Africa, and the place where she was born, Pomfret is a community of former 32 Battalion soldiers and their families, many of whom settled there after the end of the South African Border War.

Colonial rule and the trauma it induced forced many African people to cling to one another in a common cause, which was to create free and independent countries. Africans, though constantly reminded that they were seen as less than human, held on to what reminded them of their humanity: their communities and their struggles for freedom. Once they achieved a form of independence, though, many civil wars erupted, where the people who fought for the same freedom were caught in a new, raw struggle for power. These civil wars caused a second wave of trauma; suddenly the people one depended on for a sense of community and humanity now turned against each other.

Both the women and men in the Pomfret community experienced these traumas – but it is the women who were subjected to further pain. Post-traumatic stress disorder (PTSD) is not only experienced by people who have been through a war. Kutala Firmino affirms that the women in the community experienced a second wave of trauma: rape, abuse, accidents and torture. The women clung to what gave them a sense of security and humanity, which were their husbands and the community. Many of them experienced abuse, and some were even killed by their partners. Those who survived could not trust the community for support, because society had normalised abuse against women.

Kutala Firmino looks at how, despite the trauma they experienced, many of these women had to continue living with their abusers. The artist interrogates what it is about the Black female body and mind which, despite trauma, continues to thrive. Is she truly living, or is she in constant melancholy as she exists in the aftermath of colonialism, civil war and betrayal? Is negotiating trauma realising that your abuser is possibly part the bigger of cycle of abuse?

Teresa Kutala Firmino is a multimedia artist, now based in Johannesburg, working with paint, photography and performance. She was part of a collective called Kutala Chopeto, which started as an investigation into their shared history which is linked to the 32 Battalion, the soldiers who were settled in Pomfret after the Border War. She was a finalist for the 2023 and 2024 Norval Sovereign African Art Prize.

Teresa Kutala Firmino delves into direct and interconnected consequences of the markers and makings of her identity: the physical; the historically fabricated; and socially sustained. She also examines their effects – with a vengeance, digging deeper into themes of shared trauma; sexism; community-culture; womanhood; motherhood and what happens when, in the hopes of survival, Black assimilation to colonial religion and ideology creates a subset of belief systems encoded with the truths of an already complicated, and shared history.

– Misha Krynauw



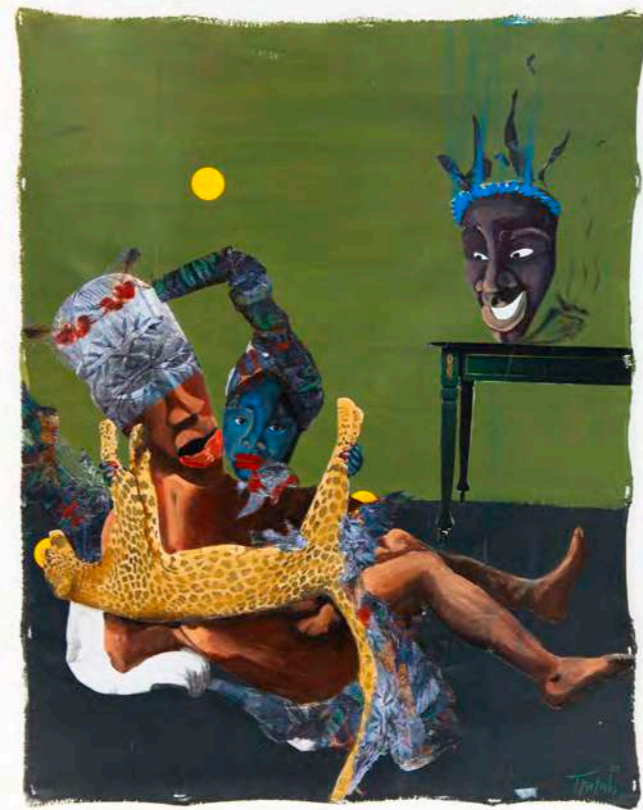


Above:  
*Adamah Before Sunrise*,  
 2023, mixed media on  
 canvas  
 40 7/8 x 50 3/8 in.  
 104 x 128 cm

Left to right:  
*Untitled II*, 2023  
 mixed media on canvas  
 31 x 25 in. 79 x 63,5 cm

*Untitled I*, 2023  
 mixed media on canvas  
 31 x 24 1/8 in.  
 79 x 61,5 cm

Bottom left:  
*Untitled III*, 2023  
 mixed media on canvas  
 31 x 25 in. 79 x 63,5 cm







## SELECTED SOLO EXHIBITIONS

- 2023** Owners of the Earth IV, Everard Read, London, UK  
Owners of the Earth III: Owelema, Nagel Draxler, Berlin, GE  
Owners of the Earth II: Beyond Victims, Villains & Vixens, Everard Read, CT SA
- 2022** Owners of the Earth I: Vissaquelo, Everard Read, Johannesburg, SA
- 2021** Manifestation Oku Yongola: Manifestation of Wanting, Everard Read, LDN, UK
- 2020** Black Melancholy, Investec Cape Town Art Fair, with Everard Read, CT, SA
- 2019** Pseudo Restitution, World Art, Cape Town, SA  
The War at Home, Everard Read, Johannesburg, SA

## CONFERENCES & RESIDENCIES

- 2023** Angola Air Residency, Luanda, Angola
- 2020** Fynbosch Residency, Everard Read at Leeu Estates, Franschhoek, SA
- 2016** The History We Are Told Not to Speak (The History of the Pomfret Community), UNISA School of Arts Conference  
The Untold Story of the Pomfret Community, Black Portraits III

## COLLECTIVE EXHIBITIONS

- 2018** Kutala Chopeto, The Point of Order, JHB, SA
- 2017** Silences in Between, Goodman Gallery, CT, SA  
Nirox Sculpture Winter Fair, JHB, SA  
The Centre for the Less Good Idea Season 1, Arts on Main, JHB, SA  
[South-South] Let me begin again, Goodman Gallery, CT, SA
- 2016** Boda Boda Lounge Project, SA  
Hybrid Culture, MB Studio, Pretoria, SA

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read, CT, SA  
Norval Sovereign African Art Prize Finalist, Norval Foundation, CT, SA  
FNB Art Joburg, with Everard Read, JHB SA
- 2023** What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA  
Norval Sovereign African Art Prize Finalist, Norval Foundation, CT, SA  
Investec Cape Town Art Fair, with Everard Read, CT, SA  
Arte Fiera, with Osart Gallery, Bologna, IT
- 2022** Art Antwerp, with Osart Gallery, Antwerp, BE  
Spring, Everard Read, Franschhoek, SA  
FNB Art Joburg, with Everard Read, JHB SA  
ARCOLisboa, with Everard Read, Lisbon, Portugal  
Giving Direction, Strauss & Co, CT, SA  
Investec Cape Town Art Fair, with Everard Read, CT, SA  
Miart Fair, with Osart Gallery, Milan, Italy
- 2021** Self-Addressed, curated by Kehinde Wiley, Jeffrey Deitch Gallery, LA, USA  
Territories Between Us, Iziko SA National Gallery, CT, SA  
In Conversation, Everard Read, CT, SA  
Blessing Ngobeni and Teresa Kutala Firmino, Everard Read, Franschhoek, SA  
Oasis: 25th anniversary, Everard Read, CT, SA  
Ubuntu: I Am Because We Are, curated by the Africana Foundation, WTO Ministerial Conference, Geneva, Switzerland
- 2020** Staring Straight to the Future (online), Everard Read, SA & UK  
Summer, Everard Read, London, UK  
Odyssey, Everard Read, SA & UK  
The Portrait Show, Everard Read, JHB, SA  
FNB Art Joburg (online), with Everard Read, JHB, SA
- 2019** Taxidermy of the Future, Luanda Museum of Natural History, Angola  
Turbine Art Fair, with World Art, JHB, SA  
Investec Cape Town Art Fair, with Everard Read, CT, SA
- 2018** Emergence, Mmarthouse, JHB, SA  
Pomfret Community Stories, Mmarthouse, JHB, SA  
Thou Art Women, Mmarthouse, JHB, SA  
The People's Exchange, IDC Gallery, JHB, SA  
Now and Then, Trent Gallery, Pretoria, SA  
Protagonist: Artists in Response to Sexual Violence, Studio Fracture, JHB, SA
- 2015** 14/15 exhibition, The Point of Order, JHB, SA
- 2014** African Utopia Lecture Series, University of Witwatersrand, JHB, SA



# LADY SKOLLIE

If you're Brown in South Africa, you have to deal with a big void, a hole, a gap, a forgetting within your own culture and within your own remembering. You're defined by a hole within your own history that you yourself have to fill up with your own stories and traditions, or even by making your own new traditions.



(b. 1987 Cape Town, South Africa)

Lady Skollie – aka Laura Windvogel – lives, works, performs and hustles for centre stage in Johannesburg, South Africa, with storytelling, ink, watercolour, crayon and woodcut printing as her weapons of choice. She describes her own work as 'fire, ritual, Khoisan', referring to the Khoisan indigenous people of southern Africa, who have lived in the region for thousands of years and to whom she connects the self-identifying 'coloured' community of South Africa – a multiracial group native to the area and distinct from the 'Black' and 'white' populations.

Alive with emotional, political, sexual turmoil and loud questioning voices, Lady Skollie's works depict relationships between godlike figures and flawed mortals singing, grunting, reflecting, gushing. Her characters writhe, twist and dance, queue and hold each other up, whether on paper, architecture, or on the new coin that the artist designed to commemorate 25 years of constitutional democracy in South Africa.

The moniker 'Skollie' is a widely-used derogatory term to describe a shady character, historically used in South Africa when a person of colour was in a place deemed unsuitable by the white populace. Lady Skollie embraces this shadiness, combining it with an interplay of masculine and feminine energies, creating a space where the disparate parts of her personality are reconciled. The artist explains: 'I just like having an alias. You feel like you can take more risks under a pseudonym... there is a psychology behind aliases, a kind of strength that they give you.'

The artist's work has been exhibited widely at galleries, community spaces and art fairs across South Africa as well as in the UK, Europe and the USA. In 2017, along with Tschabalala Self and Abe Odedina, the artist contributed artwork for the stage design of a gala performance of *The Children's Monologues*, a charitable event directed by Danny Boyle and held at Carnegie Hall in New York City.

After winning the 2020 FNB Art Prize, Lady Skollie won the 2022 Standard Bank Young Artist Award for Visual Arts. One of the most prestigious prizes offered to South African artists under the age of 35, winners are celebrated as national treasures, and many have gone on to achieve international acclaim. Previous winners include William Kentridge, Brett Murray, Mmakgabo Helen Sebidi, and Blessing Ngobeni.





*Dada Coex'ae Qgam  
guarding the mouth of  
the cave while painting  
the future, 2023  
crayon and ink on paper  
59 x 61 in.  
150 x 155 cm*

Skollie uses her art to try and fill the giant chasm left by history, oppression and colonialism. To this end, she's created a fantasy realm, where the San, the Khoi, the Griqua, and all Brown people on the Southern tip of Africa have bloomed without being interrupted by colonialism and forgetting. Here, she says, 'their cave drawings are not faded or scratched or vandalised, but are giant and bright, just like my paintings.'

Guarding this imagined world is a figure who is an homage to Bushman artist Coex'ae Qgam (also known as Dada). Qgam's paintings were a powerful expression of her people's connection to the land, their spiritual beliefs, and their daily lives. Her role in Skollie's work is rich in significance – and contributes to a place where Brown culture is intact. Here, people know where they come from and where they're going.





## SOLO EXHIBITIONS

- 2023** Groot Gat, Standard Bank Young Artist Award travelling exhibition, SA
- 2021** A Prediction, Everard Read, JHB, SA
- 2020** Bound, Everard Read, CT, SA
- 2019** Good & Evil, Everard Read, JHB, SA  
Weakest Link, Eastside Projects, Birmingham, UK  
FNB Art Joburg, with Everard Read, JHB, SA
- 2017** Lust Politics, Tyburn Gallery, London, UK  
Fire with Fire, FNB Art Joburg, with Tyburn Gallery, JHB, SA  
Mating Dance, AKAA Art Fair, with Tyburn Gallery, Paris, France  
Hottentot \$kollie, Tomorrows/Today, Investec Cape Town Art Fair, World Art, CT, SA
- 2015** One-Night, World Art Gallery, CT, SA  
Vroeg Ryp, Vroeg Vrot, RAMP Project, Stevenson Gallery, JHB, SA
- 2014** Skattie Celebrates Series, Association for Visual Arts, CT, SA

## AWARDS

- 2022** Standard Bank Young Artist Award (Visual Arts)
- 2020** 10th Annual FNB Art Prize
- 2019** GQ Woman of the Year Award  
Mbokodo Award for Art and Design

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read, CT, SA
- 2023** What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA  
Bitches Brew, Everard Read, JHB, SA  
Investec CT Art Fair, with Everard Read, CT, SA
- 2022** Seduction, Everard Read, CT, SA  
FNB Art Joburg, with Everard Read, JHB, SA  
1-54 Contemporary African Art Fair, with Everard Read, Paris, France  
Investec Cape Town Art Fair, with Everard Read, CT, SA  
Things I'd Like to Remember, Everard Read, CT, SA  
Ancestors & Dreams in African Art, Everard Read, JHB, SA & Jacaranda, New York, USA
- 2021** Spring Show, Everard Read, JHB, SA  
Transitory Terrain, Everard Read, London, UK  
In Conversation, Everard Read, CT, SA  
FNB Art Joburg, with Everard Read, JHB, SA  
Investec Cape Town Art Fair Online, with Everard Read, CT, SA
- 2020** Against Interpretation, Everard Read, London, UK  
Staring Straight to the Future, online exhibition, Everard Read, SA & UK  
Masterpiece online, with Everard Read, London, UK
- 2019** CONTEXT Art Miami, with Everard Read, Miami, USA  
Art Joburg, with Everard Read, JHB, SA
- 2018** Old Masters / New Realities: Gerard Sekoto x Lady Skollie, TMRW Gallery, JHB, SA  
This Is the Gallery and the Gallery Is Many Things X at Eastside Projects, Birmingham, UK  
Close: Proximity, Intimacy, Tension, JHB Art Gallery, JHB, SA  
Right at the Equator, Depart Foundation, Malibu, CA, USA  
Investec Cape Town Art Fair, with Tyburn Gallery, CT, SA
- 2016** 1-54 Contemporary African Art Fair, with Tyburn Gallery, London, UK  
SEX, Stevenson Gallery, JHB, SA



# SPEELMAN MAHLANGU

My work often describes things that one cannot see but can only feel. My themes include an exploration of spiritual, mythical ideas of the world to come. The role of music in African life and traditional rituals, African pots, human figures, calabashes and drums emerge from semi-abstract shapes. A dream dreaming us.



(b. 1958 Germiston, South Africa, d. 2004)

'I work and draw on ancient mythology and African folklore to create work which focuses on communication rather than confrontation. My painting incorporates symbols and patterns from Ndebele murals and Egyptian hieroglyphics.'

Speelman Mahlangu was born in Germiston (in Gauteng, South Africa) on the 1st of October, 1958. He attended Matshidiso Western Province School and matriculated from Katlehong High School. In 1977, he enrolled at the Katlehong Art Centre, where he concentrated on sculpture and drawing.

His paintings were often poetic and lyrical, encapsulating abstracted fragments of traditional African people, animals, design (principally Ndebele) and jewellery, creating anthems to a uniquely African world. Most of his formative years were spent in the apartheid era. Free expression of ideas, especially for a Black man, could be lethal, and so he satisfied himself in creating his own mythical, benevolent visual world which both spoke to and appealed to our higher human aspirations as a riposte to the brutal realities of the apartheid state, which were ever on display in Katlehong (South Africa's second biggest township after Soweto, established on a forlorn piece of veld south of Johannesburg). The walls of his studio were scrawled with phrases that became the titles of his works: 'The Greatness of Human Spirit'; 'Excellence of African Beauty'; 'Language of Ubuntu'; 'It's OK to Dream'. Love poems to a potential world.

