

35 YEARS:
TRAILBLAZERS

In Mozambique, there is a story told that is also somehow a reality...

The Teller:

They normally work from home in the yard, surrounded by family, (children, wife, nephews, uncles, etc.), depending on each family. Because he has a big family, he does not manage it very well, but he tries his best. When a customer comes to ask for help, he or she brings their own fabric, he keeps the left overs and with this he creates a new fabric which he uses to make clothes for his children and wife.

Chirrime's inspiration comes from there, as she found herself in the same situation in life. There was a time in her life where she was always the one who couldn't afford the things her friends could. It was not a pleasant situation as she felt discomfort. Chirrime's had job but didn't earn enough. At the same time, she was curious about many things in life. When she found herself in a situation where she couldn't afford things, she decided to create her own brand: L27. Because she couldn't afford things, she often found herself in the position of servant often. Every time she complained about my situation, Chirrime felt even weaker and far from an answer or solution. When she shifted her position, from victim and servant, the energy around her shifted, and her nickname from close friends and even strangers became 'Queen'.



The female sea within us | Fabric collage and stitched leather rope on canvas | 115 x 162 cm R 38 000,00

VUSI BEAUCHAMP (b. 1979)

Beauchamp is an artist, multimedia designer, and art director. His works in paint, spray-paint and stencils comments on social issues and on the politicians and events that make up the South African social landscape. More recently, Beauchamp started to use silk-screening in order to bring the content of the work (that is, critical observation of people and events) closer to a 'media-based technique. These works are the artistic version of satirical journalism and social critique, often controversial. Humour is an important ingredient, and in plays, comic book genre, painting, and to depict simultaneously their stereotyping by the media. This dual vision (of looking at events both from the 'inside') reflects the way in which perception is shaped by the media and subsequently becomes reality, and affords the viewer a glimpse of contemporary local politics as well as lived experience in the urban jungle.



The National Guillotine | Mixed media on paper | 151 x 240 cm | R 79 800,00 (Unframed)

BANELE KHOZA (b.1994)

These works reflect the artist's experience during nights spent mostly in isolation, whilst in conversation with his art making materials. The feelings that this experience evoked, is familiar to the artist: "When have my nights not been lonely? Leaving for boarding school at the age of 13 was probably a start to these traumatic nights. Ten years later: I am still far from home, I have woken up into this routine and no one is there to question if I had good day, my house only becomes a home with the presence of friends and family and the moment they step out it becomes four walls with concrete furniture." Khoza continues his ongoing exploration of the complexities of the digital realm, critically commenting on the voyeuristic element of social media. Through his works, he explores the loneliness users often experiences when engaging on social media; whilst looking and the illusionary "exciting lives" of other users, one still lacks human interaction.



Far from perfect | Mixed media on canvas | 61 x 91.5 cm | R 13 000,00



Boy Problems | Mixed media on canvas | 91 x 121.5 cm | R 22 000,00

ASANDA KUPA (b.1981)

Kupa's work for this exhibition is concerned with the many struggling and disadvantaged South African youth. The artworks at hand are created in Molteno Eastern Cape, a remote area in South Africa, where alcoholism, unemployment, crime and poverty is prevalent. These social political circumstances make it almost impossible for the youth to survive or get through with life. The youth is left with unskilled work and odd jobs or be farm workers, or mostly roam the streets. Kupa draws a parallel between the curator's 35-year anniversary in the art industry and the disenfranchised youth; "If they reach 35 years of age, it's very likely that all hope is gone".



Ukhethiwe | Oil on canvas | 98.5 x 68 cm | R19 700,00



Sbuy émarikana | Oil on canvas | 100 x 98.5 cm | R 21 500,00 Ukhethiwe | Oil on canvas | 100 x 98.5 cm | R19 700,00

MICHAEL SELEKANE (b.1986)

Selekane's work represents his own personal journey. This body of work is meant to be seen as a personal narrative, a visual recording of everyday life. The artist is influenced by his sense of being an outcast in society and the displacement from his home in Mpumalanga. The artworks represent the distance Selekane feels between Uitvlag (his hometown) and Pretoria (his current place of residence).

The artist depicts the social and political issues of a democratic South Africa, which promised equality and benefits to all people; however, we find huge difficulties in the delivery of these promises. He deals with issues of social exclusion and how our communities discriminate against members of the same community because of their financial status, illnesses or life style choices.

These particular works attempt to unpack the issues of migration. The focus of these artworks is movement; the movement patterns of migration, the consequences of these patterns and the modes of transportation that result in these movements.



Benefits | Monoprint | 76 x 56 cm | Edition 1 of 1 | R 12 000,00 (Unframed)



Con | Monoprint | 76 x 56 cm | Edition 1 of 1 | R 12 000,00 (Unframed)



Scam | Silkscreen | 76 x 56 cm | Edition 1 of 5 | R 8 000,00 (Unframed)

RONÉL DE JAGER (b. 1985)

"Incalculable eons tumble past. The earth shifts, shrugs, stretches. One year, one day, one hour, a great up flow of magma gathers a seam of crystals and drives it toward the surface, mile after burning mile; it cools inside a huge, smoking xenolith of kimberlite, and there it waits..."

– Doerr, A. All the light we cannot see (2014: 520)

Citizen of Glass, experiments with electroplating processes, encapsulating Karoo flora in glass blown spheres formed from molten glass; born from fire, which gives humans power to create or destroy.

In the electroplating process, the object is submerged into a chemical solution which transfers nano metal particles onto the flora, dendritic metallic crystals form on the edges of the surface as the organic object is charged with electricity, forming new fractal patterns. If the flora represents a specific biota of our South African landscape then these dendritic forms represent De Jager's experiment as she morphs time and form to reimagine a future, shaping a new identity. This encapsulated object, held by a string references the incubated tension in our country and its future.

"I'm set upon a path to redefine myself through the creative process, creating new life from this planet; something must die in order for new life to evolve..."



