

Fallow Ground

A group exhibition

by 22 Southern African artists

Curated by RESERVOIR, Cape Town
by invitation of Spaced Out, Gut Kerkow
Courtesy PSM, Berlin and RESERVOIR

6 October - 30 December

Spaced Out

Gut Kerkow, Uckermark, Germany



RESERVOIR

S P A C E D O U T



[Spaced Out](#), [PSM](#) and [RESERVOIR](#) proudly presents *Fallow Ground*, a group exhibition curated by Cape Town-based curatorial duo and founders of RESERVOIR, Heinrich Groenewald and Shona van der Merwe.

Fallow Ground includes the work of 22 contemporary artists based in South Africa and Zimbabwe. The exhibition opens to the public on Sunday, 6 October, 14:00 - 17:00. Spaced Out offers a unique exhibition platform outside of the Berlin city-centre, providing open access to contemporary art to audiences who are interested in art experiences that reside in unexpected locations. Here narratives are created that position work by international art practitioners in the context of the rural environment of Uckermark. Spaced Out's programming is produced in collaboration with PSM - a Berlin-based gallery founded in 2008 by Sabine Schmidt.

The curatorial premise of the exhibition is rooted in the concept of "letting the land lie fallow", an agricultural term for farmland which has been ploughed and harrowed but left for a period without being sown in order to restore its fertility or to avoid surplus production. The exhibition invites 22 artists to contribute work that explore notions of resting. Applying this concept as a metaphor for studio practice, we are interested in the importance of times of rest as being conducive to the creative process. In more ways than one, the exhibition is sympathetic to time, making way for the productivity of waiting. Through this exhibition we consider the antithesis of rest as inaction, observing the word instead as activism. As a response to emerging global political narratives based on divide, opposition and fear, we look to rest as a space for healing, reflection, and growth. Through this exhibition we hope to explore how true sustainability (through contemporary notions of care) can foster longevity and legacy - especially in how it pertains to the role of the artist in leading thought on critical ethics. As a body of work brought upon as a result of post-colonial criticality, the concept of fallow land can be interpreted as a psychological landscape and be more literally tied to the complex history of land ownership in Southern Africa.

The collection of work comprises a multitude of contemporary expressions, including sculpture, textile and tapestry, drawing, painting, sound and more. Through the interaction between these works, and by means of its exposure to new audiences, we hope to add to the developing language and perception of contemporary art from the African continent.

Exhibiting artists include:

Kamyar Bineshtarigh
Dale Lawrence
Alexandra Karakashian
Thami Kiti
Bella Knemeyer
Mongezi Ncaphayi
Michele Mathison
Maja Marx
Bulumko Mbetse
Seretse Moletsane
Richard Mudariki
Gareth Nyandoro
Jody Paulsen
Mankebe Seakgoe
Brett Seiler
Guy Simpson
Inga Somdyala
Ben Stanwix & Xhanti Zwelendaba
Atang Tshikare
Anna van der Ploeg
Pierre Vermeulen.



Kamyar Bineshtarigh

Kamyar Bineshtarigh employs mark-making as an act of translation through which to explore the complexities arising from the movement, migration, and displacement of people. Comprising layers of canvas, ink, paint, and glue, amongst other mediums, Bineshtarigh's artworks serve as immersive archives of personal and public histories. Where his earlier work was concerned with Arabic-Afrikaans, the early Cape tradition of notating phonetic Afrikaans in Arabic script, Bineshtarigh's first solo exhibition at Southern Guild in 2023 marked a departure from this thematic preoccupation. Titled after the address of his former studio, located alongside a panel beating shop in a defunct garment factory in Cape Town's semi-industrial suburb of Salt River, *9 Hopkins* extended reflections on the condemned workshop. ***For Panel Beaters Wall VI (2023)***, Bineshtarigh applied cold glue to the surface of a wall, which, when peeled away, lifted the original wall paint, his own impressions, and the motor oil, spray paint, and sweat of the panel beaters. The structure now demolished to make way for a housing development, ***Panel Beaters Wall VI*** is a testament to the ongoing gentrification of the city, the history of the building, and the lives of those who laboured within it.

Kamyar Bineshtarigh was born in the small town of Semnan, about 200 km east of Tehran in Iran, in 1996, and moved to South Africa with his family when he was 15. Based in Cape Town, he works in a variety of media. His conceptual concerns range from language and communication in all its forms, to the movement, migration, and displacement of humankind.

In 2019, Bineshtarigh graduated with a Diploma in Fine Art from Ruth Prowse School of Art in Cape Town, where he received the Ruth Prowse Award for his series *An Exhaustive Catalogue of Texts Dealing with the Orient*. In 2021, he was awarded the Simon Gerson Prize for his graduate exhibition at the University of Cape Town's Michaelis School of Fine Art, as well as a Creative Knowledge Resources Fellowship from the National Research Foundation and UCT. He was awarded the VAA award by ARP Residency in 2018, which led to his video work *Shelter* being screened at the Corto Lovere Film Festival in Lovere, Italy.