Mahlangu's sculpture evolved by isolating sculptural forms in his paintings from the principle subjects and giving them a life of their own in clay, later to be cast in bronze. Stylistically they owed much to the influence of the founders of the Katlehong Art Centre, Stanley Nkosi and Lucas Sithole, and also gave a nod to Ezrom Legae and Sydney Kumalo's work from a generation before. Influences can also be identified in Central and West African sculpture infused with modernist distortions and distillations exemplified by Marini, Brancusi and Moore. Again the titles of his sculptures bear witness to Mahlangu's underlying concerns: *Cry of Comfort*; *Prayer for Peace*; *Where We Are at Now*; *Circle of Peace*.

Mahlangu enjoyed considerable recognition during his lifetime, including an exhibition at the Botswana National Museum and several solo exhibitions at Everard Read. He was also commissioned to enlarge the largest sculpture he ever did, *Prayer for Peace*, an edition of which stands outside the South African Embassy in Berlin. A second edition is in Freedom Park, Pretoria, and the third now in the Norval Foundation gardens in Cape Town.

Mahlangu died suddenly in October 2004 at 46. He is survived by his wife Gertrude and one son, Katlego. In the years preceding his death he had made a body of sculpture including monumental works. He was in the process of moulding the works in preparation for casting them into bronze for an exhibition at Everard Read, Cape Town, which finally took place posthumously in 2019. Everard Read continues to represent his Estate.

During his life, and following the end of apartheid, Mahlangu was profoundly interested in South Africa's 'homecoming' to the African continent, and his work draws one into the realm of southern African icons of traditional life, depicted almost as hieroglyphics.





*Township Conversation*,  
bronze, edition of eleven,  
18 1/2 x 17 5/8 x 7 in.  
47 x 45 x 18 cm



Emerging from apartheid South Africa, Mahlangu's totemic sculptures invoke humanity and community. They confront us with sphinx-like patience and bemusement as embodied reflections hoping for and dreaming of a kinder world.



## SELECTED SOLO EXHIBITIONS

- 2022** Forever Riding the Bull, Everard Read, London, UK
- 2019** Legacy of a Gentle Man, Everard Read, Cape Town, SA Retrospective, Everard Read, Johannesburg, SA
- 2006** Everard Read, Cape Town, SA
- 2000** Everard Read, Cape Town, SA
- 1997** Everard Read, Cape Town, SA
- 1991** Botswana National Museum, Gaborone, Botswana
- 1982** FUBA Gallery, Johannesburg, SA  
Design Animations, Johannesburg, SA
- 1977** DH Williams Hall, Johannesburg, SA

## SELECTED COLLECTIONS

Frankfurt Museum of Ethnology  
Norval Foundation, Cape Town, SA

## SELECTED GROUP EXHIBITIONS & PROJECTS

- 2024** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2023** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Director's Selection, Everard Read, London, UK  
Natural Habitat, 16 on Lerotholi, Cape Town, SA
- 2022** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Summer Sculpture, Riverhill Gardens, UK
- 2021** Oasis: 25th anniversary, Everard Read, Cape Town, SA
- 2020** Staring Straight to the Future, online exhibition, Everard Read, SA & UK  
Journeys of the Mind, Everard Read, Franschoek, SA
- 2018** Opening exhibition of the Norval Foundation, Cape Town, SA
- 2017** Bronze, Steel & Stone II, Everard Read, London, UK
- 1995** Commissioned mural for the Johannesburg International Airport, SA
- 1990** Three-man exhibition, Sanderling Gallery, Johannesburg, SA  
Town Country, Everard Read, Johannesburg, SA  
Afrika Now, Sanderling Gallery, Johannesburg, SA
- 1982** Multiracial art, Vaal Triangle, SA  
Two-man exhibition, Amadlozi Art Centre, Johannesburg, SA  
BMW Tributaries, touring South Africa and West Germany  
Operation Hunger, Southern Sun, SA  
Volkskas Atelier, South African Association of Arts, Pretoria, SA  
Awarded first prize for sculpture, University of KwaZulu Natal, SA  
Market Graphics, Johannesburg, SA  
Group show, Sanderling Gallery, Johannesburg, SA
- 1980** Awarded first prize, New Signatures, South African Association of Arts, PR, SA



# WARREN MAROON

*Well, there goes that dream* explores and further develops the understanding of my practice and process. The exploration of juxtaposing contrasts and creating tension between them. This underpins the theme of hope intermingled with despair, the feeling that no one is okay.



(b. 1985 Cape Town, South Africa)

'My practice focuses on my lived experience growing up on the Cape Flats. The accumulation of events I have experienced and continue to experience as a person of colour in Cape Town reveals the unequal disposition so many experience as "normal life". I create sculptural artworks using found objects and rearranging their context to tell these stories.'

Warren Maroon grew up in Mitchell's Plain on the Cape Flats, an area most commonly associated with gangsterism, drugs and violence. Being exposed to harsh realities from an early age, he took to art as a way to escape. In 2011 he graduated from the Ruth Prowse School of Fine Art (Cape Town) with a Diploma in Fine Art, but it was only in 2018 that he found his voice as a sculptor. Maroon, inspired by an arte povera aesthetic, creates work using mostly found objects to communicate aspects of his lived experience.

A common thread through his work is the idealization of gangs and violence that stems from the varied traumas faced by youth of lower socio-economic status communities, and the influence media has in creating and reinforcing a narrative that glorifies gang culture.





*Well, There Goes That Dream*, 2023, LED light, edition of three, 2 3/4 x 46 3/4 x 1 1/8 in. (7 x 119 x 3 cm)

The people of South Africa are in survival mode, hanging on to what little hope they have. Our political climate not making things any better. There hasn't been a South African government that has worked for people of colour. The poor are poorer and the dreams of something better seem to be further away. With the rising cost of everything, the rolling blackouts and corruption, it seems that hope is fading. How do we exist in a place that both makes and breaks us?

There is no dreaming when  
in a state of survival.





## SELECTED SOLO EXHIBITIONS

- 2023 Well, there goes that dream, Everard Read, CT, SA
- 2022 Reverence, Church Projects, CT, SA  
A Quiet Violence, CUBICLE Series, Everard Read, CT, SA
- 2020 Living in a Box, AVA, CT, SA

## SELECTED GROUP EXHIBITIONS

- 2024 Investec Cape Town Art Fair, with Church Projects & Everard Read, CT, SA
- 2023 The Objects, curated by Sean O'Toole, Under Projects, CT, SA  
Investec Cape Town Art Fair, with Church Projects, CT, SA  
The Invisible Thread, curated by Swain Hoogervorst, AVA, CT, SA
- 2022 Ex Libris, curated by Barbara Wildenboer, Everard Read, Franschoek, SA  
Seduction, Everard Read, CT, SA
- 2021 In Conversation, Everard Read, CT, SA
- 2020 Kwaai Vol. 2, Eclectica Contemporary, CT, SA



# GERHARD MARX

I approach the idea of landscape with an interest in how the act of representation – through tradition, language, material and tool – shapes and limits the manner in which landscape or environment is perceived and imagined. This works to complicate the visual languages used in transcribing 'landscape', with the ambition that this act of complicating the medium would by implication complicate the implied landscape or environment.



(b. 1976 Johannesburg, South Africa)

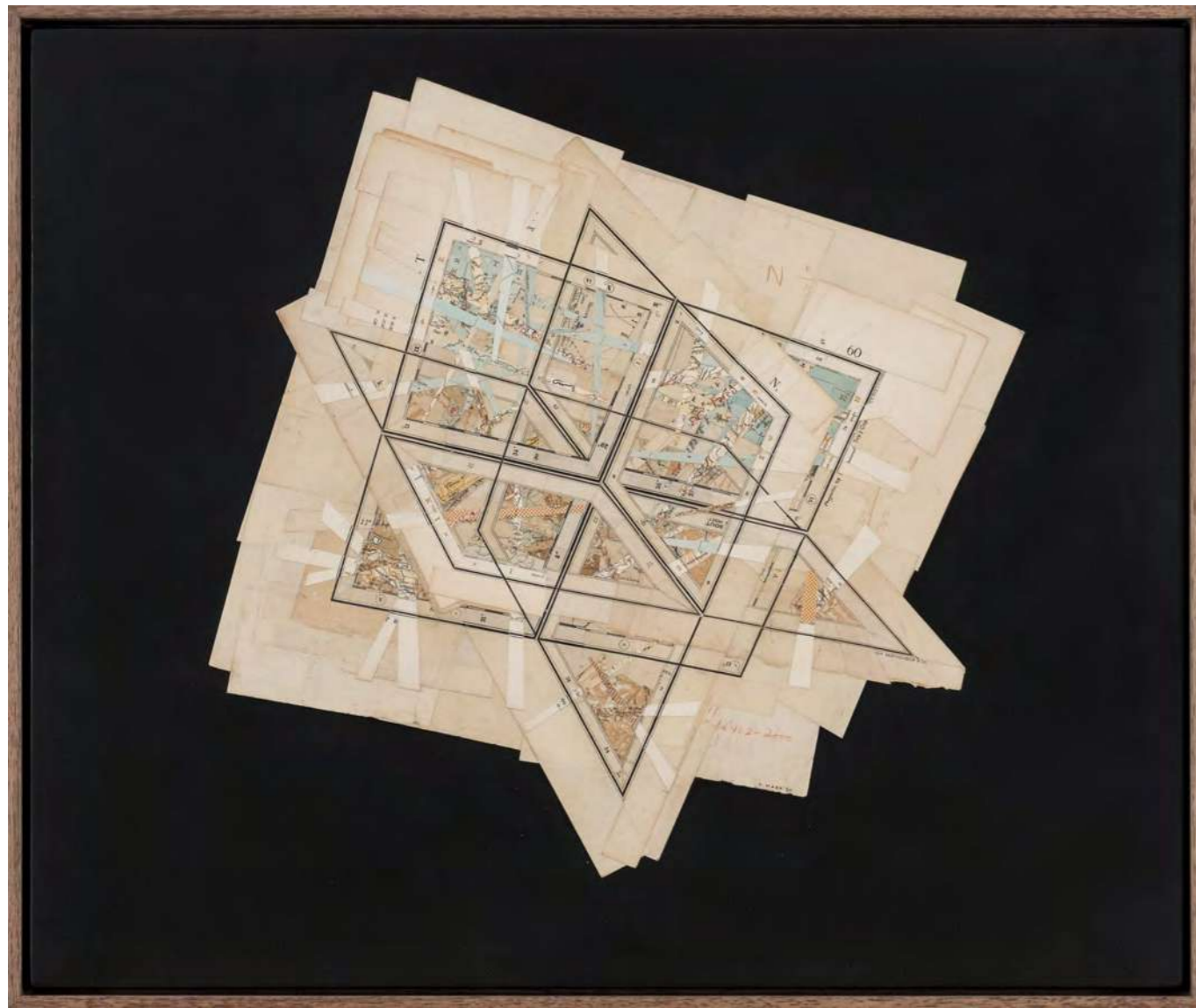
Gerhard Marx's poetic and philosophical visual language is composed through a physical engagement with distinctive material traditions. His process entails careful acts of dissection and rearrangement, which allow Marx to engage the poetic potential and philosophical assumptions of his chosen material in the process of developing original drawing, sculptural and performative languages. A primary focus in his work engages physical depictions of space – 'spatial imaginaries' – with an interest in how these descriptions of space affect and shape that which it describes. Marx uses acts of fragmentation and reassembly to construct alternate and deliberately complicated spatial propositions that aspire to hold multiple positionalities, doubled presences, folded histories, spaces that exist across, in between, and amongst.

Marx's work has been shown at international art fairs (Art Basel, Frieze London, FIAC). It is held in numerous public and private art collections, and was included on the South African pavilion at the 2013 Venice Biennale. Recent theatrical work includes scenography and costumes for Lara Foot's reinterpretation of Shakespeare's *Othello* for Düsseldorf Schauspielhaus (2022) and Cape Town's Baxter Theatre (2024).

Marx completed his undergraduate degree at the Michaelis School of Fine Art, University of Cape Town, and received his MFA (*cum laude*) from Wits School of Art, Johannesburg, where he was a full time member of staff between 2003 and 2007, lecturing in both the Fine Art and Dramatic Arts Departments. Marx is a fellow of the Ekard Residency, the Sundance Film Institute, the Annenberg Fund and the Ampersand Foundation. He is based in Cape Town, South Africa.

A public sculpture for the small town of Richmond in the Northern Cape of South Africa, *Locus (Richmond)* was completed in 2022. Previous public sculptures include *Vertical Aerial: JHB* (Hollard, JHB); *The World On Its Hind Legs*, a collaboration with William Kentridge (Beverly Hills, LA); *The Fire Walker*, in collaboration with William Kentridge (Queen Elizabeth Bridge, Johannesburg); and *Paper Pigeons*, in collaboration with Maja Marx (Pigeon Square, Johannesburg).





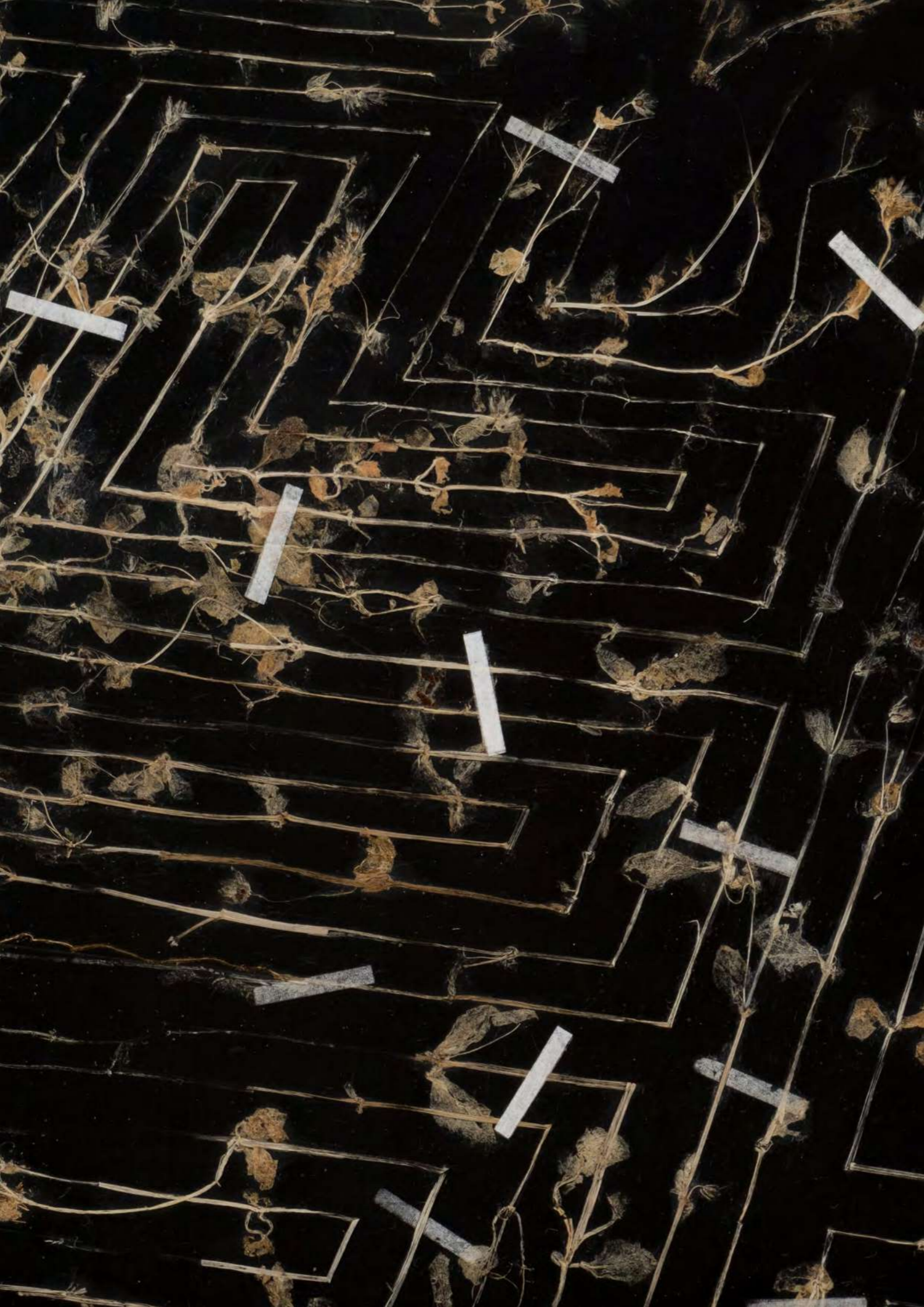
Paper is an essential medium to practices of cartography, land surveying, planning, architecture and so forth. Could it be that the physical characteristic of paper itself – its thin, flat surface – forces the surface-orientated view of landscape that has become analogous to the colonial and capitalist project? Could one manipulate that flat language in a manner that would allow for alternate imaginaries that would substitute the flat with the immersive, surface with membrane, with soil, with the subterranean, with the overlapping, the interwoven, with the climatic? When fragmenting and reassembling cartographies, I focus on geometries and compositions that favour layering, repetition, multiplicity and dimensionality to counter the singularising and individuating compulsion of scientific and cartographic description.



