

WHAT IS HOME TO YOU?



LIZAMORE
& Associates

CONTEMPORARY FINE ART GALLERY & CONSULTANCY

GROUP EXHIBITION

RICK BALOYI

MASHUDU NEVHUTALU

VANESSA TEMBANE

02.05.24

WHAT IS HOME TO YOU?

Rick Baloyi

Va Kokwani (my grandparents)

2024

Soft pastel on pastemat paper

83 x 63 cm

R 16 000



WHAT IS HOME TO YOU?



Rick Baloyi

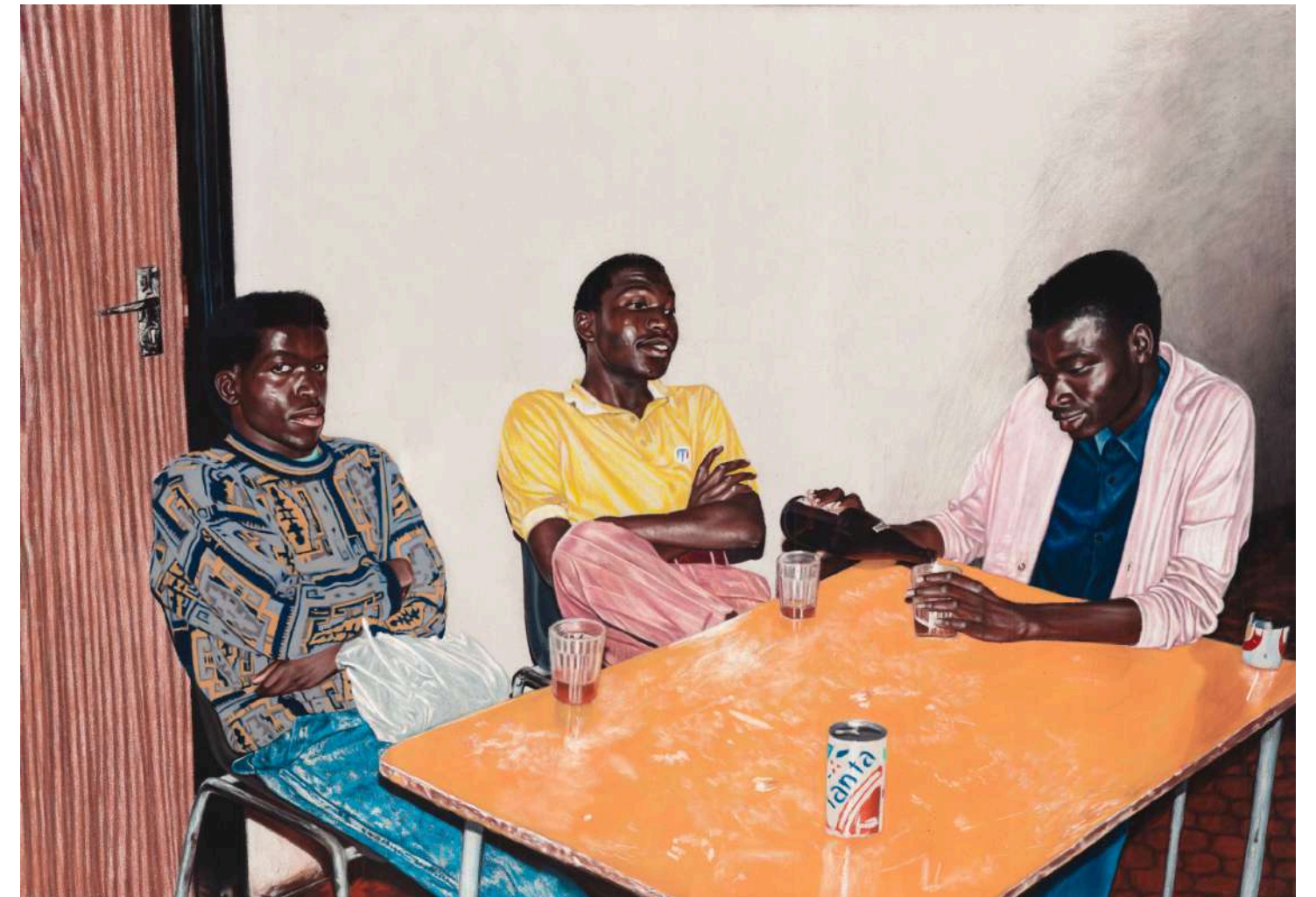
Farewell

2024

Soft pastel on pastelmat paper

64 x 84 cm

R 16 000



Rick Baloyi

Old Friends

2024

Soft Pastel on Pastelmat paper

64 x 84 cm

R 16 000

WHAT IS HOME TO YOU?



Rick Baloyi

From classmates to old friends

2024

Soft pastel on pastemat paper
113 x 152 cm

R 52 000

WHAT IS HOME TO YOU?

Rick Baloyi

Aunt Germina and her friend

2024

Soft pastel on pastemat paper

47 x 63 cm

R 10 000



WHAT IS HOME TO YOU?