The artist's interest in text, particularly Arabic script and calligraphy, has become an explorative means to study the nature of mark-making and the cultural complexities that often arise through translation. Script carries our collectively imposed meaning but also a multitude of intuitive translations, as well as an innate aesthetic of form and shape. This is embodied through the additive act of layering in Bineshtarigh's works, with the artist utilising canvas, ink, pencil, shards of glass, glue, or layers of paint extracted from the very walls of his studio. Bineshtarigh frequently works on an immersive scale, creating site-specific installations that are arresting in their capacity to envelope the viewer.

Bineshtarigh's most recent solo exhibition, *9 Hopkins*, opened at Southern Guild in August 2023. Other solo exhibitions include *koples boek(e)* at the Goethe-Institut in Johannesburg (2021), *Pilgrim* as part of Everard Read's Cubicle Series (2019), and *Uncover* at Norval Foundation (2022), which named him the inaugural winner of the Bowmans Young Artists Award. In 2024, *koples boek(e)* won the Humanities and Social Sciences Award for Best Emerging Artist/Curator from South Africa's National Institute for the Humanities and Social Sciences. Southern Guild has presented his work at Expo Chicago (2024, 2023), The Armory Show (2023) and the Investec Cape Town Art Fair (ICTAF) in 2024 and 2023. For the 2024 iteration of ICTAF, Bineshtarigh was selected by critic/curator Sean O'Toole to participate in the SOLO Section. He has participated in group exhibitions at galleries including Stevenson, SMAC, Everard Read, Association of Visual Arts, and the NIROX Foundation. His work formed part of *Mother Tongues* (2024), the inaugural group exhibition at Southern Guild Los Angeles.

Kamyar Bineshtarigh

Panel Beaters Wall VI

2023

Wall Paint, Auto Enamel, Cold Glue on
Hessian Backing

227 x 186 cm

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An image taken of the wall at Desmond Tawodzera's panel beater shop in Salt River, Cape Town, where Bineshtarigh extracted the painting *Panel Beater's Wall VI* (2023)

Dale Lawrence

Dale Lawrence, concerned with the interrelation of language, time, and materiality, transforms degradable data into enduring artworks. Disrupting repetitive processes such as his own artistic practice, a familiar language, or habitual behaviours, Lawrence is at once an observer of the familiar and bearer of the unknown. For his works involving script, Lawrence extracts phrases from transient texts - clickbait headlines, television periodicals, product labels, and song lyrics - reordering them into poetic logs and printing them in programming type. Lawrence compiled the text of *This is a Beautiful Picture of a Japanese Tree pt. I (2024)* by entering Thai script taken from product labels into translation software. Where *This is a Beautiful Picture of a Japanese Tree pt. I* comprises stacks of improbable logs laminated in epoxy, in *This is a Beautiful Picture of a Japanese Tree pt. II (2024)*, kilometres of packaging tape are layered and cut to resemble an ancient manuscript or early computing device.

Dale Lawrence was born in 1988, South Africa, and currently lives and works in Cape Town, South Africa. Lawrence holds a postgraduate diploma in print from the Michaelis School of Fine Art, at the University of Cape Town, where he was also the recipient of the Harries Award in 2010. Lawrence recently participated in RAW Academie Session 9, a residency directed by Linda Goode Bryant, at the ICA Philadelphia, USA.

In 2023 Dale Lawrence presented a solo exhibition, titled *Midden*, at Whatiftheworld Gallery, Cape Town. Other solo exhibitions include *Broken Tools* in 2021 at Nuweland, the Netherlands; *Further Prototypes* in 2019, *Another Helping* in 2018 and *Look Busy* in 2016, all at SMITH Gallery in Cape Town. Selected group exhibitions include Infrastructure at the Institute of Contemporary Art, Philadelphia, USA, and *The Phoenix Runway*, curated by RESERVOIR at Whatiftheworld Gallery in Cape Town, both in 2022; *40 under 40* at WITW x Krone in Tulbagh, South Africa, and *Between Strangers* at Nuweland in the Netherlands, both in 2021; *Peep Show*, an independent group exhibition organised by Dale Lawrence in 2020.

In 2023 RESERVOIR presented Lawrence's work as part of a dual booth at Artissima in the New Entries section. His work was also included in RESERVOIR's presentations at the Investec Cape Town Art Fair in Cape Town in 2023 and 2024. Also in 2024, Lawrence showed work at Zona Maco with Nuweland gallery and Miart with Whatiftheworld Gallery. He has participated in various editions of FNB Art Joburg, including a solo presentation in 2017 through his creative studio, Hoick.

Lawrence's work is included in the University of Cape Town Collection, South Africa, the National Art Bank Collection, South Africa, and the MAPSA collection in Richmond, South Africa.