The Persian 'garden carpet' tradition; the *charbagh* (the fourfold division of the garden and world); the formal garden (and its relationship with the colonial project); and the *mappa mundi* are redrawn in a manner which subtly counters their intrinsic modernising, structuring and flattening logic.

When working with the idea of the Hortus Siccus (a scientific collection of preserved and flattened plants, arranged systematically), I focus on the thriving diversity of plants found in interstitial spaces, known as 'ecotones'. Ecotones are spaces in which different ecologies and plant-worlds meet and overlap. Here I harvest dried plant material and the roots of weeds. I make drawings by embedding the material into a thick, black acrylic bed. In this act of translation, the structuring, schematic lines of the garden carpet and the ancient Greek labyrinth give way to the tentacular and the uncertain. The flat schematic of the floor plan (literally *platte grond*, 'flat ground' in Dutch) opens up to the subterranean, collapsing surface into soil.





## SOLO EXHIBITIONS

- 2024 Thin Places, Everard Read, CT, SA
- 2023 TerraTerraTerra, Investec Cape Town Art Fair, with Everard Read, CT, SA
- 2022 Hold This Distance Close, Everard Read, CT, SA
- 2021 Spatial Imaginaries, Propositional Cartographies, Goodman Gallery, LDN, UK
- 2020 Near Distant, Goodman Gallery, JHB, SA  
Soundings and Fathoms, US Woordfees, Stellenbosch, SA
- 2019 Ecstatic Archive, Goodman Gallery, JHB, SA
- 2017 Transparent Territories, The Viewing Room, Goodman Gallery, J, SA
- 2015 A Geometry of Echoes, Goodman Gallery, CT, SA
- 2014 The Garden at Night, NWU gallery, Potchefstroom, SA
- 2013 Lessons in Looking Down, Goodman Gallery, JHB, SA
- 2011 Cumulus, Goodman Gallery, CT, SA  
The Viewing Room, Goodman Gallery, JHB, SA
- 2007 photo-, Warren Siebrits Modern and Contemporary, JHB, SA
- 2005 Gerhard Marx, Warren Siebrits Modern and Contemporary, JHB, SA
- 2003 New Works, Outlet, Pretoria, SA
- 2000 Drawing and Animation, Open Window Gallery, Pretoria, SA
- 1999 You are here, Civic Gallery, JHB, SA

## FELLOWSHIPS & RESIDENCIES

- 2022 Ekard Residency, Netherlands
- 2009 Cinema du Monde Pavillion fellow, Cannes Film Festival, by invitation of the French Institute, France
- 2008 Sundance Institute Fellowship: Sundance Film Directors' Laboratory, U, USA  
Annenberg Film Fellowship, University of Southern California, USA
- 2007 Sundance Institute Fellowship, Sundance Screen Writers' Laboratory, UT, USA
- 2004 Ampersand Fellowship, New York, USA

## AWARDS

- 2020 Festival Artist, Woordfees, Soundings and Fathoms, Stellenbosch
- 2014 Festival Artist, Aardklop Festival, The Garden at Night, NWU gallery, Potchefstroom
- 2012 Visual Artist Award, KYKNET, Aardklop Art Festival, Oudtshoorn
- 1998 Michaelis Award; Best Student, Michaelis School of Art, UCT  
Simon Gershwin Award; Most Promising Art Student
- 1997 Michaelis Award; Best Student, Michaelis School of Art, UCT

## SELECTED GROUP EXHIBITIONS

- 2024 Investec Cape Town Art Fair, with Everard Read, CT, SA
- 2023 Investec Cape Town Art Fair, with Everard Read, CT, SA  
Summer, Everard Read, London, UK  
FNB Art Joburg, with Everard Read, JHB, SA
- 2022 Where do I begin, Stevenson, Cape Town, SA  
The Same Space Three Times, Goodman Gallery, CT, SA
- 2021 In Conversation, Everard Read, CT, SA
- 2020 Burning House, Antoine de Galbert collection, Muzeum Sztuki, Lodz, Poland  
Witness: Afro Perspectives from the Jorge M Pérez Collection, El Espacio 23, Miami, USA  
Frieze, with Goodman Gallery, New York, USA & London, UK
- 2019 Shutter Speed Reflection/Deflection, South African Indie Scenography, curated by Tamara Guhrs & Jenni-lee Crewe, Prague Quadrennial of Performance Design and Space, Czechia  
My Hart is so Leeg Soos 'n Spieël, A4 Arts Foundation, CT, SA  
I've Grown Roses In This Garden Of Mine, Goodman Gallery, London, UK  
Art Basel, with Goodman Gallery, Miami, USA & Hong Kong
- 2018 Art Basel, with Goodman Gallery, Miami, USA
- 2017 Art Basel, with Goodman Gallery, Miami, USA; Basel, Switzerland; Hong Kong
- 2016 7 Rewind Films, Williams College, Massachusetts, USA
- 2015 Skelet, de armatuur van het lichaam in de hedendaagse beeldhouwkunst, Museum Beelden aan Zee, The Hague, Netherlands
- 2014 300 Years of Botanical Art, Standard Bank Gallery, JHB, SA
- 2013 Imaginary Fact: South African Art and the Archive, South African Pavilion, Venice Biennale, Italy  
My Joburg, Maison Rouge, Paris, France  
The Beautiful Ones, Nolan Judin Gallery, Berlin, Germany
- 2011 The Life of Bone, Origins Centre, JHB, SA
- 2010 The Marks We Make, Goodman Gallery, CT, SA  
The Land Revisited, Klein Karoo Arts Festival, Oudtshoorn, SA
- 2009 Adding Subtractions, Bag Factory, JHB, SA  
Capital: How heads speak, Wits University Gallery, JHB, SA  
Sources: Contemporary sculpture in the landscape, Nirox, JHB, SA
- 2006 Figuring Faith, Standard Bank Art Gallery, JHB; National Arts Festival, Makhanda, SA
- 2004 Ten Years of Democracy, Klein Karoo National Arts Festival, Oudtshoorn, SA

## SELECTED COLLECTIONS

- Fondation Antoine de Galbert, France
- South African Foundation for Contemporary Art, South Africa
- Renee and Robert Drake Art Collection, Netherlands
- Wits Art Museum, South Africa
- Johannesburg Art Gallery, South Africa
- ABSA Bank, South Africa
- SABC, South Africa
- Nedbank, South Africa
- Sasol Art Collection, South Africa
- The Perez Collection, Perez Art Museum, USA
- 21 C Collection, USA
- Spier Collection, South Africa
- Scheryn Collection, South Africa



# NANDIPHA MINTAMBO

All the works I have made to date are centred on the themes of metamorphoses, memory, life and death. On the border of myth and reality – the story of the Agoodjie is the same. This army of women was both feared and celebrated. How their story has been simultaneously deleted and mythologised forms the building blocks for this body of work.







The word 'Agoodjie' has dual meanings: 'backbone' and 'one who comes from behind'. This female force was the core personal protection of the kings of Dahomey (now the Republic of Benin). The origins of the Agoodjie date back to the 1700s. King Akaba died unexpectedly of smallpox in the arms of his twin sister, Hangbe, during the war against the kingdom of Wemenou (1715-1716).

Akaba's heir was too young to take the throne. It is said that Hangbe made the decision to take the role of her late brother and lead the troops. She dressed as Akaba, acting so convincingly like him that nobody suspected. The Dahomey army won this war, and it was only then discovered that Hangbe had impersonated her brother. She was then recognised as both king and the queen of the royal court simultaneously – a position which was highly contested by her younger brothers and other men in the community. This mistrust resulted in Hangbe mobilising a female bodyguard for herself, rather than relying on the men that had been assigned to guard the reigning king. This was the beginning of the Agoodjie.

Queen Hangbe ruled for three years, but was eventually unseated by her younger brother, Agaja, who erased her story from history because he believed only men should be able to hold the throne. The story of Queen Hangbe lived on through her mighty female soldiers. They were symbolically recognised as 'wives' of the king and 'mothers' of the community, although most didn't marry or reproduce. Oral and written accounts show that these women served as royal bodyguards to the kings and were later incorporated into the army by King Ghezo (1818-1858). In contemporary times, their songs are still sung by the police and the army of Benin Republic.

Through the act of recreating the attire worn by the Agoodjie; travelling to Benin (more specifically, to the Royal Palaces of Abomey); and engaging with both modern-day historians and custodians of this history, my intention was to excavate a portion of the past. By occupying their spaces and embodying these women, I created a fiction based on a complex history. Like the zebra that has its own distinct patterning but can merge into the rest of the herd to conceal and disguise itself, I transform and reincarnate over and over – becoming a symbol of many lives.





(b. 1982 Mbabane, Eswatini)

Nandipha Mntambo completed an MFA at the Michaelis School of Fine Art, University of Cape Town, in 2007. She is currently based in Johannesburg. Mntambo originally intended to study forensic pathology, but found her way to Fine Arts in an unusual, but fortunate, shift in her career trajectory. Within her sculpture, photography, video and mixed media works, Mntambo's acute interest in the human body is evident.

Mntambo is perhaps best known for her cowhide sculptures (with the cured hide draped over human forms and set with resin) which confront and question the relationship between humans and animals. These investigations into organic nature and the corporeal address performance, gender, identity, life and death.

She states:

'My intention is to explore the physical and tactile properties of hide, and aspects of control that allow or prevent me from manipulating this material in the context of the female body and contemporary art. I have used cowhide as a means to subvert expected associations with corporeal presence, femininity, sexuality and vulnerability. The work I create seeks to challenge and subvert preconceptions regarding representation of the female body.'

'Themes of confrontation, protection and refuge play out particularly in relation to inner conflicts and to notions of self-love/hatred. The bronze, *Sengifikile*, uses my own features as a foundation, but takes on the guise of a bull. Referencing the head-and-shoulder busts of the Renaissance tradition, I challenge male and female roles in society and expected associations with femininity, sexuality and vulnerability.'

In 2017, the Zeitz Museum of Contemporary Art Africa in Cape Town presented *Material Value*, a solo exhibition of her work, including the impressive installation of the work *EMABUTFO* (2012) in which dozens of hide/human spectres were suspended in mid-air, occupying the gallery room in their haunting formation. Her bronze sculpture *Ophelia* (2015) is featured in the sculpture garden of the Norval Foundation in Cape Town, as a permanent acquisition in the institution's collection.

In 2011, Mntambo won the prestigious Standard Bank Young Artist Award for Visual Art, for which she produced the travelling exhibition *Faena*. She was shortlisted for the AIMIA | AGO Photography Prize in Canada (2014), was a Civitella Ranieri Fellow (2013), and received the Wits/BHP Billiton Fellowship (2010).

## SOLO EXHIBITIONS

- 2023** Chimera, Everard Read, Johannesburg, SA
- 2022** Agoodjie, Everard Read, Cape Town, SA  
Transcending Instinct, Southern Guild, Cape Town, SA
- 2021** Agoodjie, Everard Read, Johannesburg, SA
- 2017** The snake you left inside me, Stevenson, Johannesburg, SA  
Material Value, Zeitz MOCAA, Cape Town, SA
- 2015** Love and its companions, Andréhn-Schiptjenko, Stockholm, Sweden  
Metamorphoses, Stevenson, Cape Town, SA
- 2014** Transience, Stevenson, Johannesburg, SA
- 2013** Nandipha Mntambo, Zeitz MOCAA Pavilion, V&A Waterfront, Cape Town, SA  
Nandipha Mntambo, Andréhn-Schiptjenko, Stockholm, Sweden
- 2012** Faena, Oliewenhuis Art Museum, Bloemfontein; Standard Bank Gallery, Johannesburg; University of Potchefstroom Art Gallery, SA  
The Unspoken, Stevenson, Cape Town, SA
- 2011** Faena, National Arts Festival, Makhanda; Nelson Mandela Metropolitan Art Museum, Port Elizabeth; Iziko South African National Gallery, Cape Town; Durban Art Gallery, SA
- 2009** Umphatsi Wemphi, Brodie/Stevenson, Johannesburg, SA  
The Encounter, Stevenson, Cape Town, SA
- 2007** Ingabisa, Stevenson, Cape Town, SA

- African Artists, Smithsonian National Museum of African Art, DC, USA
- Barriers: Contemporary South Africa, Wanås Konst, Southern Sweden
- 2014** Performance Now, Queensland University of Technology Art Gallery, VAUS  
One Man's Trash (Is Another Man's Treasure), The Danjuma Collection, LDN, UK
- 2013** A Sculptural Premise, Stevenson, Cape Town, SA  
Female Power: Matriarchy, Spirituality and Utopia, Arnhem Museum, NL  
From Sitting to Selfie, Standard Bank Gallery, Johannesburg, SA  
To Be Real, Videonale, IM Kunstmuseum, Bonn, Germany
- 2012** The Rainbow Nation, Museum Beelden aan Zee, The Hague, Netherlands  
3rd Moscow International Biennale for Young Art, Moscow, Russia
- 2011** ARS 11, Kiasma Museum of Contemporary Art, Helsinki, Finland  
Contemporary South African Artists, Turner Galleries, Perth, Australia
- 2010** PEEKABOO, Tennis Palace Art Museum, Helsinki, Finland  
Ampersand, Daimler Contemporary, Berlin, GE  
The Beauty of Distance, Sydney Biennale, Sydney, Australia  
Space: Museum Africa, Johannesburg, SA  
Dak'Art Biennale, Dakar, Senegal  
Hautnah: Hair in art and culture, Kunstverein Leonberg, Germany  
Toros! Galerie Sophie Scheidecker, Paris, FR
- 2009** Hautnah: Hair in art and culture, Museum Villa Rot, Burgrieden-Rot, Germany  
Les Rencontres de Bamako, Biennale of African Photography, Bamako, Mali  
La modernité dans l'art africain d'aujourd'hui, Panafrican Cultural Festival of Algiers, Algeria Undercover, Spelman College Museum of Fine Art, AT, USA  
Works from the 2008 Dak'art Biennale, ifa Gallery, Berlin; Stuttgart, Germany  
Beauty and Pleasure in South African Contemporary Art, The Stenersen Museum, Oslo, Norway
- 2008** Summer 2008/9: Projects, Michael Stevenson, Cape Town, SA  
Disturbance, Johannesburg Art Gallery, Johannesburg, SA  
Dak'art, Dakar Biennale, Senegal  
Black Womanhood, Hood Museum of Art, New Hampshire, USA  
Skin-to-skin: Challenging textile art, Standard Bank Gallery, Johannesburg, SA
- 2007** Apartheid: The South African Mirror, Centre de Cultura Contemporània de Barcelona, ES  
Afterlife, Stevenson, Cape Town, SA
- 2006** Olvida quien soy, Centro Atlántico de Arte Moderno, Las Palmas, GC, ES  
MTN New Contemporaries, Johannesburg Art Gallery, Johannesburg, SA  
Second to None, Iziko SA National Gallery, Cape Town, SA
- 2005** In the Making: Materials and Process, Stevenson, Cape Town, SA