Mashudu Nevhutalu

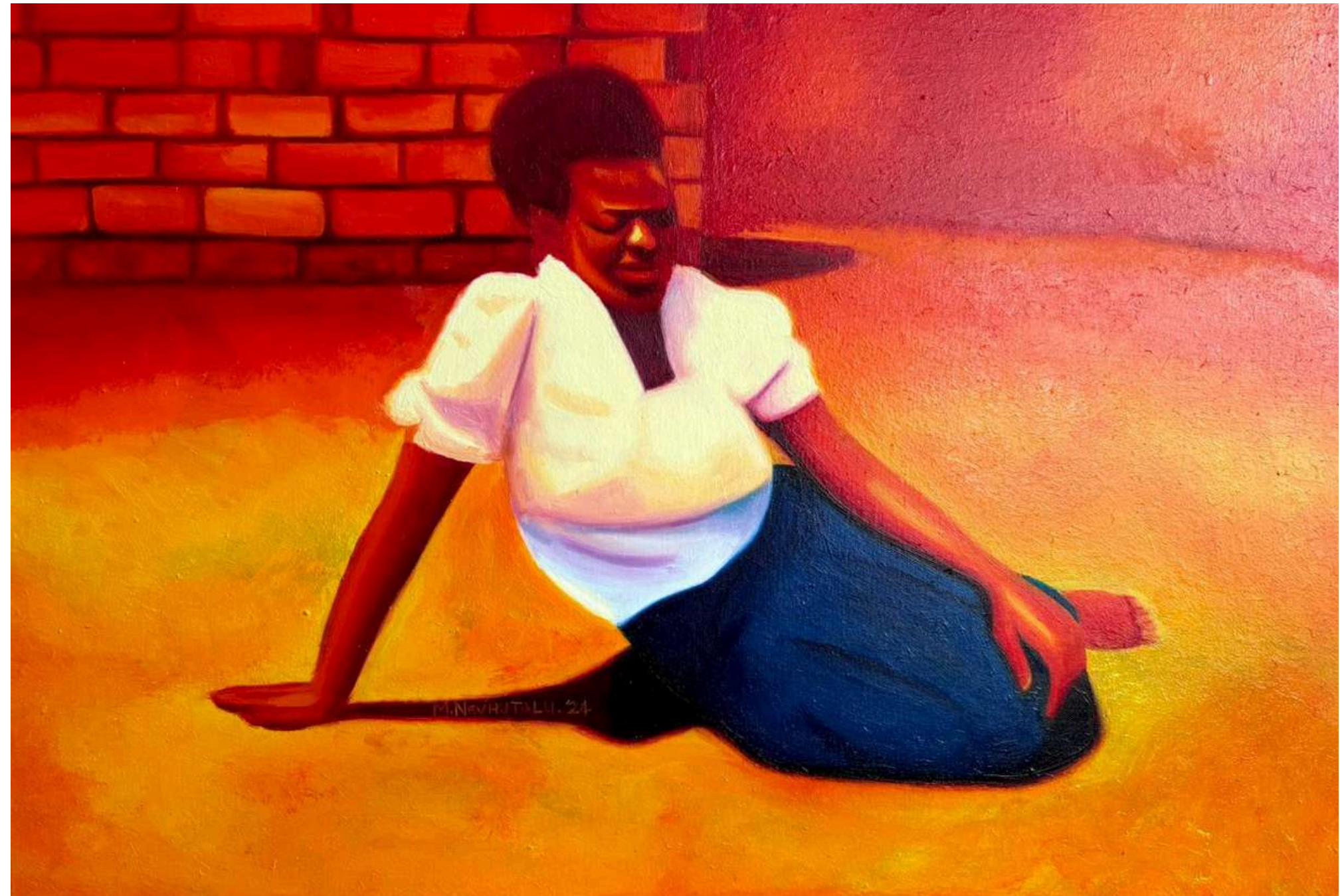
Sunday Afternoon

2024

Oil on canvas

61 x 91 cm

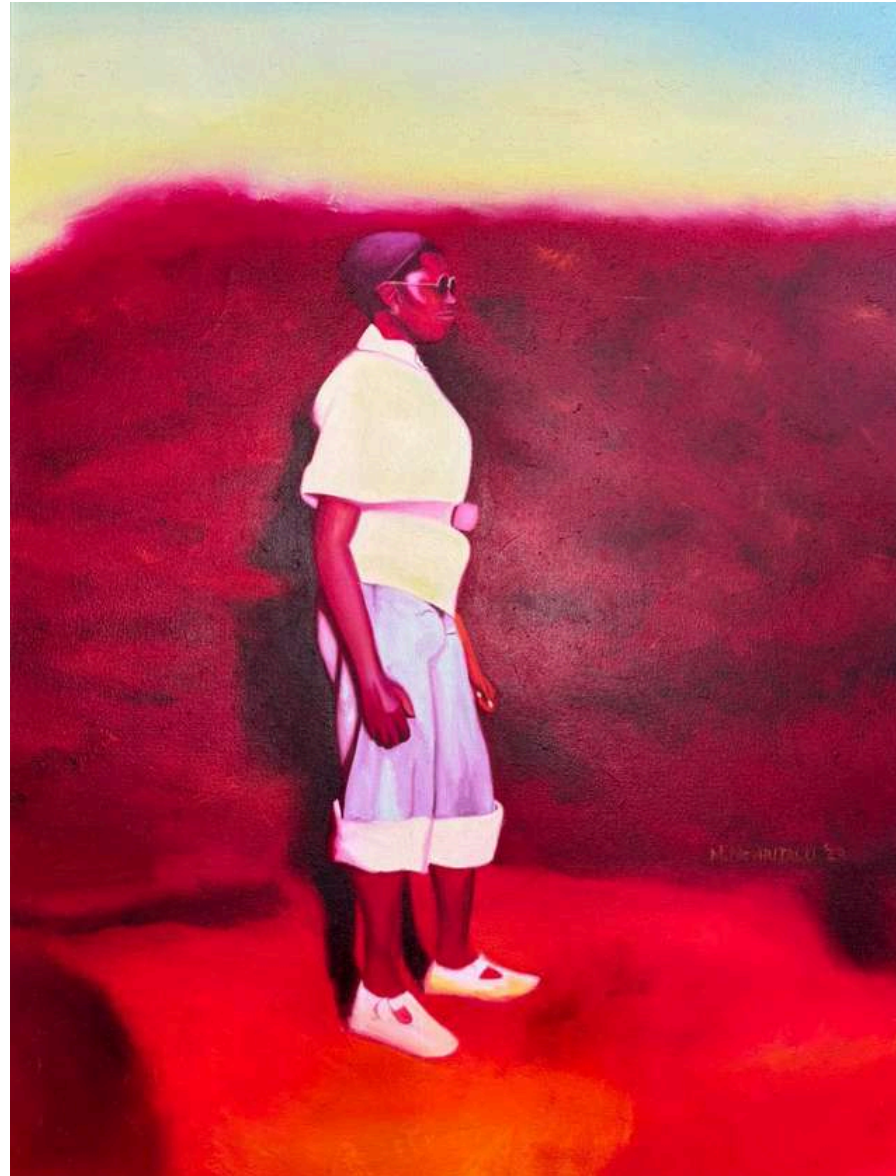