Dale Lawrence

Be Compared to a Pinball Machine

2023

Clear packaging tape, digital print on paper

78 x 72 x 13 cm

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be true	be true, but obvious and insignificant
be so important	be profitable
be significantly connected	be a doubting consciousness
be self-conscious	be the case only if self-consciousness required
be individual	be personal
be noted in particular	be "proved"
be concealed and confined	be involved
world	be one with the world
as a synthetic	be completely engulfed
be free from all specific reality	be able
be able to take effect	be furniture to be avoided
be a door to be opened	be compared to a pin-ball machine
be temporarily satisfying	be "really" experienced
ineffective	be fundamentally
be free	be the total volume
be in question	be, or to choose not to
the future	be In search of an answer
be a world, mountains, rivers, tables, chairs, etc.	be the light of
be a positivity	be seen by the Other
here	be taken into consideration
solar system	be only being
be conscious (of) being other	be of use to us
something	be, in particular, the end of the Earth and of the
be commended for discussing nothing	be a reflection or shadow of anything
be unreasonable	be a revealing intuition of
be not-self	be suspended in nothingness
be one with God	be slow
be responsible for achieving it	be a denial of "everything,"
be definitely opposed	be different from all of Being
non-human absolute	be The mystic
becoming	be a slight difficulty
than to disprove	be God!
desire evil	be religious without any
be a world, human reality, etc.	be always in the process of
be the Ego and not consciousness	be used to prove rather
insoluble	be noted that this is to
be the fact	be quasi-pantheistic
be interesting	be rejects
be evil!	be only hypotheses
be guilty of bad faith and	be difficult and
be the object of it	be trapped
be here again	be among other possibilities
be On the level on which the "spirit of seriousness" chooses to live	be Now
be Orestes in The Flies	be good.
be inseminated and stimulated by other people!	be in the mode of having to be so
be confused	be of vice
	be desire
	be a world where there were no others
	be transcendental
	be On the level on which the "spirit of seriousness" chooses to live
	be awed by a display of the wonders of the Universe
	be appropriate
	be found

Dale Lawrence

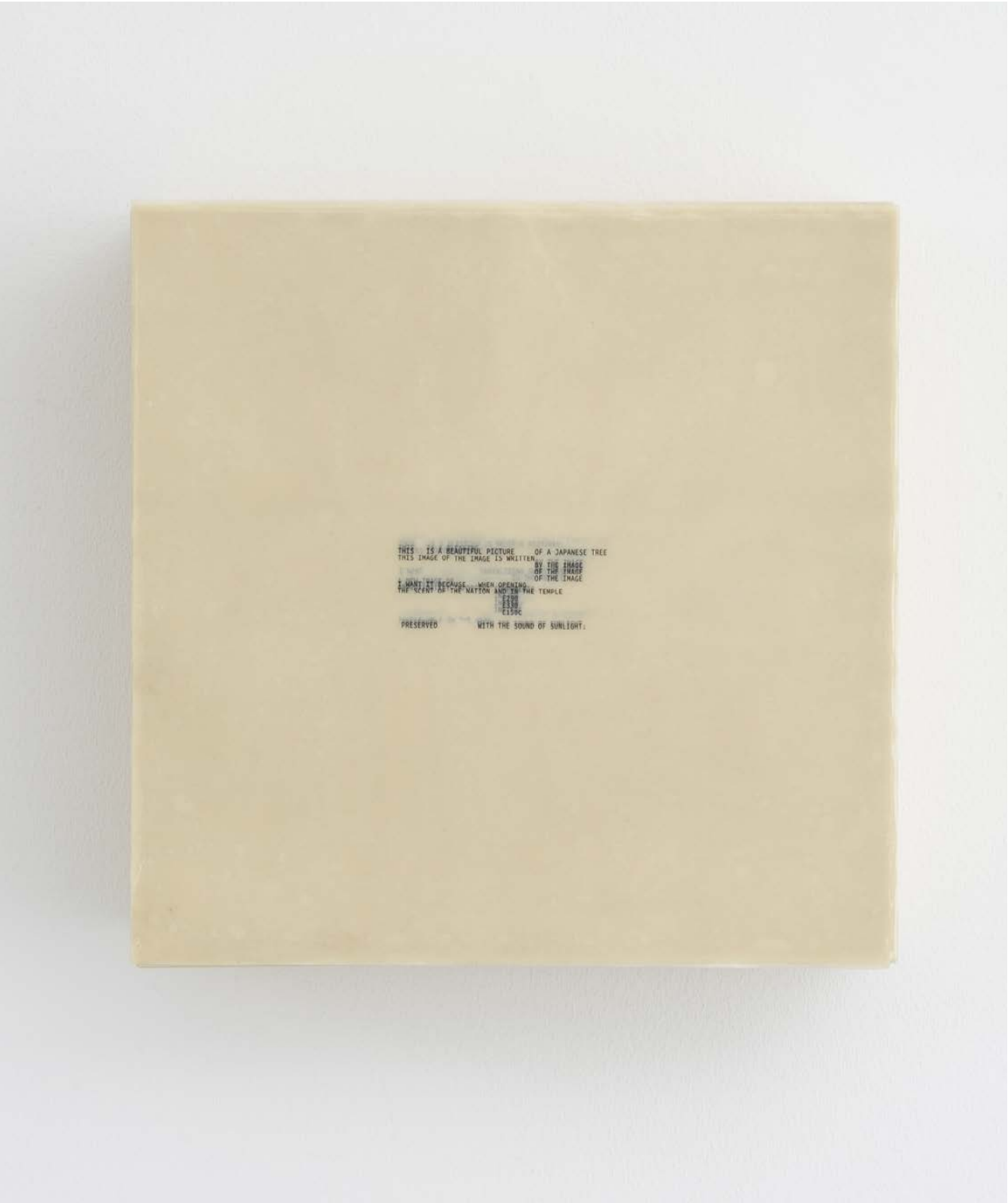
*This is a Beautiful Picture of a Japanese
Tree, pt. I*