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
In Brilliant Light, curated by Azu Nwagbogu Museum Volkenkunde, Leiden, NL
- 2023** FNB Art Joburg, with Everard Read, Johannesburg, SA
- 2022** FNB Art Joburg, with Everard Read, Johannesburg, SA  
ARCO Fair, with Everard Read, Lisbon, Portugal  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
OZANGÉ, Biennale of African Photography, Malaga, Spain  
Ancestors & Dreams in African Art, Everard Read, Johannesburg, SA & Jacaranda, NY, USA
- 2021** Oasis: 25th anniversary, Everard Read, Cape Town, SA  
LA MATIÈRE VIVANTE, Donna Kukama and Nandipha Mntambo, curated by Simon Njami, Galleria Continua, San Gimignano, Italy
- 2020** Contemporary Female Identities in the Global South, Jo'burg Contemporary Art Foundation, SA  
Matereality, Iziko SA National Gallery, Cape Town, SA
- 2019** Ngoma: Art and Cosmology, Johannesburg Art Gallery, SA  
IncarNations: African Art as Philosophy, BOZAR, Brussels, Belgium  
Made Visible: Contemporary South African Fashion and Identity, Museum of Fine Arts, Boston, USA
- 2018** Beyond Borders: Global Africa, University of Michigan Museum of Art, Ann Arbor, USA  
Norval Sculpture Garden, Norval Foundation, Cape Town, SA
- 2017** Nandipha Mntambo and Per B Sundberg, Galerie Hervé van der Straeten, FR  
Jaguars and Electric Eels, Julia Stoschek Collection, Berlin, Germany  
The Future is Female, 21c Museum Hotel, Louisville, USA
- 2016** Dak'Art, 12th Dakar Biennale, Senegal  
Disguise, Brooklyn Museum, New York; Fowler Museum, UCLA School of the Arts and Architecture, Los Angeles, USA
- 2015** The Film Will Always Be You: South African Artists on Screen, Tate Modern, London, UK  
Disguise: Masks and Global African Art, Seattle Art Museum, USA  
What remains is tomorrow, South African Pavilion, 56th Venice Biennale, Italy  
The Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary

## AWARDS

- 2016** Creator Award | Glamour South Africa Women of the Year
- 2014** Shortlisted for the AIMIA | AGO Photography Prize, Canada
- 2011** Standard Bank Young Artist for Visual Art, South Africa
- 2010** Wits/BHP Billiton Fellowship, South Africa
- 2005** Curatorial Fellowship, Brett Kebble Art Awards, South Africa
- 2004** Mellon Meyers Fellowship, South Africa
- 2003** Mellon Meyers Fellowship, South Africa



# DANIEL 'KGOMO' MOROLONG

Out of Kgomo's (as my dad was affectionately known) Collection, one could not resist imagining the streets, gatherings and the excitement of going to the beach to socialise and connect with people; the close-knit community where everybody knew everybody. Lots of love, compassion and unity is embedded in most of the Collection, despite the hostile and inhumane environment Black people lived in at the time.

– Lipuo Morolong







c.1950s - 1970s  
Photographic print on  
Hahnemühle Photo Rag  
Baryta, edition of twenty

Previous page: *Music*  
#8, Johnny Dyani,  
international jazz  
artist, 15 x 10 1/8 in.  
38 x 26 cm

Above: *Music #1*, Zola Mmadyaka (left) and the genial  
Eric "Bob Hope" Nomvete of the Havana Swingsters  
(also African Quavers and the Blue Notes, amongst  
others) blow an impromptu call and response in an East  
Bank home. From *African Edition – Daily Dispatch*,  
10 1/8 x 15 in. / 26 x 38 cm

Below: *Music #3*, Jazz artists in practice (Mzoli  
Madyaka & Eric Nomvete),  
9 13/16 x 14 15/16 in. / 25 x 38 cm



Top left: *Dance #2*  
14 15/16 x 9 13/16 in.  
38 x 25 cm

Top right: *Dance #3*  
14 15/16 x 9 13/16 in.  
38 x 25 cm

Bottom left: *Music #7*,  
9 13/16 x 14 15/16 in.  
25 X 38 cm

Bottom right: *Women #13*,  
9 13/16 x 14 15/16 in.  
25 x 38 cm





c.1950s - 1970s  
Photographic print on  
Hahnemühle Photo Rag  
Baryta

Above left to right: *Beach*  
#16 (large), edition of five,  
27 1/2 x 17 1/8 in.  
70 x 43,5 cm

*Beach* #15, edition of  
twenty,  
15 x 10 1/8 in.  
38 x 26 cm

Left: Right: *Men* #3, *Mr. A.*  
*Bangeni*, edition of twenty,  
14 15/16 x 9 13/16 in.  
38 x 25 cm

(b. 1928, d. 2012 East London, South Africa.)

Daniel 'Kgomo' Morolong was born on 5 May 1928, in Tsolo Location, East London, South Africa. He attended a leading educational institution, Healdtown, Fort Beaufort, where he studied for two years up to Form Two, but didn't finish school, as the family could not afford to pay his school fees. Morolong quickly grew up to be a very busy man who held down a day job, while at night playing the double bass in a big jazz band – the African Quavers, under the leadership of Eric Nomvete. The Quavers were very popular at the time and would later become the legendary Havana Swingsters. Amazingly, he still managed to find time for another love – photography, doing his own developing and printing, often only when he got home from gigs.

Initially photography was a hobby but, because of a dearth of photographers in those days, he began to take it more seriously. In his words: 'Those were the days when people were really hungry for photos and didn't have cameras to do the job.' The cost of cameras, lenses, film, developing and printing would have been prohibitive for people who earned very little or nothing at all. Despite these obstacles he made it work, he says: 'I went on... because it's something that I loved.'

At first Morolong operated as a typical street photographer, taking photographs of people and then displaying them where his subjects could view and buy them. His most popular photographs were the ones he took of people on outings to the beach. As a freelancer, Morolong supplied the *Daily Dispatch* (specifically the 'African Edition' weekly supplement) in East London with social pictures, news and sports pictures.

His first studio was in his house, thereafter he moved a few times until the Morolex Ideal Studios found its home in the CNDC (Ciskeian National Development Corporation) Lennox Sebe Building in Mdantsane in about 1968. He shared the space with his wife's sewing business, both of which thrived until tragedy struck – the building was burnt to the ground by looters following the Gqozo coup in 1990. All of Morolong's equipment, negatives, and photographs (besides the few he had at home) were lost in the fire. In the words of Nelson Mandela: 'the world over, official versions of history have proved to be as subjective as those of individuals. In authoritarian states, history is written by those in power ... The stories of ordinary people are lost.' The Morolong Collection provides us with a wonderfully positive testament to the power of the human spirit and ensures that the images we have of apartheid are not only about struggle and oppression, but also of individuals bettering themselves and enjoying their lives.

The work of Daniel Morolong was re-discovered during of the land restitution process in the East and West Bank communities in East London (1999-2002) when the Institute of Social and Economic Research (ISER) allowed claimants to help prove their cases through the use of photographs of their former homes. A few of the images were subsequently shown at the Ann Bryant Art Gallery, East London (September 2000) under the title *Dislocations: Visualising Hidden Urban Pasts*.

ISER showed the work at the gallery once more from 28 August to 31 October 2003, along with two other exhibitions, as part of an international conference titled 'The Eastern Cape: Historical Legacies and New Challenges' which took place in East London.

The Collection lay dormant again until part of it was included in the 'Underexposed' project, University of Cape Town (South Africa), in collaboration with Duke University, Durham NC (USA). 'Underexposed' is a collection of documentary photography, showcasing different twentieth and twenty-first century photographers' work over many decades, including both the pre- and post-apartheid periods. It forms part of the Digital Collections at the UCT Libraries, and Duke also houses a collection of prints as part of their South Africa Documentary Photographs Collection.

Sadly Morolong and his wife passed away before it was possible to do him the honor of exhibiting his work. He is survived by his children: Lipuo, Lehlohonolo, Pusetso and Retsidisitsoe.

– Claire McNulty (Cape Town) 2015

## SELECTED EXHIBITIONS

- 2023** Winter, group show, Everard Read, Cape Town, South Africa  
Natural Habitat, 16 on Lerotholi, Cape Town, South Africa
- 2021** Oasis: 25th anniversary, Everard Read, Cape Town, South Africa  
Daniel 'Kgomo' Morolong & Hugh Masekela, Mesh Photography Series, Everard Read, Johannesburg, South Africa
- 2019** Everard Read, Johannesburg, South Africa
- 2018** Snaps, solo, Everard Read, Cape Town, South Africa
- 2016** AKA Fair, with Everard Read, Paris, France
- 2015** The Other Camera, group show, Commune 1, Cape Town, South Africa
- 2014** The Other Camera, group show, Institute for the Humanities, University of Michigan, Ann Arbor, USA
- 2000** Dislocations: Visualising Hidden Urban Pasts, group show, Ann Bryant Art Gallery, East London, South Africa



# NIGEL MULLINS

I am very interested in objects, people and events from history that embody ideals and aspirations – progressive or retrogressive. I love the messy complexity of how these social constructs emerge from history, how they are built, how they evolve and sometimes crumble.



(b. 1969 Makhanda, South Africa)

Nigel Mullins's works, from *Chaotic Region* (2013) and beyond, present the disparate images of human existence as a compendium of fruitless tropes that have perpetrated, sustained and perpetuated Western culture since the 18th century. The works draw every sacralised view and arch-theory into question. Even the designation 'human', with its defining sets of ideologies, has become an obsolete remnant, exposing every pedagogue and hero, every defining character as, at the very most, ineffectual. The paintings reflect the enveloping totality of contemporary culture and posits it clearly as a deadlock between past and present.

His painterly exploration makes use of sumptuous impasto, veering between figuration and abstraction without restraint, the lashings of paint (both sensual and viscous) conveying the turmoil and restlessness of our times. Mullins applies his material as libations covering a sacred artefact or an amulet: fetishistically. The paint, dense in meaning and referential value, thickly covers the support as it alters and constructs. This explicitly references the painting as a thing; a support to which meaning (as material) is applied often in layers and over an expanse of time. It is not that the thick patinas of paint have no regard for the frame, and thus no consideration for the delineations of border. Rather, they recognise the boundaries specifically, some even bare their marginalia, titles and subtexts as physical 'charms' suspended from below. Every painted mark, like the wiry phrases affixed to the frames of the paintings is a litany petitioning nothingness and no one.

The insistence of the materiality of paint exposes the frame-laden subtexts. It recognises these as definitive entities, rich in cultivated meaning. The medium treats them physically in the same way that it treats the subject matter. With the sensual gesture and drama of paint application, Mullins's work then finally turns on the paint itself and exposes the sedimentary material as concomitant to the myths of Western civilisation. It is the vehicle and medium that imagines our underlying desires, hopes and fantasies – the futility of its so-called gains.





*Liberty in Paris, 2017,*  
oil on canvas,  
86 1/2 x 47 1/8 in.  
220 x 120 cm

The Statue of Liberty carries with it a tremendous weight of history: the ideals of freedom and equality as expressed in the French and American revolutions, but also the horrific carnage of the First World War. She is a magical fetish inspiring reverence for a multiplicity of aspirations around democratic opportunity and freedom.

This painting is based on a photo of her being assembled in Paris. I like the idea that, like the statue, the ideals that she has come to represent have to be constructed and emerge out the complex progression of history. I feel that, since painting her in 2017, she has become even more of a vehicle for contemplating the global conflict between democratic ideals and totalitarianism. The fragmented and visceral impasto techniques are employed to evoke the vitality of hope but also the fragility and contingency of progress.





## SELECTED SOLO EXHIBITIONS

- 2024** Paintings for Jubilant Temporal Ideologies, Everard Read, London, UK
- 2021** The Time Keepers, Everard Read, Cape Town, SA
- 2019** Mass Gatherings, Everard Read, London, UK
- 2018** Glorious Order, Everard Read, Cape Town, SA
- 2017** Artefacts from the Anthropocene, Everard Read, Johannesburg, SA
- 2016** 21st Century Talismans, Everard Read, London, UK
- 2015** The Obsolete Remnants of the Industrial Age, Fried Contemporary, PR, SA
- 2014** Buy You Time, Equus Gallery, Western Cape, SA
- Chaotic Region, Oliewenhuis Art Museum, Bloemfontein, SA
- 2013** Chaotic Region, Rhodes University Alumni Gallery, Makhanda & Standard Bank Gallery, Johannesburg, SA
- Chaotic Region, Everard Read, Cape Town, SA
- 2008** Caveman Spaceman, Bell-Roberts Gallery, Cape Town, SA
- 2006** Earthlings, Bell-Roberts Gallery, Cape Town, SA
- 2005** Ends and Escapes, Bell-Roberts Gallery, Cape Town, SA
- 2004** Pacifier, ABSA Bank Gallery, Johannesburg, SA
- 2003** Fix, Rhodes University Alumni Gallery, Albany Museum, Grahamstown Arts Festival, SA
- 2001** Hopeful Monsters, Hanel Gallery, Cape Town, SA
- Superhuman, ROSL, London & Edinburgh, UK
- Hopeful Monsters, Hanel Gallery, Wiesbaden, Germany
- Hopeful Monsters, Lithographs in Collaboration with Fine Line Press
- 2000** New Work, Dorp Street Gallery, Stellenbosch, SA
- 1999** Superhuman, Hanel Gallery, Cape Town, SA
- 1998** ROSL Prizewinner Exhibition, Continuum, Landings Gallery, Edinburgh, UK
- Continuum, Lamont Gallery, London, UK
- Momentum, Grahamstown Arts Festival and Association of Arts, PR, SA
- 1994** Window into the South African Landscape, Grosvenor St, Mayfair, London, UK

## SELECTED COLLECTIONS

- ABSA, Nelson Mandela Metropolitan Art Museum
- Ann Bryant Art Museum
- Deloitte and Touche
- Ernst and Young
- Hollard Insurance
- Ken Logan Art Collection, USA
- KPMG
- Nandos UK
- Oliewenhuis Art Museum
- Old Mutual Bank
- Pretoria Art Museum, Sanlam
- Rhodes University Collection
- South African Association
- Spier Art Collection
- SAB
- SASOL
- Telkom, Rand Merchant Bank
- Westminster and Chelsea Hospital Collection, London, UK
- ZENECA

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2023** What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA
- 110 Year Anniversary, Everard Read, London, UK
- 2022** Spring, group show, Everard Read, Franschhoek, SA
- Things I'd like to remember, Everard Read, Cape Town, SA
- Seduction, Everard Read, Cape Town, SA
- 2021** In Conversation, Everard Read, Cape Town, SA
- 2020** Summer, Everard Read, London, UK
- Masterpiece online, with Everard Read, London, UK
- Staring Straight to the Future, online exhibition, Everard Read, UK & SA
- Pink, Everard Read, Johannesburg, South Africa
- Odyssey, Everard Read, Franschhoek, SA
- 2019** CONTEXT Art Miami, with Everard Read, Miami, Florida, USA
- Southern Aspect, Everard Read, London, UK
- 2018** In the Forests of the Night, Everard Read, Johannesburg, SA
- 2017** Bronze, Steel, Stone, Everard Read, London, UK
- FNB Joburg Art Fair, Everard Read Booth, Johannesburg, SA
- Investec Cape Town Art Fair, Everard Read Cica Booth, Cape Town, SA
- Summer, Everard Read, London, UK
- Reality Check, Everard Read, Johannesburg, SA
- 2016** Summer Exhibition, Everard Read, London, UK
- Reality Check, Everard Read, Cape Town, SA
- 2015** 1:54 Contemporary African Art Fair, CIRCA Gallery Booth, London, UK
- FNB Joburg Art Fair, with Everard Read, Johannesburg, SA
- Cape Town Art Fair, with Everard Read, Cape Town, SA
- Empire, Everard Read, Cape Town, SA
- Winter, Everard Read, Cape Town, SA
- 2014** Cape Town Art Fair, with Everard Read, Cape Town, SA
- Johannesburg Art Fair, with Johans Borman, Johannesburg, SA
- Winter, Everard Read, Cape Town, SA
- 2013** Tom Waits For No Man, curated by Gordon Froud, Klein Karoo Nasionale Kunstefees, Oudtshoorn, SA
- Weerberig, curated by Luan Nel, Aardklop, SA
- Johannesburg Art Fair, Everard Read Gallery, Johannesburg, SA
- 2011** MullinsPoole, the Bettendorffsche Gallery, Germany
- 2010** View From The South, Everard Read, Cape Town, SA
- On Colour, Colour a Colloquium, Albany Museum, Makhanda, SA
- 8th Underground World Animation Festival, Brazil
- Juncture, Nigel Mullins, Tanya Poole & Luan Nel, artSPACE, Berlin, Germany
- International Festival of Animated Film of Fortaleza, Brazil
- 2009** Johannesburg Art Fair, Johannesburg, South Africa
- X2, Albany Museum, National Arts Festival, Makhanda, SA
- Hang in There, Dorp Street Gallery, Stellenbosch, SA
- 2008** Johannesburg Art Fair, Johannesburg, SA
- Between Meaning and Matter, Bell-Roberts, Cape Town, SA

## SELECTED AWARDS

- 1997** First Prize, Royal Overseas League 14th Annual Exhibition. London.
- 1999** Nominee for the Daimler Chrysler Award for Contemporary South African Art
- 2000** Merit Prize, ABSA l'Atelier



# BRETT MURRAY

Although historically most of my work metaphorically aims satirical arrows at perceived ills in society, and while this is certainly cathartic, I have only recently worked out that the process of making is independently therapeutic. I am a slow learner. I just need to keep busy to stay sane.