R 55 000



WHAT IS HOME TO YOU?

Mashudu Nevhutalu

Summer time
2023
Oil on canvas
101,6 x 76,2 cm
R 65 000



Mashudu Nevhutalu

Josephine Lalo
2024
Oil on canvas
122 x 91,5 cm
R 70 000

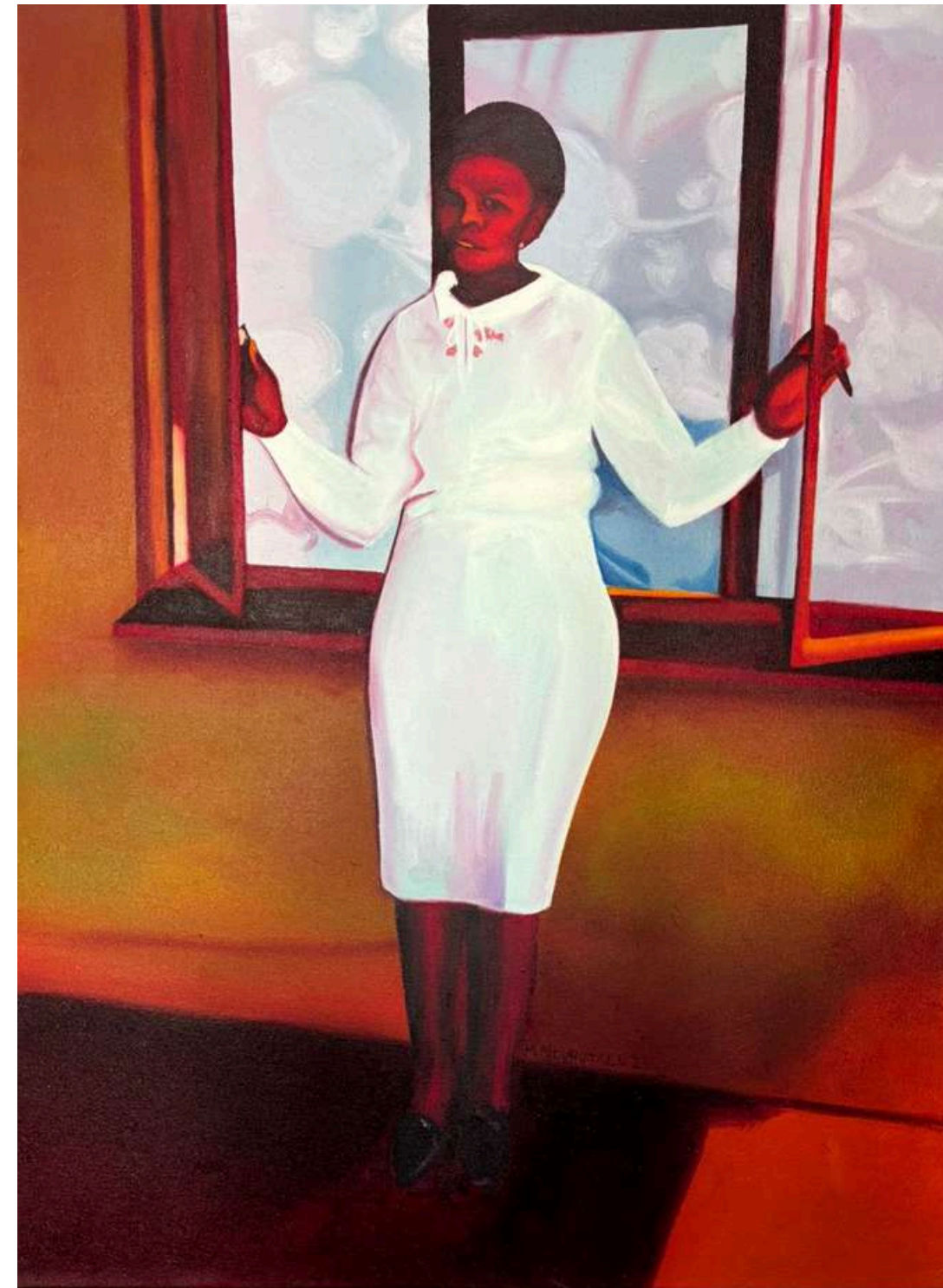
WHAT IS HOME TO YOU?