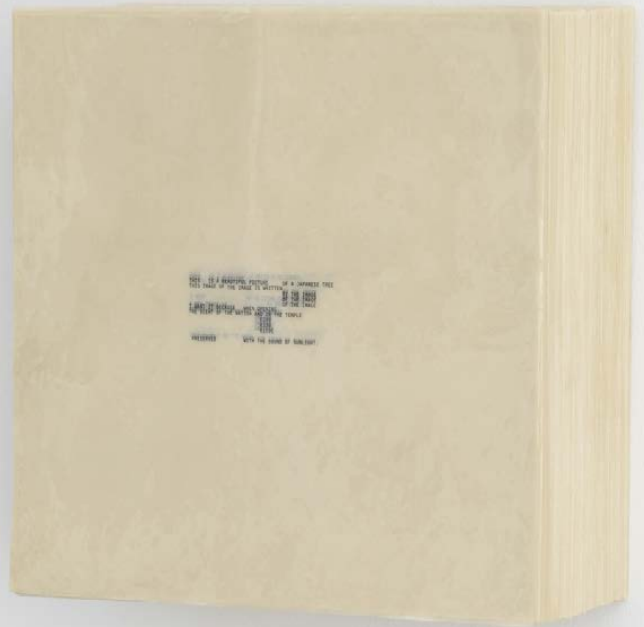
2024

Product Label Translations (Thai energy
drink, Thai herbal inhaler), Digital Prints on
Paper, Epoxy

41 x 41 x 15.5 cm

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Dale Lawrence

*This is a Beautiful Picture of a Japanese
Tree, pt. II*

2024

Clear Packaging Tape

41 x 41 x 16 cm

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Dale Lawrence

It is the New Mosaic Form

2024

Extracts of 'Understanding Media' by
Marshall McLuhan, digital prints on paper,
epoxy

22 x 16 x 4 cm

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It is the fact
It is the medium
It is the transition
It is the highways of the mind
It is the power of the motorcar
It is the speed of electric involvement
It is the instant speed
It is the instant consequences
It is the relative slowness of sea travel
It is the technique employed
It is the technique of insight
It is the technique of total permissiveness
It is the response of our opinions
It is the accumulation of group pressures
It is the idea of correspondence
It is the difference between
the a-bomb and
the h-bomb
It is the way it is used that is changed
It is the poets and painters who react
instantly
It is the way they are used
It is the result of the sudden breach
between the auditory and the visual
style-zone of standard English
perverted by central standard time
It is the natural process that takes place
while living substance acts out
life
It is the powerful mosaic
It is the new mosaic form
It is the special illusion of
literate societies
It is the extraordinary degree of
audience participation
It is the total involvement
It is the electric feedback
It is the framework
it s elf
It is the same
It is the same mood

Dale Lawrence

Talk

2024

'Survivor' episode transcripts, digital prints

on paper, epoxy

22 x 16 x 4.5 cm

SO, OBVIOUSLY WE TALKED A LOT,
AND SO I TALKED TO MY MOM, AND I TALKED
TO MY DAD, AND I TALKED TO MY BROTHER ABOUT IT.
BUT I THINK THAT'S THE WAY IT OUGHT TO BE.
YOU GUYS, I THINK FIRST THING WE OUGHT TO DO IS
TALK ABOUT HOW WE'RE GOING TO DO WHATEVER
WE'RE GOING TO DO--
I THINK WE OUGHT TO CONSIDER
HOW WE'RE GOING TO DO IT.
'CAUSE I THINK..
'CAUSE I THINK
I THINK HE'S TRYING TO SAVE FACE
HE SAID, UH, "YOU WANT TO TALK?"
I SAYS, "NO, I DON'T WANT TO TALK."
AND THEN WE'LL TALK.
I WANT TO TALK ABOUT IT. TO VOTE OFF.
'CAUSE I THINK WE OUGHT
TO THINK AND YOU'RE TALKING SPECIFICALLY
ABOUT SOMETHING THAT I DON'T KNOW IF WE'VE
EVER EVEN TALKED ABOUT
WHICH I DIDN'T
THINK WAS REALLY POSSIBLE.
WHAT YOU THINK. UH, WE WELL ALL TALKED
ABOUT OTHER ONES, BUT UH, SHOULD WE,
UH, YOU KNOW,
LET'S DISCUSS SOME THINGS, MAN.
LET'S FIGURE SOME THINGS OUT. I DIDN'T LISTEN TO A
WORD YOU... HUH?
I'VE BEEN DAYDREAMING, THINKING. I DON'T KNOW.
I'M DONE. I'M JUST THINKING, I THINK WE'RE
OFF TO A BAD START. WHY,
'CAUSE WE'RE NOT TALKING? YEAH.