(b. 1961 Pretoria, South Africa)

Brett Murray is a South African artist known primarily for his satirically incisive sculptures and 'The Spear', a wildly infamous portrait of the nation's past president, Jacob Zuma.

Spanning bronze, steel, plastics, print, video and marble, Murray's award-winning work grapples with the wars of cultures, the clash between Afro- and Eurocentrism, the old and the new South Africas, identity politics and the ways in which political discussions have been shaped for the worse by social media.

Brett Murray's ambition throughout his long career has been to speak truth to power. Satire as a tool for political debate has always been a cornerstone of his practice. Brett Murray studied at the University of Cape Town, where he was awarded his Masters of Fine Arts degree in 1988 with distinction. The title of his dissertation was 'A Group of Satirical Sculptures Examining Social and Political Paradoxes in the South African Context'. His work since has been an introspective stock-take on the artist's positionality within the social climate of South Africa and the world at particularly troubling moments in time.

I have been researching the small Japanese *netsuke* fasteners for a while. Deliciously refined and pared-down decorative mini sculptures carved in stone, wood or ivory. Sometimes cast into metals and mostly of animals. In my enquiries, I came across the Japanese tradition of placing a to-scale wooden sculpture of a rabbit looking heavenwards outside houses and businesses as a charm that might bring prosperity, good luck and fertility.

At the onset of the pandemic I set up a studio at home. I started by making small symbolic portraits of the four of us at home as animals. My partner, our two young boys and myself. Sanell loves rabbits and we certainly needed the good fortune, so she was portrayed as a rabbit. Lo is wise beyond his years and was represented as an owl. Kai as a mischievous monkey. All three in their individual sculptures are looking to the heavens for guidance or as witnesses to an impending calamity. In mine, I hold my hands looking down anxiously as a monkey and father. In hope and in fear.

This family of rabbits, titled *Witnesses*, continues the symbolic explorations of anxiety and uncertainty in these times.





*Witnesses*, bronze,  
edition of six,  
14 3/4 x 20 x 9 3/8 in.  
37,5 x 51 x 24 cm





## SELECTED COLLECTIONS

Iziko, South African National Gallery, CT, SA  
 Johannesburg Art Gallery, SA  
 Durban Art Gallery, SA  
 Tatham Art Gallery, Pietermaritzburg, SA  
 University of the Witwatersrand, JHB, SA  
 University of Cape Town, SA  
 University of South Africa, Pretoria, SA  
 University of Bloemfontein, SA  
 Sandton Municipality, JHB, SA  
 DirectAxis Collection, CT, SA  
 BHP Billiton Collection, JHB, SA  
 MTN Collection, JHB, SA  
 Sasol Collection, JHB, SA  
 South African Breweries, JHB, SA  
 South African Broadcasting Corporation, JHB, SA  
 The South African Reserve Bank, JHB, SA  
 Vodacom Collection, CT, SA  
 Nando's Art Collection, JHB, SA  
 Sindika Dokolo African Collection of Contemporary Art, Luanda, Angola  
 Red Bull, Salzburg, Austria  
 Collection of Mikki and Stanley Weithorn, USA  
 The Museum of Contemporary Art San Diego, USA  
 The New Church Museum, CT, SA

## SELECTED SOLO EXHIBITIONS

**2024** Brood, Everard Read, JHB, SA  
**2022** Limbo, Everard Read, CT, SA  
**2021** Limbo, Everard Read, London, UK  
 Hide, Everard Read, JHB, SA  
**2019** Hide, Everard Read, CT, SA  
**2017** Again Again, Everard Read, JHB, SA  
**2015** Again Again, Goodman Gallery, CT, SA  
**2012** Hail to The Thief II, Goodman Gallery, JHB, SA  
**2010** Hail to The Thief, Goodman Gallery, CT, SA  
**2009** Crocodile Tears II, Goodman Gallery, JHB, SA  
**2007** Crocodile Tears, Goodman Gallery, CT, SA  
**2006** Sleep Sleep, Goodman Gallery, JHB & João Ferreira Gallery, CT, SA  
**2003** Us and Them, Axis Gallery, New York, USA  
**2002** Standard Bank Young Artist of the Year Award exhibition, White Like Me: National Arts Festival, Makhanda; King George VI Art Gallery, Port Elizabeth; Tatham Art Gallery, Pietermaritzburg; Durban Art Gallery, Durban; Johannes Stegmann Art Gallery; Bloemfontein; Iziko SA National Gallery, CT; Standard Bank Gallery, JHB, SA  
**2001** Hero, Bell-Roberts Contemporary, CT, SA  
**2000** I love Africa, Bell-Roberts Contemporary, CT & Goodman Gallery, JHB, SA  
**1997** Own, Hänel Gallery, CT, SA & Goodman Gallery, Johannesburg, SA  
**1996** Brett Murray: New Sculptures, Gallery Frank Hänel, Frankfurt, Germany  
 White Boy Sings the Blues, Rembrandt van Rijn Gallery, JHB, SA  
**1989** Satirical Sculptures, Market Theatre Gallery, JHB, SA

## SELECTED GROUP EXHIBITIONS

**2024** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
**2023** 110 Year Anniversary, Everard Read, London, UK  
 FNB Art Joburg, with Everard Read, Johannesburg, South Africa  
 If you look hard enough, you can see our future, African American Museum, Dallas, USA  
 Investec Cape Town Art Fair, with Everard Read, Cape Town  
**2022** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
**2021** In Conversation, Everard Read, Cape Town, SA  
 Myths, Martyrs, Monsters & Masterpieces, Everard Read, Franschoek, SA  
 Staring Straight to the Future, Everard Read SA & UK  
**2020** IncarNations, Bo Zar, Brussels, Belgium  
 CONTEXT Art Miami, with Everard Read, Miami, USA  
 Southern Aspect, Everard Read, London, UK  
 Signature Works of a Century, Javett Art Centre, Johannesburg, SA  
 Ampersand Foundation – 21 Years Celebration, University of Johannesburg, SA  
**2018** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
**2017** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
 FNB Art Joburg, with Everard Read, Johannesburg, SA  
 Bronze, Steel & Stone II, Everard Read, London, UK  
**2016** FNB Art Joburg, with Everard Read, Johannesburg, SA  
 The Armory Show, with Goodman Gallery, New York, USA  
**2015** Venice Biennale, South African Pavilion, Venice, Italy  
 Slow Violence, Stellenbosch University Art Gallery, SA  
**2014** Design Days Dubai, with Southern Guild, UAE  
 My Joburg, Kunsthalle Lipsiusbau, Dresden, Germany  
**2013** Art Basel, with Goodman Gallery, Hong Kong  
 Design Days Dubai, Southern Guild, Dubai, United Arab Emirates  
 Art Palm Beach, with Dean Projects, Florida, USA  
 The Loom of the Land, Stevenson, Johannesburg, SA  
**2012** Art Miami, with Dean Projects, USA  
 Art Basel, with Goodman Gallery, Miami, USA  
 Sensing the Subject, New Church Museum, Cape Town, SA  
**2011** Impressions From South Africa, 1965 to Now, Museum of Modern Art, New York, USA  
 Art Basel, with Goodman Gallery, Miami, USA  
 The Armory Show, with Goodman Gallery, New York, USA  
**2010** Art Basel, with Goodman Gallery, Miami, USA  
 The Lie of the Land, Iziko Michaelis Collection, Cape Town, SA  
 Halakasha, Standard Bank Gallery, Johannesburg, SA  
 Twenty - South African Sculpture of the Last Two Decades, Nirox Sculpture Park, Gauteng, SA  
 1910 to 2010: From Pierneef to Gugulective, Iziko SA National Gallery, Cape Town, SA  
**2009** Strengths and Convictions: The life and times of the South African Peace Prize Laureates, Iziko SA National Gallery, Cape Town, SA  
 Life Less Ordinary, Djanogly Art Gallery, Lakeside Arts Centre, Nottingham, UK  
 The Other Mainstream II, Arizona State University Art Museum, Tempe, USA  
 Nirox Foundation Outdoor Sculpture, Gauteng, SA  
**2008** Johannesburg Art Fair, with Goodman Gallery, SA  
**2007** Cape 07, Biennale, Cape Town, SA  
 Turbulence, HANGAR-7, Salzburg, Austria  
 The Geopolitics of Animation, Centro Andaluz de Arte Contemporaneo, Seville, Spain  
**2006** Art Basel, with Goodman Gallery, Miami, USA  
**2005** Art Basel, with Goodman Gallery, Basel, Switzerland  
 Imprints, Axis Gallery, New York, USA  
**2004** Min(e)dfields, Kunsthaus Baselland, Switzerland  
 Identity, Fortis Circus Theatre, Scheveningen, Holland  
 A Decade of Democracy, Iziko SA National Gallery, Cape Town, SA

**2003** Retreks, Video projections, Fotografins Hus, Stockholm, Sweden  
**2002** Liberated Voices, University of Arizona Museum of Art, Tucson, USA  
 I.D./Ology, Axis Gallery, New York, USA  
**2001** Liberated Voices, The Iris & B. Gerald Cantor Centre for Visual Arts, Stanford University, California, USA  
 World Wide Video Festival, Amsterdam, Netherlands  
**2000** Liberated Voices: Contemporary Art from South Africa, Museum for African Art, New York, USA  
 New Worlds, Canada House, London, UK; Edmonton Art Gallery, Edmonton, Canada; Johannesburg Art Gallery, JHB, SA; Australian Centre for Contemporary Art, Melbourne, Australia  
**1977** Cologne Art Fair, with Gallery Frank Hänel, Germany  
 30 Minutes, Robben Island Museum, Cape Town, SA  
 District Six Public Sculpture Project, Cape Town, SA  
 Smokkel, 2nd Johannesburg Biennale Fringe, SA  
**1966** Vita Art Now, Johannesburg Art Gallery, SA  
 Cologne Art Fair, with Gallery Frank Hänel, Germany  
**1995** The Laager, Johannesburg Biennale, SA  
 Spring time in Chile, Museum of Contemporary Art, Santiago, Chile  
 Panoramas of Passage: Changing Landscapes, Albany Museum, Makhanda, SA  
**1994** Banquet, Standard Bank Gallery, JHB, SA  
 5th Cuban Biennale, Wilfredo Lam Museum, Havana, Cuba  
 Ludwig Museum of Contemporary Art, Aachen, Germany  
 Contemporary Art from South Africa, Deutsche Aerospace Gallery, Otobrun, Germany  
**1993** Vita Art Now, Johannesburg Art Gallery, SA  
 Aids, Metlife Association of Arts, Cape Town, SA  
 Limits of Liberty, Weekly Mail Anti-Censorship Exhibition, Wits Theatre, JHB, SA  
**1992** Volkskas Competition, Cape Town, Durban, Pretoria and JHB, SA  
 Curator of '40 Sculptors From The Western Cape', Stellenbosch University, SA  
**1991** Passages and Transitions, Newtown Gallery, JHB, SA  
**1990** Vita Art Now, Johannesburg Art Gallery, JHB, SA  
**1988** Art and Militarism, Michaelis Gallery, University of Cape Town, SA  
 About Time: Towards a People's Culture Cultural Festival, University of Cape Town, SA. Banned by the Apartheid State  
**1986** Art For Peace, Baxter Theatre, Cape Town, SA  
**1985** Group Show for the opening of 'Gallant House' club and art centre, JHB, SA  
**1984** Aches and Pains, Market Theatre Gallery, JHB, SA



# BLESSING NGOBENI

*Politics in Battle Field* delves deeply into the multifaceted realms of politics and societal complexities within the African landscape. With this triptych, I am exploring the prevailing issues plaguing the region, with a focus on the pervasive exploitation perpetuated by elitists and capitalists who hoard abundant resources for personal gain, leaving the masses marginalised and disenfranchised.

Blessing Ngobeni has made the corruption, incompetence and duplicity of South Africa's current ruling elite the subjects of his art. He tackles the disconcerting consequences of betraying democratic ideals, the failure to learn from historical tragedies, and the expanding gap between the rich and poor. This critique is informed by Ngobeni's own experience, the hardships and challenges he had to confront as a child and adolescent. As a result of his exceptional work and dedication to his practice, Ngobeni received the highly prestigious Standard Bank Young Artist Award for Visual Arts in 2020.

Ngobeni is known for his distinctive style, created with layers of acrylic washes over exaggerated collaged figures, accompanied by unapologetic titles such as *Democracy is a Dust Bin*, or *A Study of Corruption*. He uses his expressionist paintings not only to overtly critique the current status quo, but to ask uncomfortable questions about the African's experience of the world. Ngobeni confronts his own experiences and challenges them in the often nightmarishly absurd and violent scenes of his paintings. These scenes, though brutal and honest, are also a display of the artist's visual sensitivities to line, image and the power of colour.

In recent bodies of work, Ngobeni engages with the idea of a haunting past – specifically with regards to African history, in a

scathing condemnation of the continent's current political and socio-economic status as a result of its colonial legacy. This engagement does not only lie in the concepts behind his art, but in his process of making, of carefully and laboriously constructing artworks from extant imagery as well as his own imagination. His distorted figures are often depicted with bulging bellies heavy with collected collage pieces sourced from local and international press, glossy magazines and social media. Ngobeni introduces other materials to his work; fur, cotton wool, gift wrap and textiles expand the artist's storytelling palette, allowing him to delve into different narratives and visual metaphors.

For Ngobeni the past, or history, never leaves us; it defines our everyday lives.

In addition to the Standard Bank Young Artist Award, Ngobeni is the recipient of several awards, including the Reinhold Cassirer Art Award by Nadine Gordimer (2012), and the Arts & Culture Trust Young Professional ImpACT award (2013). He is a 2024 Finalist in the Norval Sovereign African Art Prize. His work was also included in the Phaidon publication, *Vitamin P3: New Perspectives in Painting* (2016).