Lost City | Oil on canvas | 180 x 90 x 8 cm | R 31 350,00



Citizen of glass | Copper electroplated found Karoo flora & wire in a hanging glass blown sphere, with Jacaranda wood base & brass fittings
40 x 28 cm | R 36 500,00



VIVIEN KOHLER (b.1976)

An aesthetic found on the precipice of displacement and loss, these works employ a shared visual vocabulary to display its narrative. The loss of family, property or heritage, the conceptual shift when moving location or the void of questioning left by departed loved ones. The explorative redefining of identity within these narratives in the search for a place of spiritual stability, a mental safe place, a place of rest. It is a place called home. The spectrum from deficiency to authenticity is discovered along the journey of being. Aspects of the persona gleaned from the volume of time. Kohler has found that along this journey of life we are constantly in a process of change. We constantly esteem to better ourselves and in turn our environment. At every stage along this journey we discover specific individuals we call self. Ever growing, ever changing, ever being challenged. Like the chrysalis we leave behind traces of who we once were as we change form by shedding the old and becoming the new. The artist has tried to capture these chrysalides' individuals in my work as singular examples each vital to who we are. His works do not hide the realities of the unfair perception, but symbolically display it in relation to the liberating verdict of the human spirit.



Emergence | Found metal objects and oil on board | 164 x 47 x 4 cm | R 31 920,00



New stories aren't cheap | Oil and parquet on board | 150 x 120 x 5 cm | R 31 920,00

MJ TURPIN (b.1982)

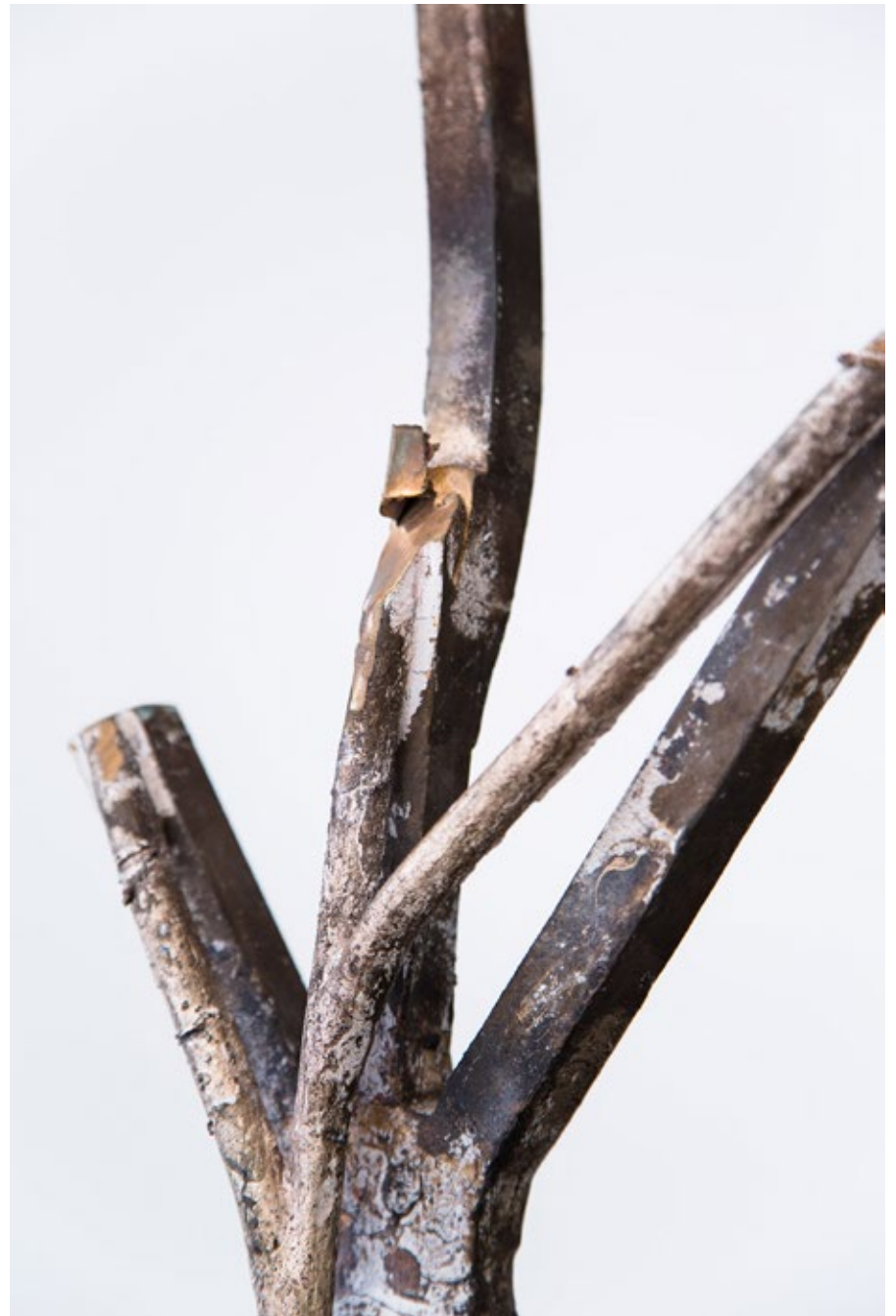
Channeling the Material is a conversation between materialism and materiality, pure aesthetics and the denial of deeper meaning. Turpin used materials such as bronze, mild steel, aluminium, granite, wood, perspex, concrete, stone, linen, paper, lead, ink, enamel, acrylic, tape. Turpin's work examines contemporary forms of escapism such as the internet, drug addiction and religion. His work explores space and cyberspace as tools used to avoid reflecting on race, gender, class and sexual orientation in contemporary South Africa.



Zombie Abstraction for Delivery at 3am I, II & III | Mixed media on Belgian Linen | 103 x 103 cm each | R 35 000,00 each



Channeling the material IV | Perspex, bronze, granite and steel | 96 x 132 cm | R 38 000,00



Channeling the material II | Perspex, bronze, granite and steel | 96 x 132 cm | R 38 000,00

PAUL SENYOL (b.1980)

Senyol is often seduced by the scratchings of a streetwalker. He likes it when kids take a piece of chalk and write on the wall, which is often the case around his home and studio in Woodstock. Senyol received no formal artistic training, but he has been studying art and the mark since his fascination with skateboarding magazines as a teenager in Cape Town. He is inspired by the Mission School Art Movement in San Francisco, the Wooster collective, Marc Gonzalez, Ed Templeton, Barry McGee, punk rock music, the way skateboarding & cycling enables him to access the city and books in the City Library. Graphics, album covers, magazine layouts and illustrations are an important influence on his aesthetic as is the work of Jean-Michel Basquiat, Andy Warhol, Cy Twombly, Henri Matisse and Joan Miró, respectively. His works celebrate the abstract moments of the image: formal qualities of line, shape and hue from the basis of his compositions that evolve through the process of painting. Senyol began exhibiting "free art" on street corners in the early 2000s and this enabled him to connect directly with the street and its unexpected audiences. He may now exhibit almost exclusively within the gallery space, but this shift remains, for him, just another space to engage the viewer in a new way.