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.....

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Alexandra Karakashian

Alexandra Karakashian works across mediums to extend reflections on displacement, migration, and exile. Roused by family history, her great-grandparents having settled in Johannesburg after fleeing the 1915 Armenian Genocide, Karakashian translates the laments of the unhomed into monochromatic paintings. While her use of abstraction and restrained palettes give rise to quiet pauses located in fragments of raw canvas, Karakashian's return to texture and the colour black suggests an inner turmoil residing beneath the artwork's surface. In *here they passed II (2018)*, a solitary beam of light escapes a black canvas to allude to the stifling force of generational trauma. In contrast, *Beneath III and IV (2017)* offer muddled abstractions that, much like grief's fugitive nature, resist easy comprehension.

Born in 1988, Johannesburg, South Africa, Alexandra Karakashian currently lives and works in Cape Town, South Africa. The artist obtained her Bachelor of Fine Arts degree at the Michaelis School of Fine Art at the University of Cape Town in 2011, where she was awarded both the Judy Steinberg Painting Prize and the Simon Gerson Distinction Award. She went on to graduate with a Masters degree in Fine Art from the same institution in 2015.

Most recently, Karakashian presented *After the Wake*, a solo exhibition with Sabrina Amrani in Madrid, Spain. Other solo exhibitions include: *Consolations* at SMAC Gallery in Cape Town (2021); *A rhythm for falling*, at Sabrina Amrani Gallery in Madrid (2019); *here they passed* at SMAC Gallery in Cape Town and *In on itself*, at Mariane Ibrahim Gallery in Seattle, USA, both in 2018; *unbecoming*, at SMAC Gallery in Johannesburg (2017); *Passage*, a special project at 1:54 Contemporary African Art Fair in London, UK, and *GROUND* at SMAC Gallery in Cape Town, both in 2016. That same year, Karakashian was an artist in residence at Capo d'Arte in Gagliano del Capo, Italy, which culminated in a solo presentation, self-titled Alexandra Karakashian, at the Villa Medici in Gagliano del Capo.

Notable group exhibitions include: *Matereality*, a group exhibition at Iziko South African National Gallery in Cape Town, as well as *A Show of Solidarity* at SMAC in Cape Town, both in 2020; *Inner Landscapes* at Galleria Anna Marra in Rome, Italy; *Material Insanity*, at MACAAL in Marrakech, Morocco; and *Filling in the Gaps*, at Iziko South African National Museum in Cape Town, South Africa, all in 2019; *Ravelled Threads*, at Sean Kelly Gallery in New York City, USA; and *A Letter to My 22-year-old Self* at BKHz Studio & Gallery in Johannesburg, both in 2018.

Karakashian's works have been included in various group presentations at, among others: Art Basel Hong Kong and the Tapei Dangdai in Taiwan, both in 2020; as well as ACROlisboa in Portugal; ACROMadrid in Spain, Artissima in Turin, Italy, and Art Dubai, UAE, all in 2019.

Alexandra Karakashian

here they passed II

2018

Oil on Canvas

280 x 180 x 8 cm





Alexandra Karakashian

Beneath III

2017

Oil on Sized Paper

276 x 141 cm





Alexandra Karakashian

Beneath IV

2017

Oil on Sized Paper

240 x 141 cm

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Thami Kiti

Working predominantly as a carver, Thamsanqa (Thami) Eddie Kiti uses sculpted forms as modes for storytelling. Pursuing themes from Xhosa culture, Kiti's works reference the phenomena of birth, initiation, marriage, and death – often in relation to the earth. On occasion, Kiti sculpts hybrid figures, combining features of people and goats to illustrate the affinity between human and animal beings. *Untitled (Civet) (2024)* and *Untitled (Leopard) (2024)*, carved from mixed woods with elaborate inlays, are informed by Kiti's childhood encounters with animals while herding in the Eastern Cape. Where traditional healers use civet skin to treat chest ailments, leopards feature prominently in Xhosa allegory.

Thamsanqa Eddie Kiti was born in 1968 in Machabini, a village near Queenstown in the Eastern Cape. He has lived in Khayelitsha since his early youth. In the late 1980s and 90s, Thamsanqa Kiti attended Community Arts Project (CAP) at St Philips in Woodstock, and took classes in carving, drawing, painting and print making under Mario Sickle, Lucy Alexander, Lionel Davis, Lovell Friedman and Siphon Hlati.

Working mainly as a carver, Thamsanqa Kiti has had his work included on various exhibitions including: *Thami Kiti and Wanini Hill* at the UCT Irma Stern Museum in 1995; *Engaging the Shadows*, Robben Island, 1997; *Homecoming*, Gug'Sthebe, Langa, 2001; *Against the Grain*, 2013, Iziko South African National Gallery curated by Mario Pissarra; *my whole body changed into something else*, Stevenson gallery, 2021 curated by Sisipho Ngodwana and Sinazo Chiya; *Seeds of the Fig* an exhibition curated by RESERVOIR in collaboration with Whatiftheworld for Krone in Tulbagh, 2023; and *iSenzo Sak'dala*, a group exhibition curated by Lebo Kekana at RESERVOIR Projects in Cape Town in 2024. He participated in the Thapong International Artists Workshop in Gaborone in 1996 as well as a number of workshops in Cape Town and Pretoria. Thamsanqa Kiti worked for the Handspring Puppet Company from 2008-2011, and has produced a number of his own unique articulated and puppet animals. In 2017, he was the winner of the Craft Award for his carved initiation staffs for the Innibos Laeveld Nasionale Kunstefees in Mbombela.