Mashudu Nevhutalu

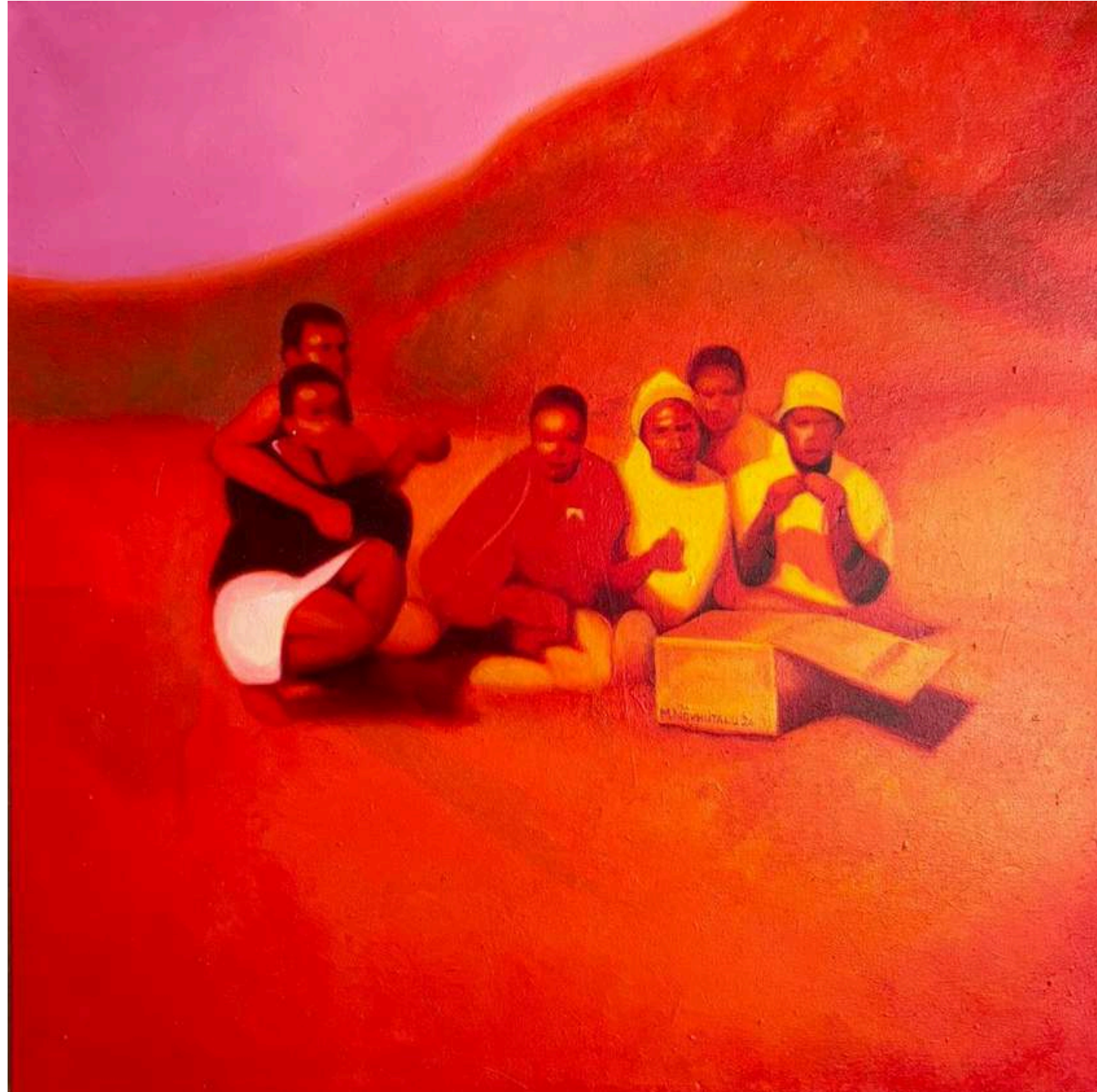
Sunday dress
2023

Oil on canvas
101,6 x 76,2 cm

R 65 000