Terminology | Acrylic on Canvas | 119 x 138 cm | R 27 930,00

SOPHIA VAN WYK (b.1981)

The Coded Cloud series features abstract sculptures and paintings by Sophia van Wyk. Van Wyk creates a visual memory bank with cloud shapes coded as timestamps for both significant historical and contemporary social issues including personal dates, events and memories. Van Wyk captures shapes of moving clouds through photographs and sketches and assigns each shape with a code that relates to the time, memory and/or event, then archives it through her art.

She 'modifies' the memory or event through interpreting the form or incorporating it with other "memory" clouds. With her sculptures and paintings, she is able to change subjectively positive, neutral and negative memories and events through her interpretation, interaction and merging of 'memory clouds' to create new stories and memories. Through her artworks she creates subversive and non-representational biomorphic forms that becomes a metaphor for 'new meaning and knowledge' through the unfamiliar.

The use of biomorphic forms, clouds in particular, hold multiple meanings for van Wyk. Because clouds are constantly changing, never static, she sees them as signifying the constant changes in her constructed female identity. Van Wyk specifically work from liminal, morphing and moving forms that refer to an evolving state of flux and change. Ironically the shapes that she creates are solid and static.



PAR Cirrus 16 | Acrylic on board | 23.5 x 31.5 cm | R 5 700,00



ARP Cirrus 16 | Acrylic on board | 20 x 20 cm | R 4 750,00

AR Stratus 16 | Acrylic on board | 23.5 x 31.5 cm | R 5 700,00

RBS Cirrus 16 | Acrylic on board | 20 x 20 cm | R 4 750,00

AR Cirrus 16 | Fiberglass, steel and automotive paint | 39 x 21 x 12 cm | R 8 550,00 Princess

Cirrus 85 | Fiberglass, steel and automotive paint | 25 x 25 x 24 cm | R 9 500,00

P Cirrus 16 | Fiberglass, steel and automotive paint | 22 x 17 x 5 cm | R 5 700,00



RBS Cirrus 16 | Acrylic on board | 20 x 20 cm | R 4 750,00



AR Stratus 16 | Acrylic on board | 23.5 x 31.5 cm | R 5 700,00



P Cirrus 16 | Fiberglass, steel and automotive paint | 22 x 17 x 5 cm | R 5 700,00



AR Cirrus 16 | Fiberglass, steel and automotive paint | 39 x 21 x 12 cm | R 8 550,00



Cirrus 85 | Fiberglass, steel and automotive paint | 25 x 25 x 24 cm | R 9 500,00

LEKAU MATSENA (b.1986)

Lekau Matsena's mixed media artworks comments on ideological structures built into society. The artist unravels, questions and challenges the uncomfortable space of political, social and racial divisions created by politics and the media in South Africa. Matsena carefully attempts to visually communicate the behaviours and actions different people express towards the "other". Through these artworks, Matsena reveals the injustices of the current South African landscape. Matsena's narration stems from his experiences as a black man and an artist who lives and works in Johannesburg, South Africa. "I didn't choose to be born black or poor and landless. But the world subjected me that way. I didn't choose to get an inferior education," he explains. Matsena simultaneously challenges the preconceived notions, which powerful voices convey to the public and the problematic interactions individuals have with the so-called "other". He pieces together a re-telling and reclamation of current 'moments' within South Africa, offering the viewer a knowledgeable and versatile re-writing of history from a different perspective.

Patriot of Blackness is an ode to black creatives and their new-found prominence in the art industry. "The piece is a celebration of black excellence and how we all need to raise the flag of patriotism in a place where nobody's home... I am proud and honoured to be part of the art industry's trailblazer's..."



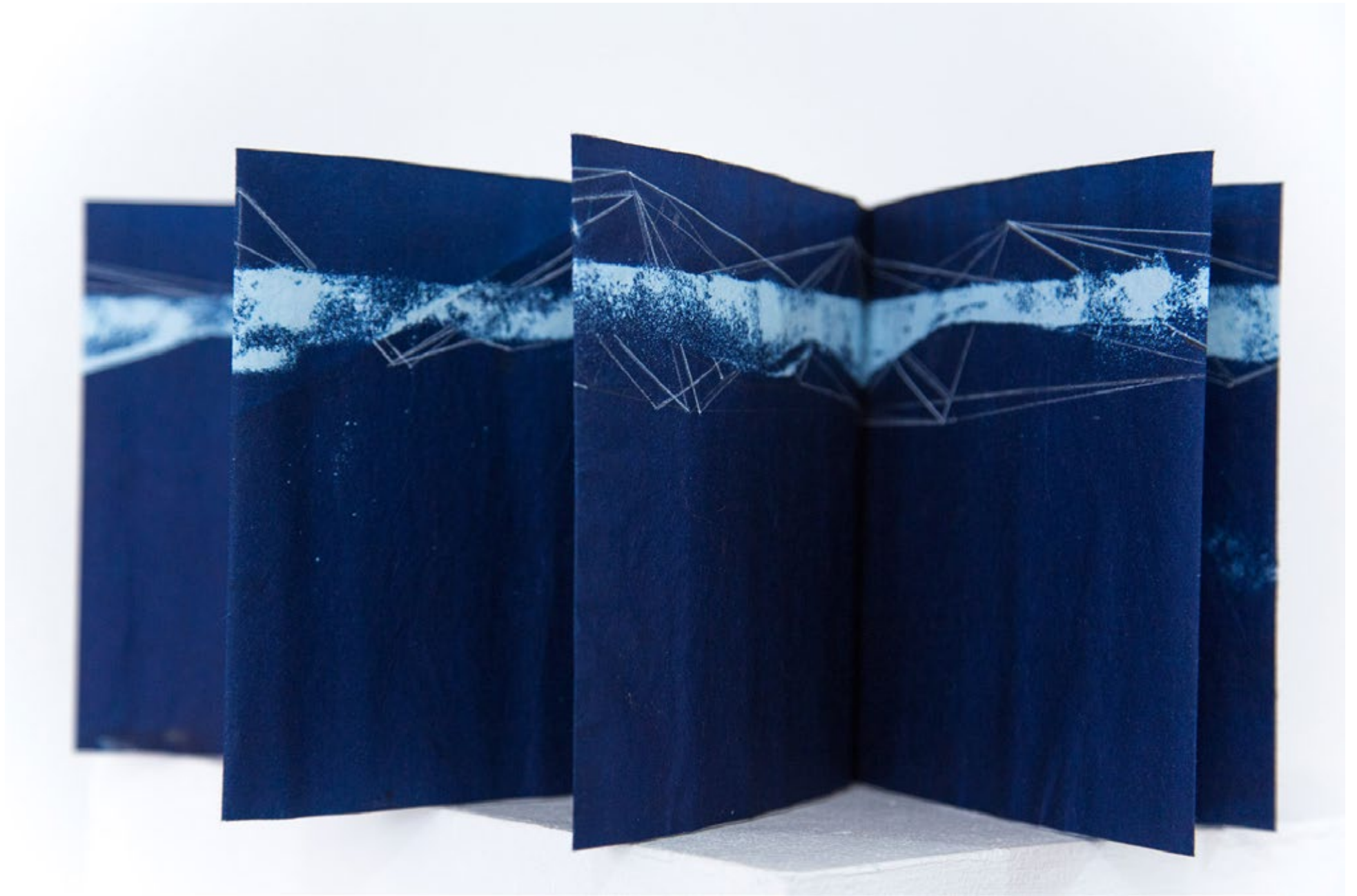
Patriot of Blackness | Mixed media, collage, charcoal & aquatex | 130 x 70 cm | R 22 200,00