He was commissioned to create a large temporary public sculpture, a mosaic hybrid figure of a bride, Umakhoti, for an outdoor exhibition, *Reflections*, in Stellenbosch in 2015; a staff with a leopard, Ingwe Izidla Ngamabala, for the UCT Vice-Chancellor's annual Award for Transformation in 2019; and a carved broom with a bird as part of Jane Alexander's installation *Infirmity*, 2014, 2019. He has artwork in the Robben Island Collection, the collection of William Humphreys Art Gallery in Kimberley, the Community Arts Project Collection at the University of the Western Cape, and numerous private collections.

Thamsanqa Kiti's works make direct reference to Xhosa culture, particularly birth, initiation, marriage and death in relation to the earth. They sometimes combine hybrid forms, particularly human and goat features, and other animals that hold cultural significance such as Inqaqa (civet) and Inganda (serval). His most recent work includes carved and decorated staffs with mounted animal figures that often refer to initiation, and individual animals composed of multiple types of wood, some with elaborate inlay.



Thami Kiti

Inghada

2024

Yellow Wood and Teak

40.5 x 64 x 16 cm



Thami Kiti

Yellow Wood and Teak

40.5 x 64 x 16 cm

Ihlosi

2024

Bella Knemeyer

At once an artist and landscape architect, Bella Knemeyer is concerned with the complexity of city-making and its confluence with culture and the natural environment. As part of her interdisciplinary approach to urbanism, Knemeyer mulches, plasters, and rakes various substrates into paper landscapes. *Where Up and away and over and again (2024)* recalls an open sky, a plume of smoke discernible in its expanse, *Double toil and trouble (2024)* portrays the aftermath of a human-made disaster. Tracing the silhouette of an unturned paving stone in *Buried between a lagoon and a golf course (2024)*, Knemeyer alludes to the dumping of rubble in a wetland to shroud the violent demolition of a nearby neighbourhood. The unfolding of each artwork prompts reflection on the metabolisation of space - its erasure, dormancy, and eventual reincarnation.

Bella Knemeyer was born in Cape Town, South Africa, in 1991, where she currently lives and works. In 2017 she coupled a BAFA, majoring in sculpture from the University of Cape Town, with a Masters in Landscape Architecture from the University of Edinburgh.

In 2023, RESERVOIR presented Knemeyer's first solo exhibition, titled *Something about this place*, at their gallery in Cape Town. Recent group exhibitions include: *Approximations to a voice: Ellipsis*, curated by Jean Dreyer at the Johannes Stegmann Art Gallery for the 2024 Free State Arts Festival in Bloemfontein, South Africa; *Oh So Quiet* at Whatiftheworld Gallery, *Full House* by FEDE and Under Projects at Blank Projects and *Winter 2023* at Everard Read Gallery, all in Cape Town in 2023; *Open Plot*, a group exhibition curated by RESERVOIR at THK Gallery in Cape Town; *Ex Libris*, a group exhibition curated by Barbara Wildenboer at Everard Read in Franschhoek; and *A pebble in the mouth*, a group presentation curated by Maja Marx for the Turbine Art Fair, all in 2022; *Vessel* at Boschendal Manor House Gallery with Norval Foundation in Franschhoek; *Up Close at a Distance*, a duo-exhibition at OPEN24HRS in Cape Town all in 2022; and *Bad Paper Kiosk*, at Whatiftheworld Gallery in Cape Town in 2020.

RESERVOIR has presented Knemeyer's work at the Investec Cape Town Art Fair, the inaugural RMB Latitudes Fair in Johannesburg, and FNB Art Joburg in Johannesburg, South Africa, all in 2023. In 2024, Knemeyer showcased at Zona Maco in Mexico, with Nuweland Gallery. Her work is included in the IZIKO National Gallery permanent collection (Cape Town) as well as the Investec Collection (Cape Town).