WHAT IS HOME TO YOU?



Mashudu Nevhutalu

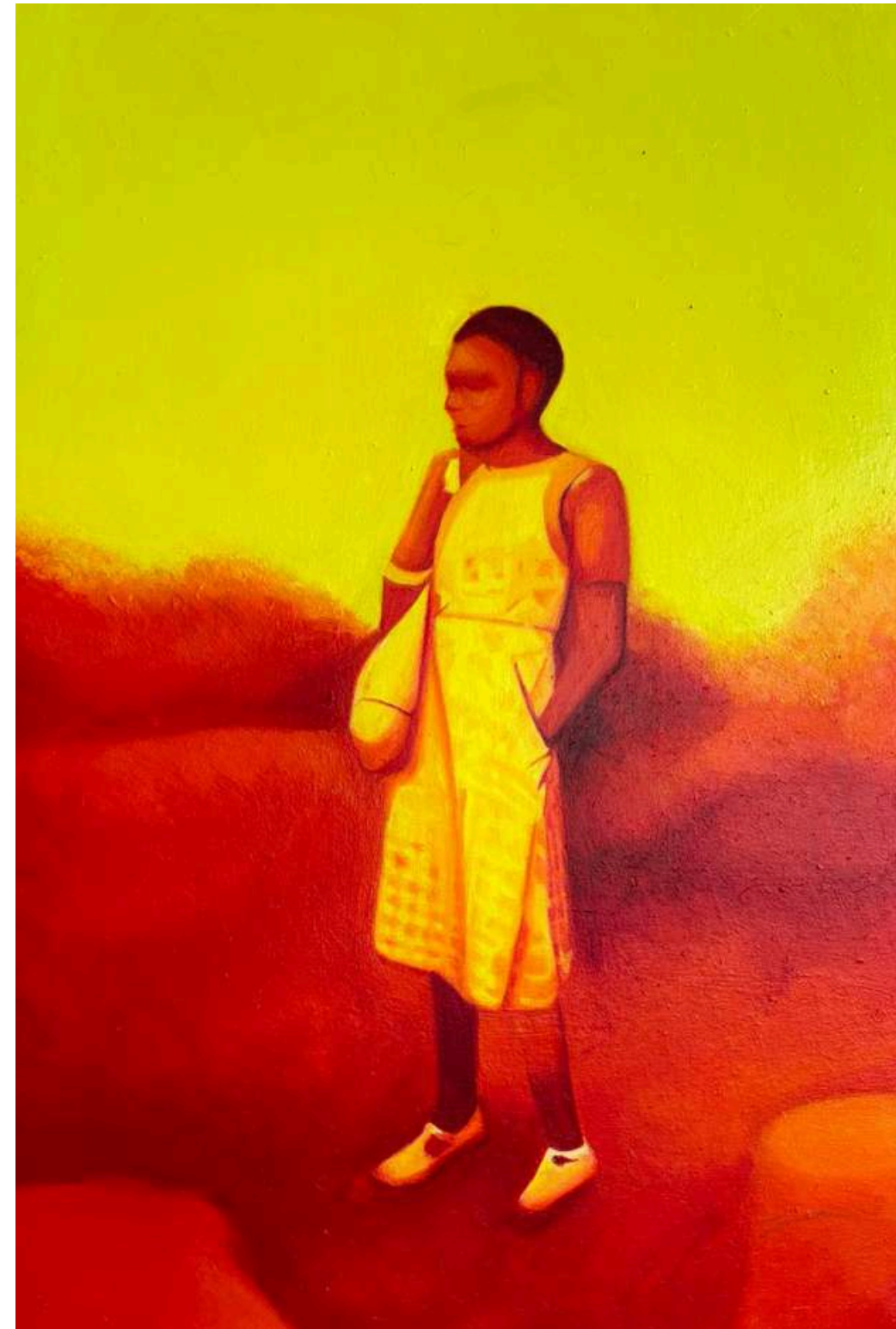
Family Picnic
2024
Oil on canvas
91 x 91 cm