MANDY JOHNSTON (b.1978)

Salt is key to life on earth and its use both in creation and subject matter of these work is intentional. Postured to be the one of the original reasons for human interaction and material economic exchange it represents human connectivity and value constructs.



The disarming spaces I, II, III & V | Salt print | 47.5 x 39 cm
R 4 220,00 (each)



Dutiful object: Doing and Undoing | Cyanotype on Wenzhou rice paper | R 5 480,00

FLEUR DU BONDT (b.1983)

Du Bondt's work deals with the confrontation of difficult emotional spaces, taking a leap from a concept driven process to working more from her subconscious.

In creating this series, her process serves as a mechanism of self-therapy; to relieve the way she experiences the human condition. Motivated by the artist's feelings of helplessness, she is creating an army of weaponised creatures with human-like characteristics that are able to: build resistance, regenerate, and defend themselves upon confrontation of internal and external conflict.

Her mono-prints are suggested to be read as stop motion progressions, capturing movements that explain the essence of each character's narrative. Du Bondt explores this theme through collage, drawing, printmaking, puppetry, and animation.



Emancipation | Monoprint | R 17 000,00

LWANDISO NJARA (b.1987)

Njara work is centered around the contradicts of his Catholic education in contrast with Xhosa ancestral rituals. Through his pieces, he explores an experience of identity construction, spiritual awakening and development during his boyhood years in rural Transkei. Njara's work problematizes his negotiation between his Catholic education and his traditional upbringing. The artist treats these two polarities as binary opposites which he does not necessarily seek resolve, but use them to construct a new emergent identity. Not in any way suggesting that identities are singular and fixed, but they could possibly be perceived to be multifaceted and fragmented. He brings these investigations of his own identity in conversation with the human existence within technocratic social orders.



Multiple Identities | Digital print on Hi white paper | 60 x 50 cm | Edition 1 of 5 | R 13 300,00

BEVAN DE WET (b.1985)

De Wet's artistic practice engages with symbolic, cultural and anthropological readings of the body. The use of hybridity and anthropomorphism becomes a tool for negotiating the dichotomy between the civilized self and the instinctive, untamed self. This forms the basis for narratives that attempt to deconstruct history and identity. There is an engagement with the skin's surface as a boundary, receptive to patterning, mapping and fragmenting. Through this fracturing of imagery, De Wet further investigates notions of displacement and belonging, to evoke a sense of unease and disconnectedness. This is of particular relevance to his own cultural history.

Currently, the artist is interrogating the body more as a concept of space, working with landscape and exploring land itself as a body. The deconstructed elements that previously mapped out the surface of the body, almost topographically, now extend beyond it, to form extensive spatial platforms in themselves. In approaching the South African landscape from a collection of viewpoints and contexts, and largely from memory, he is defining and undefining, perpetually deconstructing and redefining this body and its context. The new rendering of these spaces allows for a more fluid and abstract working platform.