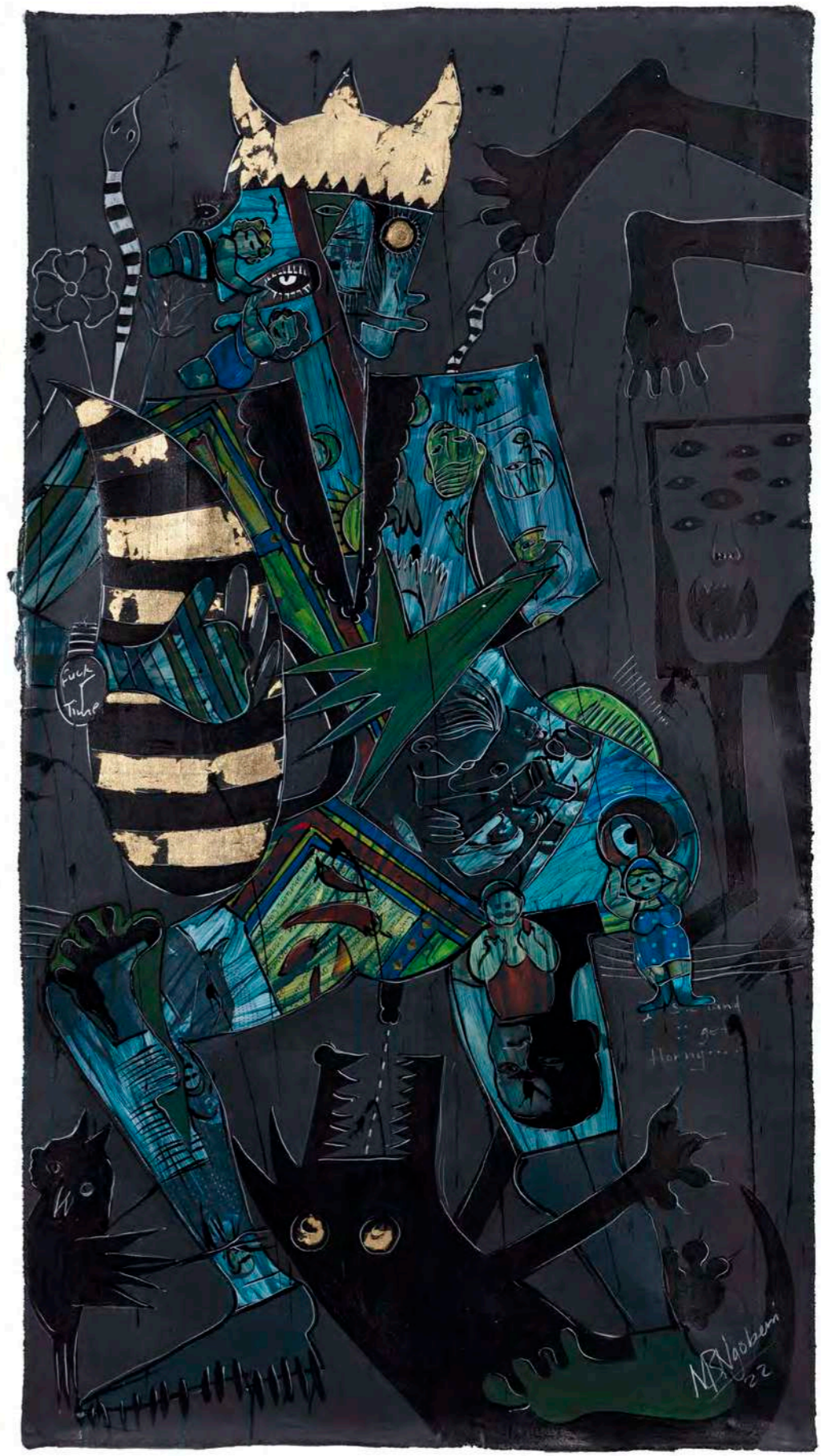
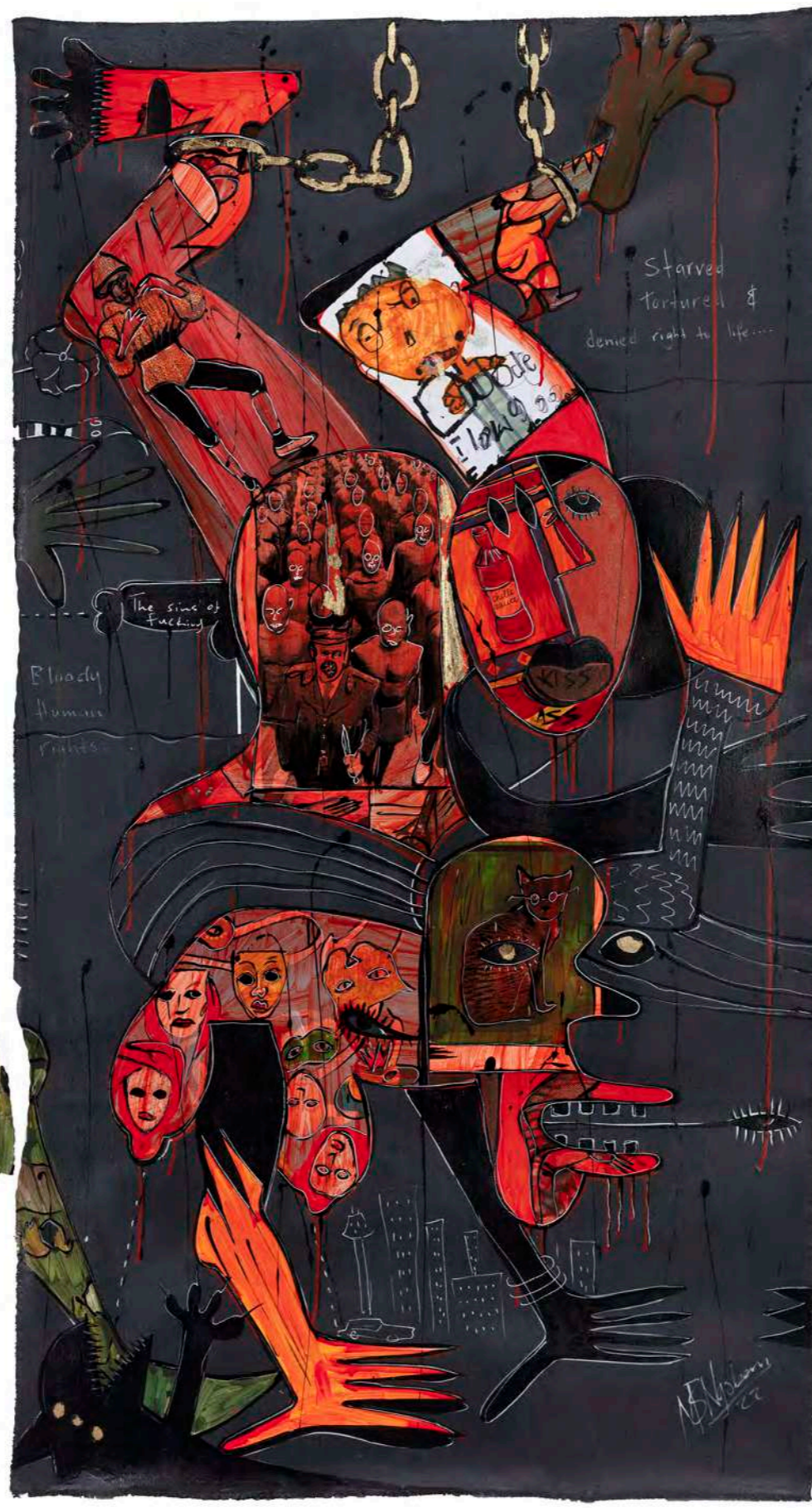
(b. 1985 Tzaneen, South Africa)



This narrative unveils the Machiavellian tactics employed by politicians to maintain power and control, including orchestrating conflicts and resorting to assassination to further their agendas of accumulation. This ruthless pursuit of wealth and influence leads to a culture of animosity and distrust among both the ruling class and the populace, breeding an environment of division and resentment.

At its core, *Politics in Battle Field* critiques societal complacency and apathy as the masses unwittingly contribute to their own oppression by succumbing to manipulation and propaganda from those in power. Closed off to the reality of their circumstances, they become unwitting participants in perpetuating hate and division, failing to recognise their collective potential for resistance and change.





Politics in Battle Field I, II, II (triptych),  
mixed media on canvas,  
72 3/4 x 90 7/8 in.  
185 x 231 cm





## SELECTED SOLO EXHIBITIONS

- 2024 Oppressor of the Oppressed, Everard Read, Cape Town, SA  
The Mirrored Soft Life, Frieze, with Jenkins Johnson, LA, USA
- 2023 Ntsumi Ya Vutomi, Standard Bank Gallery, JHB, SA  
Coming of the Unknown, Everard Read, London, UK
- 2022 Fragility of Time, Everard Read, Cape Town, SA  
Spirit of Water Dancing, FNB Art Joburg, with Everard Read, JHB, SA
- 2021 Skeletons at Work, Everard Read, JHB, SA
- 2020 Chaotic Pleasure, Standard Bank Young Artist Award, Everard Read, JHB, SA  
Replica Ever Sang, Everard Read, Cape Town, SA  
Study Song of Chicotte, Everard Read, JHB, SA
- 2018 A Note from Error, Everard Read, JHB, SA & London, UK  
Enemy of Foe, Everard Read, Cape Town, SA
- 2017 Masked Reality, Everard Read, JHB, SA
- 2016 Song of the Chicotte, Everard Read, JHB, SA
- 2015 As If You Care, Gallery MOMO, Cape Town and JHB, SA
- 2014 In His State of Madness, Gallery MOMO, JHB, SA
- 2012 Exit Emergency, Reinhold Cassirer Award, Bag Factory, JHB, SA

## SELECTED GROUP EXHIBITIONS

- 2024 Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2023 What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA  
Cyclical Bloom, Jenkins Johnson, New York, USA  
FNB Art Joburg, with Everard Read, JHB, SA  
Natural Habitat, 16 on Lerotholi, Cape Town, SA  
110 Year Anniversary, Everard Read, London, UK  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2022 Transcontinental Dialogues, Jenkins Johnson, New York, USA  
1-54 Contemporary African Art Fair, with Everard Read, Paris, France  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Things I'd like to remember, Everard Read, Cape Town, SA  
3D in 2022: South African Contemporary Sculpture, Everard Read, JHB, SA
- 2021 Spring Show, Everard Read, JHB, SA  
Blessing Ngobeni and Teresa Kutala Firmino, Everard Read, Franschhoek, SA  
Oasis: 25th anniversary, Everard Read, Cape Town, SA
- 2020 Frieze New York, with Jenkins Johnson, New York, USA  
Pink, Everard Read, JHB, SA  
The Armory Show, with Jenkins Johnson, Chicago, USA  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
Masterpiece online, with Everard Read, London, UK
- 2019 CONTEXT Art Miami, with Everard Read, Miami, USA  
ArtX Lagos, with Everard Read, Lagos, Nigeria  
Personal Structures: Identities, Legate Lithography Editions, Venice Biennale, IT  
Southern Aspect, Everard Read, London, UK  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2018 EXPO CHICAGO, with Jenkins Johnson, Chicago, USA  
The Photography Show 2018, presented by AIPAD, Jenkins Johnson, NY, USA  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
FNB Joburg Art Fair, with Everard Read, JHB, SA  
In the Forests of the Night, Everard Read, JHB, SA
- 2017 PULSE Miami Beach, Jenkins Johnson, Miami, USA  
Humanity Today, Jenkins Johnson, New York, USA  
EXPO CHICAGO, with Jenkins Johnson, Chicago, USA  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
FNB Joburg Art Fair, with Everard Read, JHB, SA  
Viewpoints, Jenkins Johnson, San Francisco, USA  
Art Miami, with Jenkins Johnson, Miami, USA  
Off the wall, Everard Read, JHB, SA  
Viewpoints, Jenkins Johnson, New York, USA
- 2016 In Unknown Space, Cleveland Print Room in conjunction with Hedge Gallery, Cleveland, USA  
Summer Exhibition, Everard Read, London, UK  
Art Miami, with Jenkins Johnson, Miami, USA
- 2013 FNB Art Joburg, JHB, SA
- 2012 On This Earth, Gallery MOMO, JHB, SA  
Made in Africa, Africa Day, Sandton Gallery, JHB, SA
- 2011 SANNA Africa Festival, Zoo Lake, JHB, SA  
Wasted, Unity Art Gallery, JHB, SA
- 2010 Collaboration, Unity Art Gallery, JHB, SA
- 2009 Unity Art Gallery, JHB, SA
- 2007 Museum Africa, JHB, SA
- 2006 Taxi Outreach Project, David Krut; Michaelis Central Library; Diepkloof Library, JHB, SA

## RESIDENCIES

- Fynbosch Residency, Everard Read at Leeu Estates, Franschhoek, South Africa
- Cleveland Creative Fusion, Ohio, USA
- Headlands Centre For Art, San Francisco, USA
- Reinhold Cassirer Award, Bag Factory, Johannesburg, South Africa

## AWARDS

- 2024 Finalist, Norval Sovereign African Art Prize
- 2019 Standard Bank Young Artist Award (2020) for Visual Arts in South Africa
- 2013 Mail & Guardian 200 Young South Africans  
Art & Culture Trust, Johannesburg, South Africa, ACT Lifetime Achievement Awards and ImpACT Awards for Young Professionals: Blessing Ngobeni for Visual Arts
- 2011 Reinhold Cassirer Art Award



# MMAKGABO HELEN SEBIDI

Although the lessons at the heart of much of her work are didactic in nature, there is a humanity and playfulness and final optimism here that are very much the impression one gets from the artist herself.

– Craig Higginson, 2016



(b. 1943 Marapyane, South Africa)

Mmakgabo Mmapula Helen Sebidi was born in 1943 in Marapyane, in what was then the Northern Transvaal (now Mpumalanga). As her mother was working in the city for much of her childhood, she grew up with her grandmother, who taught her the values that would guide and sustain her through life. This includes the channelling of spirit back into the world through hard work, the commitment of the self to the community, but most of all through acts of creativity – whether this be cooking, making mud walls, creating murals, making pots and calabashes, weaving, beading, dress-making, drawing or painting.

For Sebidi, the artist starts from a root of pain and conflict, and works her way towards the redemption of both herself and those around her through the act of making. The creator becomes invisible during this process and is the channel through which the spirit world flows. The artwork can be seen as the trace of this redemptive journey. Sebidi's art also demonstrates an attempt to go back to a pre-Christian, pre-colonial Africa – to range of symbols, a value system and a way of making meaning of the world.

In her work, Sebidi traverses mental and physical landscapes with an eye trained on the dangerous, the discomfiting, the traumatic and the ecstatic in human experience. She is deeply grounded in her rural upbringing and traditions but also finely attuned to the rhythms of the city in which she has spent much of her adult life. Sebidi brings together these two worlds in works of great visionary and prophetic power. Her themes are wide-ranging: her cultural roots, the wisdom of the ancestors, the ravages of the modern world on the human psyche, the loss of tradition, the potential of human creativity to build relationships and restore the past.

Sebidi trained in a number of informal art institutions in Johannesburg and for many years exhibited her work – mostly ceramics, landscapes and figurative scenes drawn from her home in Marapyane – at venues such as Artists Under the Sun in Johannesburg and Pietermaritzburg. But, while working at the Johannesburg Art Foundation under the tutelage of David Koloane and Bill Ainslie, Sebidi made her first semi-abstract work, a frenzied, visionary work produced in a marathon of painting that terrified the artist and prompted Ainslie to describe it as her 'miracle'. This marked a dramatic shift for Sebidi, away from her figurative works and landscapes and into a new idiom that is part figuration and part abstraction but that always seeks to escape the boundaries of both.

Sebidi's works pulsate with energy. They are dense and exuberant, both formally and thematically. Layers and layers of rich impasto are applied in painstaking detail, often on top of drip paintings. Strange figures, some fantastical and mythological, and some drawn from her own richly storied history, jostle for space on the crowded canvases. At times they evoke a sense of celebration and at other times of terror and loss.

Sebidi has participated in many group and solo shows. She won the Standard Bank Young Artist of the Year Award in 1989, the year after she won a Fulbright Scholarship. She was awarded the Vita Art Award in 1990, and the Silver Award of the Order of Ikhamanga in 2004. Her work is in many private and public collections in South Africa and abroad, including Iziko South African National Gallery; the Johannesburg Art Gallery, and the Smithsonian Institute.

Mmakgabo Sebidi is still astoundingly sharp-witted, hard-working and humorous. Although she continues to make work out of her horror at the harsh realities around and behind her, her gaze towards the future is unflinching and level. She has the status amongst the living that her grandmother once had when Sebidi was a girl. She speaks for realities bigger than herself and she does so – and applies herself to her work – with a humility and an irrepressible enthusiasm that would put most of us to shame.





Mmakgabo Sebidi has spent much time – as a child, growing up in the rural areas, and later as a practising artist – modelling forms out of clay. *She Is Greeting* is her first work in bronze. Here a woman welcomes people into her home but does so in the name of the ancestors – so the ancestors are also welcoming the visitors through the woman.