R 65 000

WHAT IS HOME TO YOU?

Mashudu Nevhutalu

Sunset date
2024
Oil on canvas
91 x 61 cm
R 55 000



WHAT IS HOME TO YOU?



Mashudu Nevhutalu

Anytime is Tea Time

2023

Oil on canvas

101,6 x 76,2 cm

R 65 000

WHAT IS HOME TO YOU?

Vanessa Tembane

A dança da água (The water dance)

2024

Digital collage, crochet yarn & acrylic on
canvas

100 x 100 cm

R 24 000



WHAT IS HOME TO YOU?



Vanessa Tembane

A Entrada (The Entrance)

2024

Digital collage, crochet yarn & acrylic on
canvas

85 x 110 cm

R 24 000

WHAT IS HOME TO YOU?

Vanessa Tembane

Além do horizonte (Beyond the horizon)

2024

Digital collage, crochet yarn & acrylic on
canvas

100 x 100 cm

R 24 000



WHAT IS HOME TO YOU?



Vanessa Tembane

Balançando com os coqueiros II (Swinging with the coconut trees II)

2024

Digital collage, crochet yarn & acrylic on canvas

100 x 100 cm

R 24 000



Vanessa Tembane

Balançando com os coqueiros I (Swinging with the coconut trees I)

2024

Digital collage, crochet yarn & acrylic on canvas

100 x 100 cm

R 24 000

WHAT IS HOME TO YOU?



Vanessa Tembane

Lembras daquele dia em Zavala (Do you remember that day in Zavala)