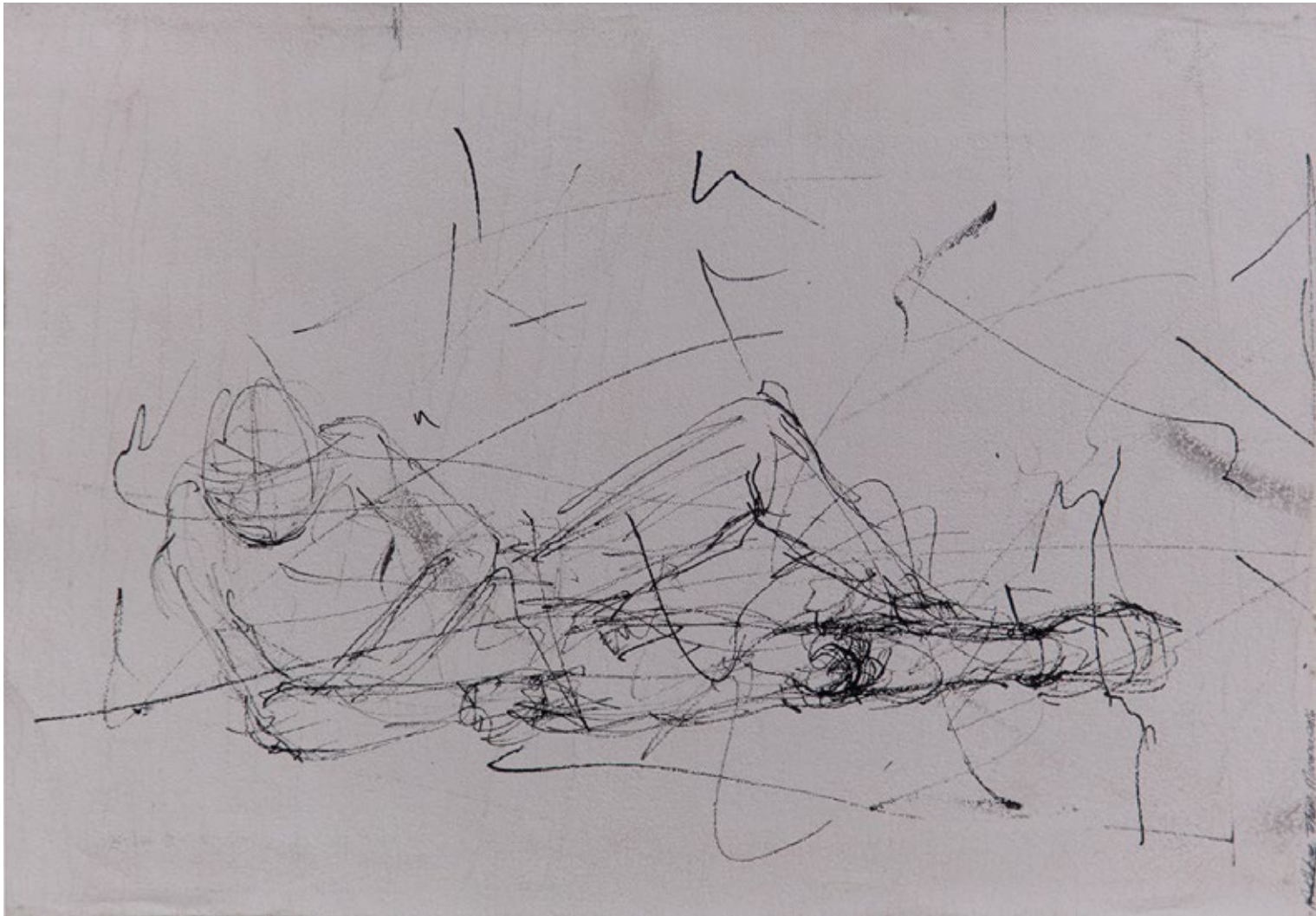


Equilux I | Collage embedded in handmade Sisal paper | 179 x 137 cm | R 45 600,00

TSHEPO MOSOPA (b.1987)

Tshepo Mosopa's work uses the human form and its placement in space, as it is influenced by politics, economy and culture. He investigates the way through which the environment reshapes one's identity in an ever-changing world. The content of his work is a sociological study. He records and communicates the plight of individuals in a society, through a process of interaction, observation and investigating their challenges and conditions and the psychological impact created by different geographic mappings.

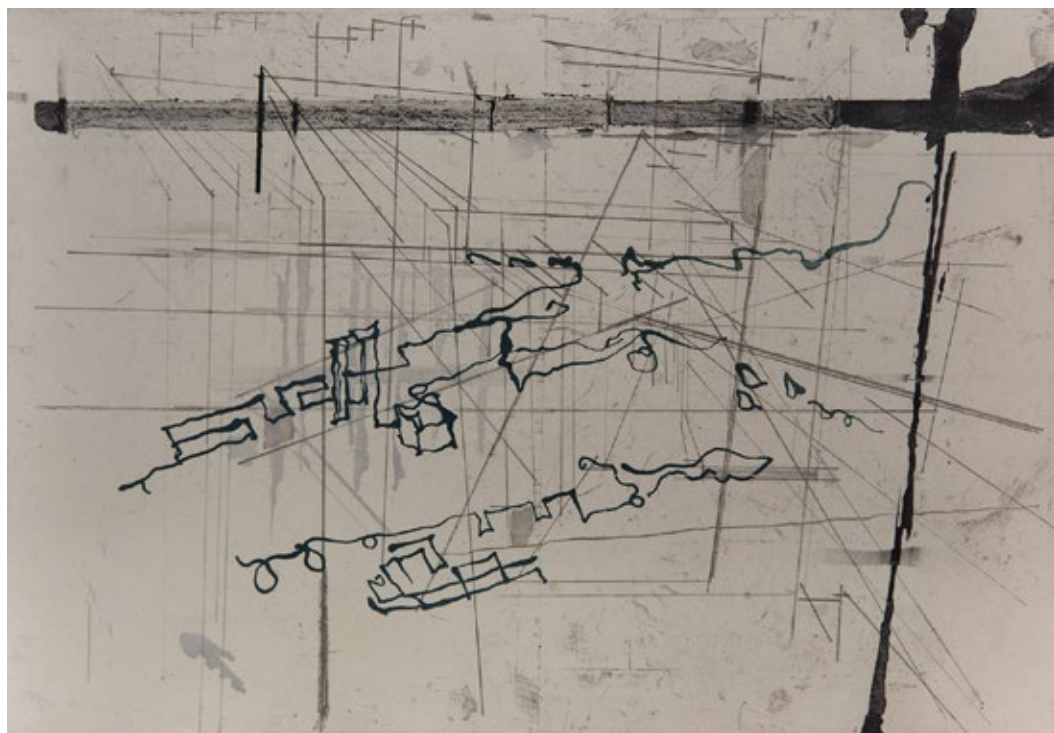
His work acts as a catalyst for a dialogue between the artist, the subject and the viewer. The viewer is invited to engage with the work as an installation, an extension of the work. The work captures both figurative and non-figurative scenes on a specially prepared un-stretched canvas and usually presented in a large-scale format. While the large-scale work draws in the viewer his small format work acts as a window into a new reality. This both invades and confronts the viewer with a new different reality, a new community with its own political, economic and cultural influences that shapes the subject's identity.