*She is Greeting*, bronze,  
edition of three,  
49 3/4 x 28 1/8 x 16 1/4 in.  
126,5 x 71,5 x 41,5 cm



## SOLO EXHIBITIONS

- 2018** Bathaping Ba Re!, Norval Foundation, Cape Town, SA  
Tears of Africa, Everard Read, Cape Town, SA
- 2017** They Are Greeting, Standard Bank Gallery, Albany Museum, Makhanda, SA
- 2016** Mmakgabo Helen Sebidi: An exhibition of paintings and prints, Michaelis Galleries, Cape Town, SA  
They Are Greeting, Everard Read, Johannesburg, SA
- 2005** Solo, Oman
- 2003** The Artificial Shelter Foundation, Tilburg, Netherlands
- 1990** Helen Sebidi, Tatham Art Gallery, Pietermaritzburg, SA  
Irma Stern Museum, University of Cape Town, Cape Town, SA  
Association of Arts, Namibia
- 1989** Standard Bank Young Artist Award Winner exhibition, toured SA, Namibia & Zimbabwe until 1992  
Solo, London, UK  
Solo, Hamburg, Germany  
Solo, Museo Contemporaneo, Santiago, Chile
- 1985** Federated Union of Black Artists, Johannesburg, SA

## SELECTED COLLECTIONS

- Africana Museum, SA  
Art Workshop, UK  
Sasol, SA  
Unisa, SA  
North-West University, SA  
University of Cape Town, SA  
Tatham Art Gallery, SA  
Johannesburg Art Gallery, SA  
Centre for Africa Studies, University of Cape Town, SA  
Iziko South African National Gallery, SA  
1820 Settlers Foundation, SA  
Standard Bank Collection, SA  
Pretoria Art Museum, SA  
The National Museum of Women in the Arts, Washington, USA  
University of the Witwatersrand, SA  
Price Forbes, SA  
Federated Insurance Co., SA  
Department of Education and Training, SA  
Galerie Adriana Schmidt, Germany  
University of Wolverhampton, UK  
H. Roque Investments, SA  
ABSA Bank, SA  
World Bank, SA  
South African Broadcasting Corporation, SA  
Gencor, SA  
First National Bank, SA  
SA Permanent Bank, SA  
Government of Australia  
Smithsonian National Museum of African Art, USA  
Aboriginal Art Museum, Australia  
Art Bank, SA  
Spier Art Collection, SA  
Bongi Dhlomo Collection, SA

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2023** When we see us: A century of Black figuration in painting, Zeitz MOCAA, Cape Town, SA  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
When Rain Clouds Gather: Black South African Women Artists 1940-2000, Norval Foundation, Cape Town, SA
- 2022** Ancestors & Dreams in African Art, Everard Read, Johannesburg, SA & Jacaranda, New York, USA
- 2021** Yakhal' Inkomo, the Bongi Dhlomo Collection, Javett-UP, Pretoria, SA  
My whole body changed into something else, Stevenson, Cape Town & Johannesburg, SA  
Oasis: 25th anniversary, Everard Read, Cape Town, SA
- 2020** Staring Straight to the Future, online exhibition, Everard Read, UK & SA  
We've Come to Take You Home #1, Michaelis Galleries, Cape Town, SA
- 2019** Mellon Foundation Residency exhibition, Javett-UP, Pretoria, SA
- 2018** Crossing the Night, Idris Naim Foundation & National Institute of Fine Arts, Oaxaca, Mexico  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
32nd Biennale of São Paulo, São Paulo, Brazil
- 2017** FNB Art Joburg, with Everard Read, Johannesburg, SA  
A Painting Today, Stevenson, Cape Town, SA
- 2016** The Quiet Violence of Dreams, Stevenson, Cape Town & Johannesburg, SA  
Biennale of São Paulo, São Paulo, Brazil
- 2013** Centenary Exhibition, Everard Read, Johannesburg, SA
- 2009** Great South African Nude, Everard Read, Johannesburg, SA
- 2008** Joburg Art Fair, with Everard Read, Johannesburg, SA
- 2006** Mapping the Route from the 60s, Goodman, Johannesburg, SA
- 2005** Artists in Conversation, Pretoria Art Museum, Pretoria, SA
- 2004** Visible Visions, Hagen, Essen, Berlin, Osnabrück, Germany; Tilburg, NL  
Resistance, Reconciliation and Reconstruction, Pretoria Art Museum, SA
- 2002** Visible Visions, Electric Workshop, Johannesburg, SA
- 2001** The Markers, Venice Biennale, Venice, Italy  
Land, group exhibition, Unisa Gallery, Pretoria, SA
- 2000** Axis Gallery, New York, USA  
University of Illinois, Urbana-Champaign, Krannert Art Museum & Kinkead Pavilion, USA
- 1999** Human Rights Institute Exhibition, National Art Gallery, Durban, SA
- 1996** Biennale, Museum Africa, Johannesburg, SA  
Finders Keepers, Iziko SA National Gallery, Cape Town, SA  
South Africa's Finest Painters, Everard Read, Johannesburg, SA  
Common and Uncommon Ground, City Gallery East, Atlanta, USA
- 1995** Johannesburg Biennale, Museum Africa, Johannesburg, SA  
Women's Day exhibition, Paarl Museum, Paarl, SA  
Siyawela, Birmingham Gas Street Museum, Birmingham, UK  
Africa95, Royal Academy, London, UK
- 1994** Six Women from Southern Africa, Lisbon, Portugal
- 1993** Il Croce del Sud, Venice Biennale, Venice, Italy  
African Hei-ti-@e, Uranienborgveien, Oslo, Norway  
Women From Africa, Savannah Gallery of Modern Art, Bethnal Green, LD, UK  
Three person show with Noria Mabasa & Lucky Sibiyi, Everard Read, Johannesburg, SA
- 1992** Future Realms, The Africa Futuristic Gallery, Johannesburg, South Africa  
Art from South Africa, Izikko SA National Gallery, Cape Town, SA
- 1991** A Grain of Wheat, Art Gallery of the Commonwealth Institute, London, UK  
The Challenge of Colonisation, 4th Havana Biennale, Havana, Cuba
- 1990** Art from SA, Museum of Modern Art, Oxford, UK  
National Art Museum, Maputo, Mozambique  
Zabalaza Festival, South African Festival, Institute of Contemporary Arts, London, UK
- 1989** Ten Years of Collecting, Wits University, Johannesburg, SA  
Pachipamwe II, Cyrene Mission, Zimbabwe  
Johannesburg Biennale, Museum Africa, Johannesburg, SA

- Finders Keepers, South African National Gallery, Cape Town; Pretoria Art Museum, Pretoria, SA  
Art Images in Southern Africa, Kulturhuset, Stockholm, Sweden  
Common and Uncommon Ground, City Gallery East, Atlanta, USA
- 1988** The Neglected Tradition, Johannesburg Art Gallery, Johannesburg, SA  
Cape Town Triennial, toured South Africa
- 1987** Vita Art Now, Johannesburg Art Gallery, Johannesburg, SA  
Delfiri/FUBA Creative Quest Exhibition, FUBA  
Thupelo Workshop exhibition, Johannesburg Art Foundation, Johannesburg & NSA Gallery, Durban, SA  
Economic Contemporary Artists Fund exhibition, USA
- 1986** Art for Alexandra, Johannesburg Art Foundation (Sotheby's South Africa Limited), Johannesburg, SA
- 1985** South African Potter's Association, Johannesburg, SA
- 1980-88** Brush and Chisel Club, Johannesburg, SA
- 1980-1** Washington, USA (organised by a private collector)
- 1977-88** Artists under the Sun, Johannesburg, SA

## AWARDS

- 2016** Goethe-Institut Vila Sul residency, Brazil
- 2015** Mbokodo Award, SA
- 2011** Arts and Culture Trust Lifetime Achievement Award for Visual Art, SA
- 2005** Nomination for ILKSSA: National Heritage Council, National Living Treasure Award, SA  
Oman Association of the Arts Award, Oman
- 2004** Order of Ikhamanga Silver Award given by the Presidency, SA
- 2002** Nomination for the Human Sciences Research Council Living Treasure Award, SA
- 1990** Vita Fine Art Award, SA
- 1989** Standard Bank Young Artist Award, SA
- 1988** Fulbright Scholarship, USA  
Star Woman of the Year finalist, SA



# BRETT CHARLES SEILER



(b. 1994 Zimbabwe)

Through his paintings, Brett Charles Seiler creates an interior world which wavers between desire and anxiety. He explores the male body, domestic space, poetry, queer history, Biblical symbolism, love and alienation, as well as the possibilities of painting as a medium. His experimentation with material, colour, and line has culminated in a unique and carefully honed style. In his search for materials which are both evocative and easily accessible, Seiler's early paintings included found objects such as old black-and-white photographs and fabric. Though these objects have mostly been stripped away from his more recent paintings, they have been absorbed as visual strategy. The photographs are present in the snapshot-like, narrative atmosphere of the depicted scenes, and in the colour palette and tones. The interest in fabric can be seen in his treatment of the canvas as an important part of the finished work. The rawness of the surface and the sketched quality of the lines add to the feeling that we are witnessing a brief, urgent moment in time which has passed but been memorialised.

Even in the more conventional of Seiler's painted scenes, the void-like backgrounds add an enticing ambiguity to the works. They become otherworldly. In some cases, they offer a vision of an untouched heaven, but more often they have the texture of a dream (or nightmare). You can see familiar objects – a houseplant, a thrifted mid-mod chair, a parquet floor – and yet the surroundings remain alien and unstable. Perspective is unsteady, with flatness and depth being represented alongside each other. The most fascinating visual element is the male subjects. The lines of the figures feel fragile, as if they could be washed away into their surroundings at any moment. Their poses, and the way that they hold and touch each other, tell stories which are never fully revealed. In looking at Seiler's bodies, I am reminded of Cézanne's group and solo studies of nude, awkwardly-posed but still sensual men. However, the symbolic, narrative quality of Seiler's paintings differs from Cézanne's limited variations of bathers in front of bodies of water.

Seiler's recent series of paintings are rich with visual references. The domestic space is destabilised by what appears to be an apocalyptic event. In one, a man kneels before another, like a sinner asking for Christ's salvation, but also like a man seeking solace from his lover. There are also art historical references, such as a painting within a painting and reclining nudes. Words and poetry are another important aspect of Seiler's practice. His works have included comic but tragic anecdotes, love letters, and references to queer culture. He references the legendary Fire Island. The 'Coke/cock bottle' which appears often within the paintings and as a sculptural object allows for a moment of erotic humour.

All of these visual elements offer a sensitive navigation of his own experiences as a gay man who has lived through shame and alienation, as well as love – and the joy and anxiety that comes with it. As seen in works such as the Gay Alphabet series, Seiler is not afraid to engage directly with the political, but he makes the politics of gender and sexuality feel intimate and immediate. Beyond this personal/political lens, the works are an expression of his passion for artistic practice itself – through both the physical act of painting, and the history of art and culture.

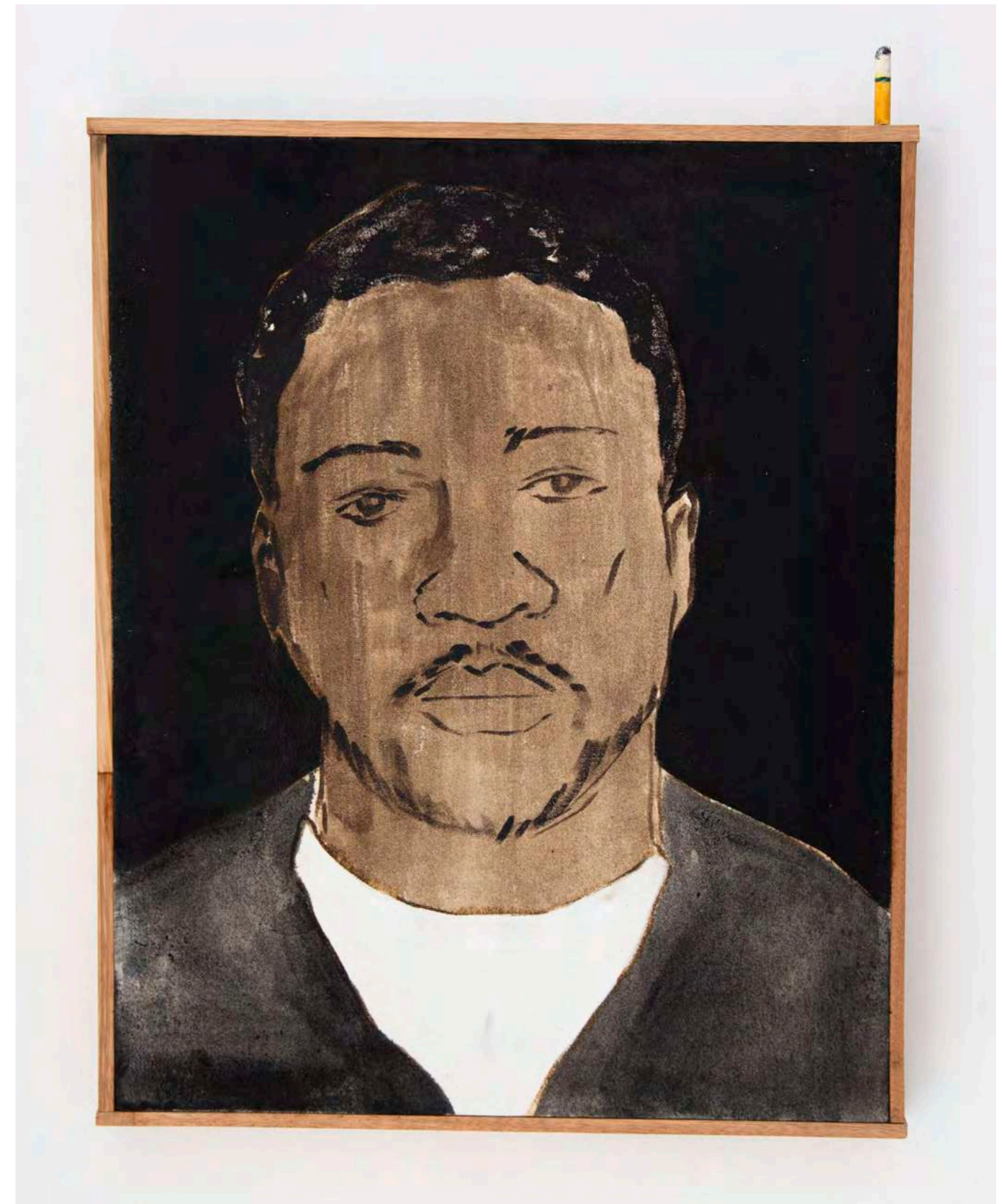
– Khanya Mashabela

Seiler graduated from the Ruth Prowse School of Art in Cape Town in 2015. In addition to his solo shows, Seiler has been included in various group exhibitions and fairs, including a performance piece with Luvuyo Nyawose titled 'Reading Homophobia' (2017) at the A4 Arts Foundation in Cape Town, curated by Kemang Wa Lehulere and Zipho Dayile, and the Armory Show and Art Basel with Galerie Eigen + Art in 2023.





My work emphasises the naturalness of queer romantic love, and its trials and tribulations. *Fabio Resting on Callum's Chest* is tender moment shared between two people, hinged together to suggest one is leaning on the other's chest. The separation of lovers and thoughts and moments – held by together by something in actuality keeping them apart.



Left: *Fabio Resting on Callum's Chest* (diptych), 2023, bitumen, roof paint on canvas, 24 3/8 x 16 1/2 x 3 1/2 in. 62 x 42 x 9 cm

Above: *Carter In A Grey Robe*, 2023, bitumen, roof paint on canvas, 20 3/8 x 16 1/2 in. 52 x 42 cm

*Carter in a Grey Robe* explores this too. A personal portrait of a man looking straight at the viewer. This portrait is not an example of voyeurism, but rather a confrontation of lovers and leavers.