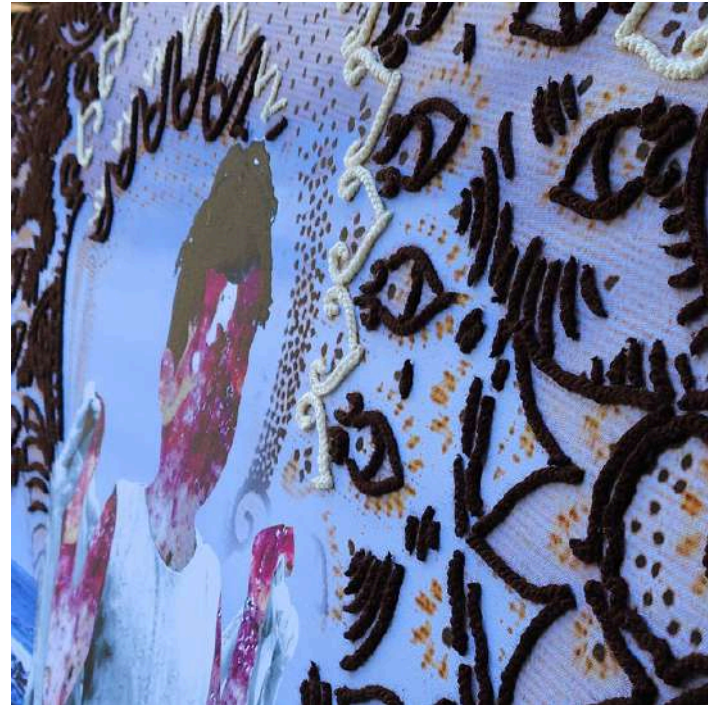
2024

Digital collage, crochet yarn & acrylic on canvas

85 x 127 cm

R 24 000

WHAT IS HOME TO YOU?



Detail of Vanessa Tembane's works to show the crochet element

"What is home to me"

For me home is not a place.

It's the people in that place.

My people.

You don't know these people

But I do.

You don't know their stories

But I do.

They are but a distant memory soon to be forgotten

But to me they are not.

Their existence is as important as any other person in this world.

Whether short lived or not.

Whether famous or not.

Their existence is as important and their stories deserves to be (in my case) seen.

I dare say I am who I am because of them.

So here today I bring their stories to you the only way I know how, by drawing their very essence. Turning a simple moment in their lives into a permanent work of "Art", a work of art that will be viewed by generations to come, and there, their stories will forever be etched into history. My works are based on the history of my people, my family and their friends. I work from old family photos.

Mashudu Nevhutalu's work centers around feelings of nostalgia; a longing to go back to a special or significant moment in time. For Nevhutalu, these feelings and memories are drawn from the faded hues of old family photographs. His painterly interpretations and use of colour, however, are often bright and intense in an attempt to bring about feelings of euphoria.

Palettes of warm oranges and vivid pinks saturate his canvases, reinvigorating images of the past whilst remaining true to their inherent familiarity. Nevhutalu's figures are often captured in a moment of peace and imbued with a sense of stillness. They are seen sitting, standing or simply enjoying a moment when nothing else around them seems more important than being present.

Many of these figures are women, captured by Nevhutalu with a maternal sense of sensitivity and strength. This focus on female figures has much to do with Nevhutalu's upbringing as he was raised predominantly by the women of his family. Apart from his mother, there was always an aunt, a grandmother, or an older sibling there to nurture the artist. As such, painting women was never a deliberate choice of his but rather something that came naturally. In its essence, 'Matriarchs' pays tribute to Nevhutalu's familial past and the figures who forged it.

My mother was born and raised in Mozambique but moved to South Africa in 1992, three years before I was born. I grew up hearing her nostalgic stories about what life was like growing up in Mozambique. The stories were often exciting, but they had undertones of sadness and a longing for the world that my mother had chosen to give up. When my mother migrated to South Africa, she had to take on a new identity as she decided that it would be best to blend in with other South Africans. She in turn raised me as an isiZulu speaking South African because it was the closest language to her native language, Chopi. She did this so that I would fit into the South African black community because of her fear of xenophobia and the need to give me a sense of belonging.

My collages allow me to merge my photographs that were taken in South Africa with those of my Mozambican relatives and to create haunting, hybridized composites. I also combine photographic cut-outs with the details of the only physical object I have from my childhood a cloth known as a capulana. These richly patterned fabrics are typically worn by Mozambican women as wrappers and used to carry children. They were often gifted to me by my grandmother and aunts during my occasional visits to Mozambique.

Given the difficulties that we face in terms oral and written communication, my collages become a means of telling stories about my origins and what is in some sense an alternative “home” culture, albeit one I mostly experienced indirectly. My work also creates room for an emotional reckoning, enabling me to share my mother’s sense of loss of her birthplace and markers of her Chopi identity.

I also grapple with my parallel sense of displacement. Imagining new memories for myself, the collages help me identify with what could have been - my mother’s country of origin and the childhood I might have experienced there. By such means I reintroduce myself to a childhood that was severed, broaching a sense belonging and grappling with the question, ‘who am I if I cannot prove who I was?’

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