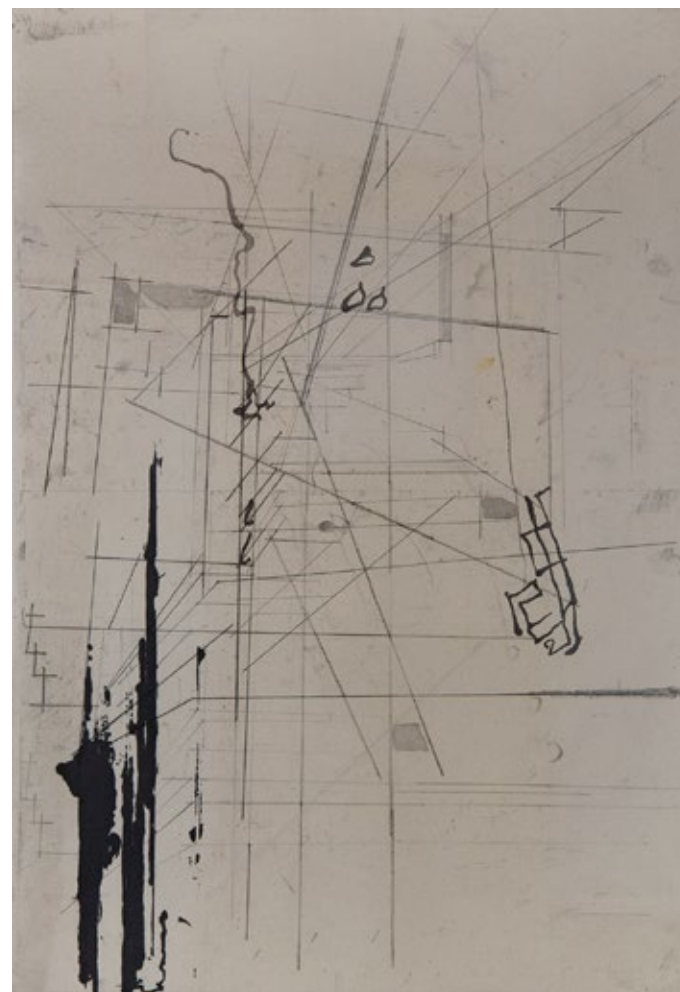
Transit_2016_35 | Ink on canvas | 27 x 37.5 cm | R 8 980,00

LORENZO NASSIMBENI

Nassimbeni predominately works with pen and ink. Lorenzo Nassimbeni's creative work is characterized by its focus on the area where the disciplines of architecture and fine art meet. This is expressed by identifying, extracting and representing the artistic meaning within urban and landscape conditions. His portfolio reveals that the space between the disciplines of fine art and architecture may be defined as an environment which is richly generative of new creative expression. When overlaid onto urban and landscape environments both abstract and specific, the contextual dimensions emerge illuminating new possibilities of understanding. Lorenzo creates artworks which occupy the interstices between architecture and fine art thus creating a new site of conceptual discourse and practice.



Frame | Sugarlift aquatint with soft ground etching on chine collé
56.5 x 80 cm | Edition 4/6 R 7 410,00 (Unframed)



Park | Sugarlift aquatint with soft ground etching
on chine collé | 56.5 x 80 cm
Edition 4/6 | R 7 410,00 (Unframed)

SENZO SHABANGU (b.1985)

Senzo Shabangu began working on monotypes at the David Krut Workshop (DKW) at Arts on Main with printer Jillian Ross in 2010. His monotypes explored themes of urban living and human nature. Shabangu moved on to making linocuts in 2011 at DKW Arts on Main and into the DK Workshop on Jan Smuts Avenue in July as an artist in residence in preparation of his solo exhibition, *Naked Pressure*. He continued to print at DKW creating new works for his 2012 exhibition *Amandla!* at Arts on Main. This was followed in 2013 by *Obsession*, his first show in the main gallery space on Jan Smuts Avenue, as well a concurrent exhibition in Cape Town, titled *Recollection: Works on Paper*. *Obsession* was inspired by social issues that influence everyday life for those living in South Africa – the media, protest actions, men in robes and judges are the underlying sources of imagery. Shabangu continues to work at the DKW on Jan Smuts Avenue and in 2014 worked with master printer Phil Sanders from New York at the Arts on Main studio. He exhibited two works at the 2014 Johannesburg Art Fair and recent exhibitions include a group show of South African artists in the foyer of Carnegie Hall in New York City as part of the Ubuntu exhibition, as well as the group exhibition *The Benediction of Shade II* at David Krut Projects.

Text: David Krut Projects



Rediscover | Monotype with hand paint | 67 x 63 cm | Edition 1 of 1 | R 13 000,00

JM TSHIKHUTHULA (b.1983)

JM Tshikhuthula interrogates the relationship between his family and landscape from Venda and Tzaneen. "The story of my family is a typical South African tale of troubled migrant labour and geography. My father moved from Venda to Tzaneen for work when I was born. I moved from Tzaneen to Venda and then to Johannesburg for work" Tshikhuthula explains. Tshikhuthula's grandfather worked for a company that manufactured water pipes in the 1960's and his father was a community plumber who was appreciated in his community for going beyond the call of duty. The artist incorporates various objects and monuments, like water pumps, tanks, dams and informal housing, into nostalgic, charcoal landscapes as an ode to his late grandfather and father. The objects the artist depicts cues his grandfather and fathers' presence. "Every time I come across an old pump, I remember my father." For Tshikhuthula, the landscape reflects the memory of the people and community embedded in the landscape.



Mhani | Soft pastel on paper | 119 x 93 cm | R 16 000,00

MaWatile translates to the word 'Ocean' in the Northern Sotho dialect and just like the forest begins as a seed the Ocean narrows into many rivers that give life to all of us.

We are no different, as each man, woman and child walking the Earth represents an Ocean with many streams running within them. The force that carries the current is the same force that lives on within us, centuries of memory and experience written in our DNA's, coursing through our veins. It's important to note that without water there is no life, but without the Earth (fertile ground) there is also no life. The confluence of these two forces is essential for all living things. The difference between man and the ocean is that man subscribes and submits to the concept of control imposed over the self, the ocean however refuses no channel. The ocean is not afraid, the ocean is to be feared. Man lives in constant fear of the unknown, thus man creates a sense of sanity through systemic control, but in doing so they limit the potential of their own eternal flow from nourishing the grounds that is their gift. Man, fears what they could become when man should embrace that destiny and be respected for becoming the unknown.

We identify with signs and symbols much like we define ourselves through titles, our sense of being and identity captured in a word or two. That may not seem like much, but for most of us that is the trajectory of our entire lives. One should give themselves the opportunity to discover who they are outside of those boundaries. To allow their rivers to pour out into a vast ocean. To lose an individual sense of self is to gain an identity that is all of us - all of us being children of a larger Universe. A larger ocean; we the rivers to that ocean. The symbolism in the imagery references Chinese culture meeting African heritage to depict a marriage between the soil and the ocean, the gift and life force, man and God - in the presence of both male and female energy.