Bella Knemeyer

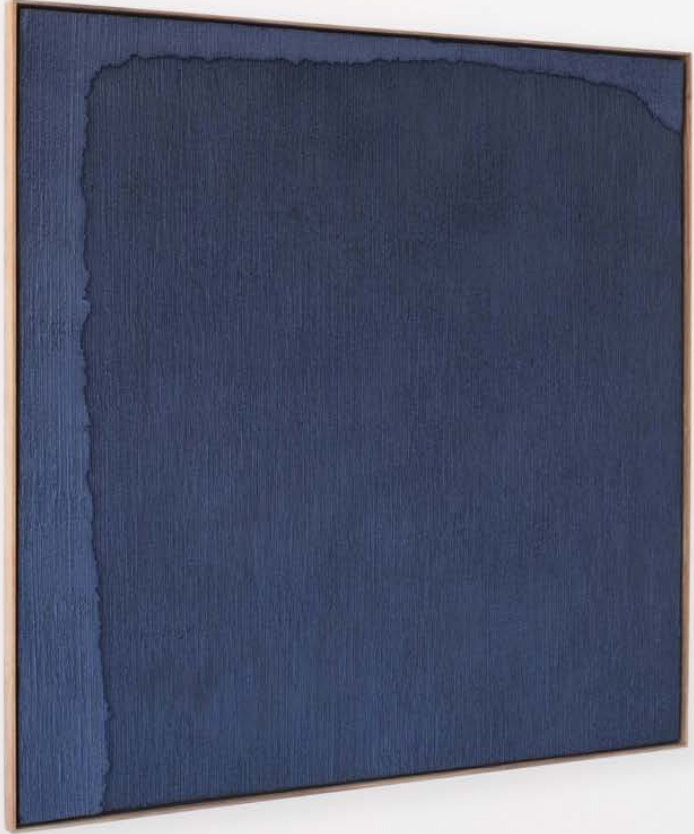
Buried between a lagoon and a golf course

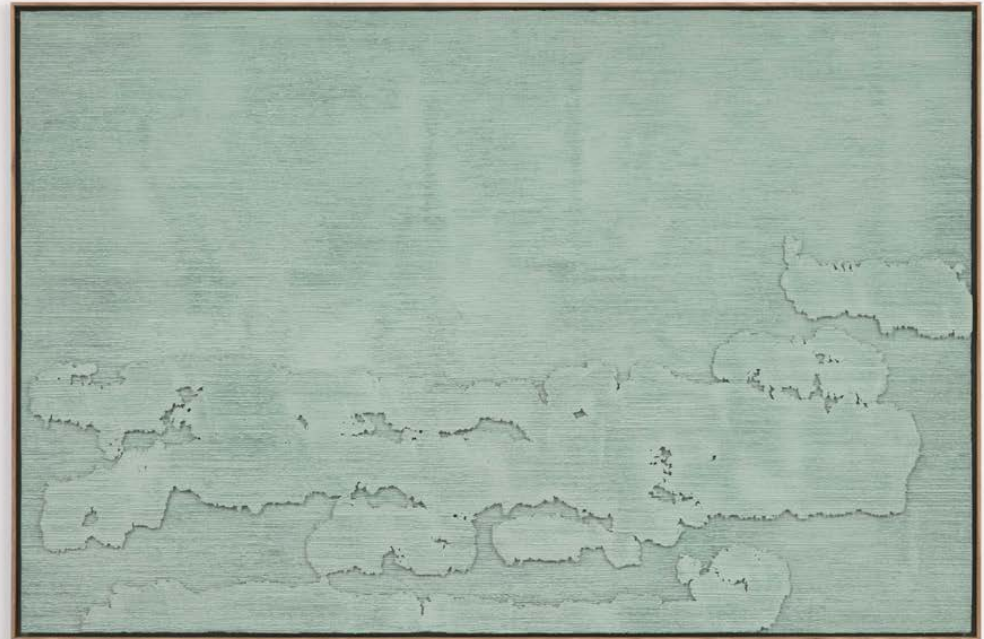
2024

Mulched Paper with Acrylic

156 x 156 x 5.5 cm







Bella Knemeyer

Double toil and trouble

2024

Mulched Paper with Acrylic

119.5 x 171.5 x 5 cm





Bella Knemeyer

Up and away and over and again

2024

Mulched Paper with Acrylic

122 x 200 x 5.5cm

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Michele Mathison

Michele Mathison works across mediums to consider the shifting dynamics of South Africa's social, political, and economic conditions. In sculptures and installations, he makes reference to familiar objects and materials. Reflecting on their historical position, contemporary usage, and societal value, he monumentalises their purity of form and function. In *Field*, copper pipes are wedged into a bed of granite. Manufactured for plumbing, they allude to the use of water to cool both tools and stone during the mining process. With copper theft causing a deterioration of infrastructure, Mathison elucidates poverty's cyclical nature. Through his *Hard Lines* works, Mathison offers a metaphor for South Africa's social housing crisis. Reminiscent of informal shelters in Cape Town's city centre, the pulled lines of the artwork's outer form suggest fragility. Its inherent solidity, however, recalls the fabric folds of a marble Renaissance sculpture.

Michele Mathison was born in 1977, South Africa, and grew up in Harare, Zimbabwe. Mathison completed his BFA at the Michaelis School of Fine Arts, at the University of Cape Town in South Africa. Most recently, Mathison's work was acquired by the CELINE Art Project, curated by Hedi Slimane for Celine Shanghai, Taipei and Hangzhou.

Selected solo exhibitions include: *CIVILIAN* (2023) and *Over and Over* (2021), both at Whatiftheworld Gallery in Cape Town; *Dissolution* (2018) and *Uproot* (2016) both at Tyburn Gallery, London, UK. Mathison's work notably formed part of the Zimbabwean pavilion at the 55th Venice Biennale, with the same body work later exhibited at the inauguratory exhibition at the Zeitz MOCAA museum in 2017.