## SOLO EXHIBITIONS

- 2023** Luke, Warm, Everard Read, London, UK  
Riding in cars with boys, Gallery Eigen+Art, Berlin, Germany
- 2022** scenes from an apartment, Everard Read, JHB, SA  
Oh, Christopher, M+B, Los Angeles, USA  
At some point, I thought I was building a home, Investec Cape Town Art Fair, with Everard Read, CT, SA
- 2021** Timber, Everard Read, CT, SA
- 2020** Closet, Goodman Gallery viewing room, JHB, SA  
Pride or Die, curated by Jana Terblanche, Gallery Lab, FNB Art Joburg, JHB, SA
- 2019** How I forgot the colours of the rainbow, SMITH Studio, CT, SA
- 2018** More scared of what was in the closet than what was underneath my bed, Everard Read, CT, SA
- 2016** Macho Man, Tell It To My Heart, Association for Visual Arts, CT, SA

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read & Gallery Eigen+Art, CT, SA
- 2023** Investec Cape Town Art Fair, with Everard Read & Gallery Eigen+Art, CT, SA  
The Armory Show, with Gallery Eigen+Art, New York, USA  
Art Cologne, with Gallery Eigen+Art, Cologne, USA  
Art Basel, with Gallery Eigen+Art, Basel, Switzerland  
The Other's Warmth, Everard Read, CT, SA
- 2022** Things I'd like to remember, Everard Read, CT, SA  
In Between Dreams, Gallery Eigen+Art, Berlin, Germany  
Das Eigene im Fremden, Museum Bensheim, Germany  
Hot House, Sixty Six, London, UK  
Rohkunstbau 27, Altdöbern Castle, Germany  
The Armory Show, with Gallery Eigen+Art, New York, USA  
Investec Cape Town Art Fair, with Eigen+Art, CT, SA  
Seduction, Everard Read, CT
- 2021** Oasis: 25th anniversary, Everard Read, CT, SA  
Summer 2021, Everard Read, London, UK  
In Your Shadow, SMAC, CT, SA  
In Conversation, Everard Read, CT, SA  
Space and Place, curated by Khanya Mashabela, Galerie Eigen + Art, Leipzig, Germany  
This room glows in the dark while we are asleep, curated by Jana Terblanche, The Vault, CT, SA  
Art Cologne, Cologne, Gallery Eigen + Art, Germany  
Positions, Berlin, Gallery Eigen + Art, Germany
- 2020** ODYSSEY, Everard Read, CT, SA  
Three Way, KwaZulu Natal Society of Arts, Durban, SA  
The Spectacle, THEFOURTH, CT, SA
- 2019** Emphatic Whispers, SMITH Studio, CT  
Winter 2019, Everard Read, CT, SA  
Home Affairs, Waterfront Docks, CT, SA  
OUTSIDE, RK Contemporary, Riebeeck-Kasteel, SA
- 2018** One Straight Hour performed for The Main Complaint, Zeitz MOCAA, CT, SA  
Sunday Service, GUS, Stellenbosch, SA  
Unfair, The Ruth Prowse School of Art, CT, SA  
The Edge of a Thread, Eclectica Contemporary, CT, SA  
Close Encounters, SMITH Studio, CT, SA  
Not Really, Studio 136 Bree, CT, SA  
Multiplicities Vol1: Continuous Unknowing, Assembly Room, NYC, USA
- 2017** Closer than Ever, Gallery MOMO, CT, SA  
Performance Night, Gallery MOMO, CT, SA  
One Week, Association for Visual Arts, CT, SA  
Young Now, Hazard Gallery, Johannesburg, SA  
Hold, The Ruth Prowse School of Art, CT, SA  
You & I, A4 Arts Foundation, CT, SA  
Dislocation, Everard Read, CT, SA  
Salon Show, Association for Visual Arts, CT, SA  
ABSA L'Atelier Top 100 finalists, ABSA Gallery, Pretoria, SA
- 2016** Falling Into One Another, Ruth Prowse School of Art, CT, SA  
New Monuments, Commune.1, CT, SA  
Winter Collection, Everard Read, CT, SA  
One Zero Seven, 107 Long market Street, CT, SA  
The Ties That Bind, Bend, Break, Secret Dungeon, NYC, USA  
Lip Service with Khanya Mashabela, Open Dialogue Box, CT, SA  
Sorry! Please Try Again, Palms Centre, CT, SA  
Reading Homophobia, with Luvuyo Nyawose, performance, Gallery MOMO, CT, SA  
Emerging Painters, Turbine Art Fair, Johannesburg, SA



# TAFADZWA TEGA

This work interprets both the history and the current situation of Zimbabwe. Zimbabwe was well-known as being the “bread basket of Africa”, but the contemporary reality of the country differs greatly from the old one. The pain I feel regarding the downfall of the country and the hunger of its society drives me, and inspired me to do this work.



(b. 1985 Harare, Zimbabwe)

The narrative expectations and contradictions of the diaspora experience are the central subject of Zimbabwean-born artist Tafadzwa Tega's socio-political portraits of immigrants and immigrant life.

'My work speaks to the struggles and dreams of the people of Zimbabwe. Political and economic instability over several decades has forced many Zimbabweans, including myself and some family members, to emigrate. Finding themselves in foreign countries – and, often, subjected to poor working and living conditions – Zimbabweans learn how to make ends meet while, at the same time, not forgoing ambition. These opposing currents – joy and desire on the one hand; exploitation and alienation on the other – often come to be represented in photographs. In these photographs, people dress their best; they choose glamorous settings for backgrounds; they pose. My paintings are based on these photographs, conveying my countrymen's resilience and determination to live (or, at least, to project) a better life.

'The *zumbani* (tea leaf from the fever tree) composes the background of each portrait. *Zumbani* is a medicinal plant that for generations has been used to provide relief from various illnesses such as coughs, colds, headaches and, most recently, COVID-19. While its effectiveness has been disputed, I refer to *zumbani* symbolically. We, as Zimbabweans, are scattered across the globe; *zumbani* reminds us of the places where we grew up, of our mothers and grandmothers who prepared this herb for us when we took ill. In this way, the flower connects us to home and ancestry. It is a sign of national identity founded on the basis of care and, thus, serves as a talisman against grief.'

Tafadzwa Tega was born in Harare and studied art at the National Gallery of Zimbabwe. In 2008, Tega moved to South Africa, later joining the Good Hope Art Studio. Tega has participated in several group exhibitions and has presented solo exhibitions in Cape Town and Johannesburg, South Africa, as well as Lausanne, Switzerland, and Milan, Italy. His work can be found in several prominent private collections, including the Leridon Collection, the Spier Arts Trust, Nando's and the University of Cape Town. Tega is currently based in Cape Town, where he is a resident at Greatmore Studios. In 2023 he was acknowledged with the award for the best visual arts exhibition at the Aardklop National Arts Festival in South Africa.

While I typically like to paint figures, in this challenging work I needed to document each and every story – so the main focus became education. Back home in Zimbabwe, people experience many struggles but they try by all means to become well-educated, which is a very painful struggle in itself.

The title refers to how, a long time ago, people used to keep their food and stay in caves. In other words, caves were once our only homes, where now I see buildings, the school I went to, hospitals, industrial areas and farms.

The chairs in the painting represent the strongest wood from Zimbabwe, teak. The timber represents my people, no matter where in the diaspora they are building a community. In life, no matter what you are going through, there's always a tomorrow which shines like those chairs. Like our humanity.





Zviri Mubako (*Inside Caves*), 2023,  
mixed media on canvas  
78 5/8 x 59 in.  
200 x 150 cm





## SELECTED SOLO EXHIBITIONS

- 2023** Chisi hachieri musi wacharimwa (A seed will take its time to grow), Everard Read, Johannesburg; Aardklop National Arts Festival, Potchefstroom, SA  
Exodus, Mimmo Scognamiglio / Placido, Milan, Italy  
Future Fair, with Martin Projects, New York, USA
- 2022** Rwendo (Journey), JD Malat Gallery (in collaboration with Africa First), London, UK  
Zumbani, Mimmo Scognamiglio / Placido, Milan, Italy
- 2021** Harare Dream, Foreign Agent, Lausanne, Switzerland
- 2020** Mwana Whevu (Son of the Soil), Gallery MOMO, Johannesburg, SA
- 2019** Africa Without Borders, Gallery MOMO, Cape Town, SA
- 2014** Africa Without Borders, World Art, Cape Town, SA
- 2012** Adolf Tega, AVA Gallery, Cape Town, SA

## SELECTED COLLECTIONS

- Leridon Collection, France
- Spier Arts Trust, SA
- Nando's Collection, SA
- University of Cape Town, SA
- Fundacion AMMA, Mexico
- Fundacion para el Desarrollo de la Pintura, Spain
- Radisson Red, SA

## SELECTED GROUP EXHIBITIONS

- 2024** Investec Cape Town Art Fair, with Everard Read, CT, SA  
Artefiera Bologna, Mimmo Scognamiglio / Placido, Bologna, Italy
- 2023** miart Fair, with Mimmo Scognamiglio / Placido, Milan, Italy  
Investec Cape Town Art Fair, with Mimmo Scognamiglio / Placido, CT, SA  
FNB Art Joburg, with Everard Read, Johannesburg, SA  
The Other's Warmth, Everard Read, CT, SA  
Contemporary Figuration: Between Body & Metaphor, JD Malat Gallery, London, UK
- 2022** Art Miami, with Mimmo Scognamiglio / Placido, Miami, USA  
Volta Fair, with Mimmo Scognamiglio / Placido, Basel, Switzerland  
So Far So Good, Mimmo Scognamiglio, Milan, Italy  
Dallas Art Fair, with Mimmo Scognamiglio / Placido, Dallas, USA
- 2021** A Very Loop Street Summer, EBONY/CURATED, CT, SA  
8x8, Ebony/Curated, CT, SA  
Art Miami, with Mimmo Scognamiglio / Placido, Miami USA  
Investec Cape Town Art Fair, with Ebony/Curated, CT, SA  
Dallas Art Fair, with Mimmo Scognamiglio / Placido, Dallas, USA  
Open City: Everything was beautiful and nothing hurt, FNB Art Joburg, SA  
Foreign Agent, 1-54 London, UK
- 2020** Summer Show, Gallery MOMO, CT, SA  
Investec Cape Town Art Fair, with Gallery MOMO, CT, SA
- 2019** #Recess, Gallery MOMO, Johannesburg, SA  
Urban Archeology, Daor Contemporary, CT, SA  
Nando's Creative Exchange, AVA Gallery, CT, SA  
FNB Art Joburg, with Gallery MOMO, Johannesburg, SA



# ATANG TSHIKARE

My work and life can be contemplated through cultural, spiritual and philosophical lenses. In recent years, my practice has focused on the metaphysical aspects of my life, exploring the African attributes of my heritage and existence. My recurring interrogations have encompassed the spiritual realm, which essentially created the idea of *Lora*.



(b. 1980 Bloemfontein, South Africa)

Atang Tshikare is a Cape Town-based, self-taught multidisciplinary artist. Tshikare was influenced from a young age by the visual storytelling and graphic style of his father, an anti-Apartheid activist and illustrator for various pan-African publications and art magazines.

Through his practice, which spans art and design, Tshikare expresses his distinct, visionary African identity through a unique visual language, developed over the course of his internationally acclaimed career.

Drawing on a deep connection to his own Tswana heritage and other southern African cultures, Tshikare's Afrofuturistic, experimental approach to creating work includes various mediums, such as bronze, ceramics, glass, stone, and wood. His work takes inspiration from his fascination with zoomorphic shapes, biomorphic forms, vernacular architecture, and local landscapes. Each form strikes up a dialogue between natural and man-made materials that are organic, minimalistic and invite tactile curiosity.

*Lora*, meaning 'to dream', is a highly polished pitch-black figure presented in a trance state induced by meditation. The colour black exhibits a tendency to absorb from its surroundings, engaging and attracting knowledge as evidence from the ether. The polished façade, however, has the quality of reflecting – radiating energy. Together, these qualities assimilate and transmute energies into a new dimension.

As *Lora's* meditation focus heightens, it connects with multiple astrological realms, beings and energies, manifested in the multiple orbs surrounding the crown chakra of the body. The androgynous figure communes with all beings and raises the surrounding vibrations in prayer, hence the globally characteristic kneeling position. This artwork ultimately represents a being experiencing parallel worlds in their array of existence, seen and unseen.





Left: *Lora*, bronze,  
edition of five,  
55 x 31 3/8 x 25 1/2 in.  
140 x 80 x 65 cm

Above: *Lora*, wood,  
edition of six,  
12 3/8 x 7 5/8 x 6 3/8 in.  
31,5 x 19,5 x 16,5 cm





## SOLO EXHIBITIONS

- 2024 Mankokosane Pula e eana, Everard Read, Cape Town, SA
- 2023 Setlhare, Everard Read, Johannesburg, SA
- 2021 Peo e Atang, 196 Victoria, Cape Town, SA
- 2017 Oa Mpona, Woodstock Foundry, Cape Town, SA
- 2014 Not by a witch, World Art, Cape Town, SA

## SELECTED GROUP EXHIBITIONS & PROJECTS

- 2024 Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2023 What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA  
The Object, curated by Sean O'Toole, Under Projects, Cape Town, SA  
FNB Art Joburg, with Everard Read, Johannesburg, SA  
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA  
'Hui ! Gaeb', commissioned sculpture for the V&A Waterfront, Cape Town, SA
- 2022 Investec Cape Town Art Fair, with The Fourth, Cape Town, SA  
Promenade pour un Objet d'Exception, Paris, France
- 2021 Dior Medallion chair, Superblue, Miami, USA  
Before yesterday we could fly, Metropolitan Museum, New York, USA  
Dior Medallion chair, Salone Del Mobile, Milan, Italy  
Art 'n Dior, Shanghai, China
- 2020 Intersect, Southern Guild, Chicago, USA  
Inside Out, Kin And Company, New York, USA  
Apartment Vol 2, The Fourth, Cape Town, SA  
Closer Still, Southern Guild, Cape Town, SA  
Investec Cape Town Art Fair, with Southern Guild, Cape Town, SA
- 2019 Still Here Tomorrow to High Five You Yesterday, Zeitz MOCAA, Cape Town, SA  
PAD, with Southern Guild, London, UK  
Between the lines, THK Gallery, Cape Town, SA
- 2018 Colour field, Southern Guild, Cape Town, SA  
Extra Ordinary, Southern Guild, Cape Town, SA  
AfroVibes, Fierce POP, Amsterdam, Netherlands  
Foundry Proof, Southern Guild, Cape Town, SA
- 2017 100% Design SA, Cape Town, SA  
Okha, Metsing collection, Cape Town, SA  
Natural Selection, Southern Guild, Cape Town, SA
- 2016 Design Miami, with Southern Guild, Miami, USA
- 2015 Design Discourse, Design Austria, Vienna, Austria  
GUILD, Southern Guild, Cape Town, SA  
Woodwork, Southern Guild, Cape Town, SA
- 2014 SA Art, New York, USA  
100%Design SA, featured artist, SA  
Design Miami, with Southern Guild, Miami, USA
- 2013 Heavy Metal, Southern Guild, Cape Town, SA  
Design Days Dubai, with Southern Guild, Dubai  
Young Visions in Motion, Kunstverein, Bremerhaven, Germany  
Museum of African Design, Southern Guild, Johannesburg, SA
- 2012 Everard Read / Southern Guild show, Johannesburg, South Africa





Founded in 1913, Everard Read is Africa's oldest and largest gallery. Representing South African artists from diverse backgrounds with unique and considered practices, we share their commitment to contemporary story-telling, making meaning and craft. Whether meditating on ostensibly quotidian aspects of contemporary existence, or more timeless weighty concerns, Everard Read seeks to support artists in creating contemporary icons that encourage contemplation, introspection, humour and awe.

We embrace work that interrogates both universal and Afrocentric ideas, hopefully creating a space where insights can be mined that help discern the meaning in existence and encourage our better selves – or at the very least contribute to a kinder world.

Everard Read has seven distinct galleries in four locations, namely Cape Town, Johannesburg, London and Franschhoek. All our spaces are optimised to accommodate the breadth of our artists' creations and are envisaged as oases for the communities they serve. The galleries have been home to exhibitions across a variety of media and genres, from a wide-ranging group of artists and artist estates. We continue to maintain long term representation for a number of exceptional voices, as well as seek out and nurture fresh talent.

Visit [everardread.com](http://everardread.com) for more information.





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