*On the significance of the Chinese oil paper umbrellas - Chinese paper umbrellas are not only preventing people from the sun and the rain, but also indispensable ritual marriage articles on Chinese traditional wedding. When the bride alighting from the wedding sedan-chair, the matchmaker will cover the bride with paper umbrellas for wedding to preventing from evil. On the traditional Japanese wedding, the bride will be also covered by her paper umbrella. Old people like using purple umbrella which is the symbol of longevity. On religious ceremonies, paper umbrellas are often used as shelter stays on the palanquin, it is meaning people success and flooding symbol of evil. In some literary stories such as "the White Snake", the White Snake and Xu Xian met at West Lake bridge with red umbrella as the matchmaker, forged eternal romance of the story in ancient China. Romantic classical paper umbrellas are become the symbol of true love. The umbrella is made of Bamboo soaked in water, dried in the sun, drilled, threaded and assembled into a skeleton.



Lerole | Photography | 67 x 55 cm | Edition 1 of 10 | R 4 750,00 (Unframed)

ISAAC ZAVALE (b.1987)

Zavale's work is concerned global migration processes caused by politics, economic crisis and wars. He established a peculiar language of metaphors and symbols which he has been using in variations since: feral pigeons and cocks. Feral pigeons are rock birds that immigrated to urban areas, similar to people mostly moving into cities and urban spaces for better opportunities.

The artist dove into this topic for personal reasons: My parents relocated from Mozambique to South Africa for a better life, where I grew up and still live and work and decided to look at the situation of immigrants and people from around the world that are now based in South Africa and create work that refers to my own relocation and the birds that found home in the cities. So many people I see in my city Johannesburg came there from everywhere, but not for everyone Johannesburg is the real home place.

The work body of work that Zavele is currently working on looks at a particular element of his home country, Mozambique. The national flag of Mozambique is one of four worldwide that features a Kalashnikov rifle in the coat of arms. The AK 47 rifle is not an African product but has been used widely in civil wars throughout the continent as well as in the Middle East and everywhere else in the world. I use those elements to try to tell my story about mixed culture or the loss identity in Africa. The printing technique that the artist has applied in this body of work is linocut, a physically demanding and labour-intensive one, to express the labour that moved people to seek for better life to work in the mines and factories in and around Johannesburg.



Nge sinye isikhathi | Dry point and Linocut | 112 x 71 cm | Edition 1 of 1 | R 15 000,00

PETER MAMMES (b.1986)

Johannesburg artist, Peter Mammes, is known for his intricate and patterned drawings of what some would find archaic and grotesque, often conveying beauty through the uncomfortable. In this new body of work, Mammes is situating himself within contemporary – often post-colonial – debates around the documentation of history and narratives. Mammes says: “history is presented as simple grand narratives and those narratives shape our current political and social conceptions. Through my work I attempt to challenge those narratives.” The works on this exhibition investigate and unravel the documentation of history and question the truthfulness around documentation whilst attempting to unveil myths that are often layered within history. “We believe in these generated myths and those myths inform our ideas of good and evil. Historical narrative is, thus, constructed in a very particular way to benefit the current status quo and written in a manner that makes this narrative almost impossible to question” explains the artist. Using images as placeholders for ideas; each image in Mammes’s body of work represents a spectrum of concepts that mirrors reality’s nuanced and varied states. The artist sources imagery from museums, history books and his own travels and often focusses on portraits of (perceived) pivotal historical figures. Furthermore, Mammes references the great wars of the 20th Century and also incorporates the Boer War, as he feels they are definitive events that shaped our current political systems. “My work does not concern itself with final statements but rather with a process of continual questioning” says Mammes.



Empire, subjugation and resistance (triptych) | Layered, reverse glass silkscreen | 119 x 58 cm (x2) 119 x 68 cm (x1)
AP; Edition of 5 | R 26 000,00

Mashilo's work focuses on the use of wisdom teeth as a narrative and using that symbolism to highlight the deep-rooted stories within her life experiences and her own deep-rooted wisdom.

Wisdom teeth are objects that the artist uses as symbols of her own growth and experience and inherited and acquired knowledge. She believes they express a sense of knowledge that is endless with fluidity and fragility embedded within their hard exterior. When wisdom teeth surface in a person's mouth, they are unexpected and usually cause irritation and pain. Mashilo associates the process of emerging wisdom teeth to the growth of a person. she equates the painful experience and necessity of the growth and placement of the tooth to that of life, and the acquired wisdom in which those experiences gift you naturally.



Holding Back | Mixed Media | 42 x 59.5 cm | R 5 700,00

MANDY COPPES-MARTIN (b. 1973)

Shallow in Comparison explores the insubstantiality of the human story in relation to the mark of time. The artwork is comprised of multiple concentric “text rings”, hand written by the artist in various thicknesses of pen, marking down events; much in the same way that a tree would tell its story. They are man-made marks and are based on 12 months of documentaries, daily rants, movies, conversations with self and news reports. They are physical and intimate traces of everyday life within the time frame of a year. What would seem like a lengthy time is pale in comparison to the many unfolding layers of life found in nature, such as the life rings of a 2000- year-old tree.

“I am interested in working with notions of memory and the traces of life that are left behind. I began working with tree rings several years ago. I find these to be the most beautiful arrangements of natural life. Tree rings tell a story of events through physical mark making. They offer glimpses into a time gone by, a time lived and an experience forgotten. Tree rings are bits of history that are physically present, yet ethereal and without narrative.”
Coppes Martin incorporates handmade paper, light fast ink, tree resin and Plexiglas to encapsulate and freeze moments in time. The unspoken word hangs in the space and gives one the feeling of the infinite and its associated insecurities.





Shallow in Comparison | Handmade paper, light fast and water proof ink, tree resin and Plexiglas 168 x 162 cm | R72 000,00

ADRIAAN DIEDERICKS (b. 1990)

Diedericks' work attempts to mimic the expansive landscape of his youth and this is evident in the manner in which his practice continually spills forth from drawing in to three-dimensionality. Through sculpture, he attempts to manipulate the messages inherent to scale and material, having worked in povera substances such as found wood and plastic, often solidifying it in permanence through the use of bronze. Diedericks sculpts with wax, klei and rotten wood which he then casts in to resin or bronze. In doing so he recreates the original material, putting the viewer under false pretences, allowing them to question the work.

The body as a vessel for power, glory and inevitable humiliation is a key concept within his work - a thought which binds his reflections on masculinity and heraldic histories. Visually, he often has a 'reveal - conceal' Hegalian 'master - slave' like approach to his work - from one angle someone might see something entirely different to another angle.

Often Diedericks' work manifests from objects and materials in his immediate surroundings, making predominant use of rotten wood found in forests. The wood rots due to excess water seeping in to the centre creating dry rot. He uses this in correlation with the Foucauldian theory of "Knowledge is Power" and "absolute power corrupts absolutely", in the same way the water corrupts the wood.



Fig | Bronze on crystal | 16 x 13,5 x 21 cm | Edition 6 of 12 | R 23 000,00

SAM ALLERTON (b.1976)

Allerton's work is most often a direct reference to nature – the artist either openly pays homage to nature or fight for its cause through social commentary by highlighting man's horrific abuse and neglect.

"I believe this 'Essence' is in all pristine nature. Nature has no ulterior motives and time has only allowed the purest essence to survive. The balance is perfect. All Heart is about trying to free yourself from the human influences of ego, money, power and prestige. By being more direct, spontaneous, and less calculated you automatically become less controlled and contrived. It is here where you start returning to and working with nature. This coupled with honesty, integrity and above all, the "All Heart." I believe you can touch on something much bigger than yourself and possibly invest your work with a true, intrinsically powerful energy..."

He tends to approach my work from two very different formal perspectives resulting in two styles which are each unique and powerful in their own right and express his creative energy in a Jekyll and Hyde kind of dichotomy. On the one hand the result is minimal - spiritual and contemplative pieces, often achieved by subtly altering nature to create a drastic shift in perception or feeling. The artist's works are direct, impulsive outbursts, either shouting at the world for help or reprimanding man for his hypocrisies and blatant injustices towards his world and towards each other. These pieces are more aggressive, overt and explicit.



All Heart | Resin | 69 x 43 x 37 cm | Edition 3 of 15 | R43 500,00

In his latest body of work, *Fly by night*, Justin Dingwall continues his ongoing investigation of depicting beauty in difference, whilst focussing specifically on xenophobia, diaspora and migration across the African continent and the negative stigmas that are often related to these constructs.

The black swan is a central symbol in these images, depicting beauty in difference as well as acceptance of dissimilitude. Simultaneously the black swan also evokes the Black Swan Theory, a metaphor that describes an event that comes as a surprise, has a major effect, and is often inappropriately rationalized after the fact with the benefit of hindsight. The term is based on an ancient saying which presumed black swans did not exist, but the saying was rewritten after black swans were discovered in the wild.

Similarly, these images express the perception of the unforeseen and unexpected calamity that occurs with xenophobic attacks and migration. In what some perceived as predictable circumstance in reaction to the pressures placed on society, others viewed with shock and disbelief. The black swan theory emphasises that knowledge comes with hindsight. These images aim to provide a means of coming to terms with these societal issues, like xenophobia, diaspora and migration, in an effort to increase our awareness towards changing our perceptions.



Meta | Photographic Gliclee print on 100% cotton fine art paper | 118 x 84 cm | Edition 1/10 | R41 300,00 (Framed) R37 500,00 (Unframed)

BEV BUTKOW (b. 1967)

Engaging bodily interaction with her materials to evoke the visceral, Butkow questions paradigms of what it is to be female in the contemporary realm. She uses vigorous brushstrokes and energetic colours to unravel imbalanced power relationships in order to create space to ask questions like what is feminine? Does feminine have space to be?



Sensual Engagement | Oil on Canvas | 111 x 111 cm | R 22 800,00

LEBOHANG KGANYE (b.1990)

Family photographs are more than a documentation of personal narratives; they become prized possessions, hearkening back to an event, person, and time. They are vehicles for a fantasy that allows for a momentary “performance”. They become visual constructions of who we think we are and hope to be. This image is an excavation of Kganye’s family history, via her own family album. Sometimes we rely on the family photo album as a way to understand a family, and what results is a constructed grouping of images. Through this exploration, the artist became an outsider trying to construct an archive, rearranging images to complete a story.

Kganye’s grandfather represents the central patriarchal figure. He passed away before she was born and was the first person in the family to move from ‘die plaas’ or ‘homelands’ to the city to and work. As apartheid was ending, most of the family moved from the homelands to seek work in the Transvaal. The image is about being at the same place at different times and not meeting. This photographic journey was a deep response to loss and mourning – not just of family, but of history, language and oral culture. Kganye has discovered that identity cannot be made fully tangible; it is a site for the performance, dreams and the staging of narratives of contradiction and half-truths as well as those of erasure, denial and hidden truths. A family identity therefore becomes an orchestrated action and a collective invention. Kganye will choose which part of the fantasy to take with her and claim as her story.



O robetse a ntse a bala Bona | Photography: Inkjet print on cotton rag paper | 64 x 90 cm | Edition 1 of 5 | R 47 500,00



O emetse mohala | Photography: Inkjet print on cotton rag paper | 64 x 90 cm | Edition 1 of 5 | R 47 500,00

AUDREY ANDERSON (b. 1982)

The creation of this work is a palimpsest* conversation in a space, in a room, between the unknown and known. I started with a reductive drawing of a skull, that belonged to someone with no name. The remains of this South African man's head is in a place of many diamonds, facing a wall of men with names and faces in photographs. Standing in this in-between space, I felt a sort of conversation at play. A conversation that is now before you in monoprint drawings. Starting with the skeletal structure I looked for an identity through a series of consecutive monoprint drawings. The anonymous skull become many possible familiar identities, following ghosts of a previous portrait drawings. Monoprinting, is technique which involves a series of adding and taking away of ink on a flat plate. After being pressed on paper, a ghost of the drawing is left and more ink can then be added to start a new drawing to be repressed again. As each mono print was pressed following a previous drawing a new identity was discovered. The process of making the work became an interesting interpersonal visual conversation between a name, which is of more value to us, and the anonymous, who can be anyone and no one.

*Palimpsest; a manuscript or piece of writing material on which the original writing has been effaced to make room for later writing but of which traces remain. Something reused or altered but still bearing visible traces of its earlier form.



The Familiar Anonymous | Ink on paper (monoprints) | 83,5 x 42 cm (x4) | R 41 040,00

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Photography by JP Hanekom