In 2021, the artist completed a series of three significant public sculptures, commissioned by North-West University and installed on various sites on campus. In 2018, he presented the large-scale work *Parallax* at Frieze Sculpture in London, while in 2017 he installed the public sculpture *Angular Mass* for the V&A Waterfront and Zeitz MOCAA in Cape Town.

Selected group exhibitions include: *Falling Awake* curated by RESERVOIR at The Fourth, Cape Town in 2021; *Inner Landscapes* at Galleria Anna Marra, Rome, Italy in 2019; *Broken English* at Tyburn Gallery, London in 2015; as well as various international art fairs between 2015 and 2024 including Artissima, Miart, 1:54 London and Cape Town Art Fair.

In addition to CELINE, Mathison's work is included in collections such as the Norval Foundation's Homestead collection, the Zeitz MOCAA permanent collection, the Leridon Collection, Spier Arts Trust and the Standard Bank Art Collection.



Michele Mathison

Granite, Steel and Copper

164 x 166 x 34 cm

Field

2024



Michele Mathison

Hard Lines IV

2024

Acrylic Polymer

120 x 105 x 5.5

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Michele Mathison

Hard Lines V

2024

Acrylic Polymer

120 x 105 x 5.5



Michele Mathison

Hard Lines VI

2024

Acrylic Polymer

120 x 105 x 5.5

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Maja Marx

Maja Marx approaches painting as an activation of surface, mapping found compositions onto canvas and allowing the process to proliferate. With each layer responding to the one beneath it, her paintings are equal parts rhythmic and ruminatory. The proximity to the canvas from which Marx paints imbues each artwork with a vivid legibility, that it might read as a stratified rockface, textured cardboard, or the shorthand notations of an engineer. Both *Longhand (2024)* and *Farsight (2024)* extend meditations on the thought processes that occur when painting in a dedicated studio environment. *Longhand*, a large-scale painting that stretches 23 meters to measure the southern corner and walls of a building, evokes the colour and growth of nearby lichens. While *Longhand* ought to be viewed from afar, *Farsight* demands closer observation - the eye's mechanics obscuring reality to suggest a plane that extends beyond the painting's surface.

Maja Marx was born in 1977 in South Africa, and is currently living and working in Cape Town, South Africa. Marx received an MFA in Fine Art from the University of the Witwatersrand in Johannesburg, South Africa, in 2008. She is a fellow of the Ampersand Foundation (New York/ Johannesburg) and a participant of MAPS (Master of Arts in Public Spheres), an exchange between the Wits School of the Arts, Johannesburg, South Africa and the Ecole Cantonale d'art du Valais in Sierre, Switzerland. In 2022 Marx participated in the Ekard Residency in Wassenaar, the Netherlands. Marx recently collaborated with Wolff Architects (Cape Town) on the facade of the Bahá'í Temple in Kinshasa, Democratic Republic of Congo, where her design was clad in 135 000 tiles across the temple exterior.

Marx is represented by Whatiftheworld in Cape Town, and has presented six solo exhibitions at their Cape Town gallery since 2013. Recent solo exhibitions include *Skin of the eye (2023)*; *There there (2020)*; and *Chorus (2019)*. In 2024, Marx was invited by curator Sean O'Toole to present a solo booth in the Investec Cape Town Art Fair's SOLO section.

Recent selected group exhibitions include *Times goes Bye*, curated by Max Mellvil and Claire Johnson at The Ramp, Cape Town (2024); *Things take time, time takes things*, curated by Bella Knemeyer and Amy Watson at Pool x Field Station in Cape Town (2024); *Approximations to a voice: Ellipsis*, at the Johannes Stegmann Art Gallery for the 2024 Free State Arts Festival in Bloemfontein, South Africa (2024); *Artwords*, curated by Jean Dreyer at the Glen Carlou Art Gallery in Klapmuts (2023); *A pebble in the mouth* (curator) for Turbine Art Fair's "Off Grid" in 2022; *The Phoenix Runway*, curated by RESERVOIR at Whatiftheworld in Cape Town (2022); *Ex Libris*, curated by Barbara Wildenboer for Everard Read at Leeu Estate in Franschhoek, South Africa (2022) and *Women's Work* at the IZIKO South African National Gallery in Cape Town (2016). In 2013, Marx was included in the 55th Venice Biennale, in the exhibition titled *Imaginary Fact* for the South African Pavilion.

Her work has been included in presentations at Art Brussels, Artissima, Abu Dhabi Art Fair, as well as editions of FNB Art Jobrug and the Investec Cape Town Art Fair. Marx is represented in the collections such as the Norval Foundation's Homestead Collection (South Africa), the Renee and Robert Drake Collection (Netherlands), the Arslanian Group Collection (Belgium), the Goethe Institute (South Africa).



Acrylic emulsion paint on UV canvas

184 x 2300 cm

Maja Marx

Longhand

2024



Longhand (2024) created on-site at Pool Projects, Cape Town

Maja Marx

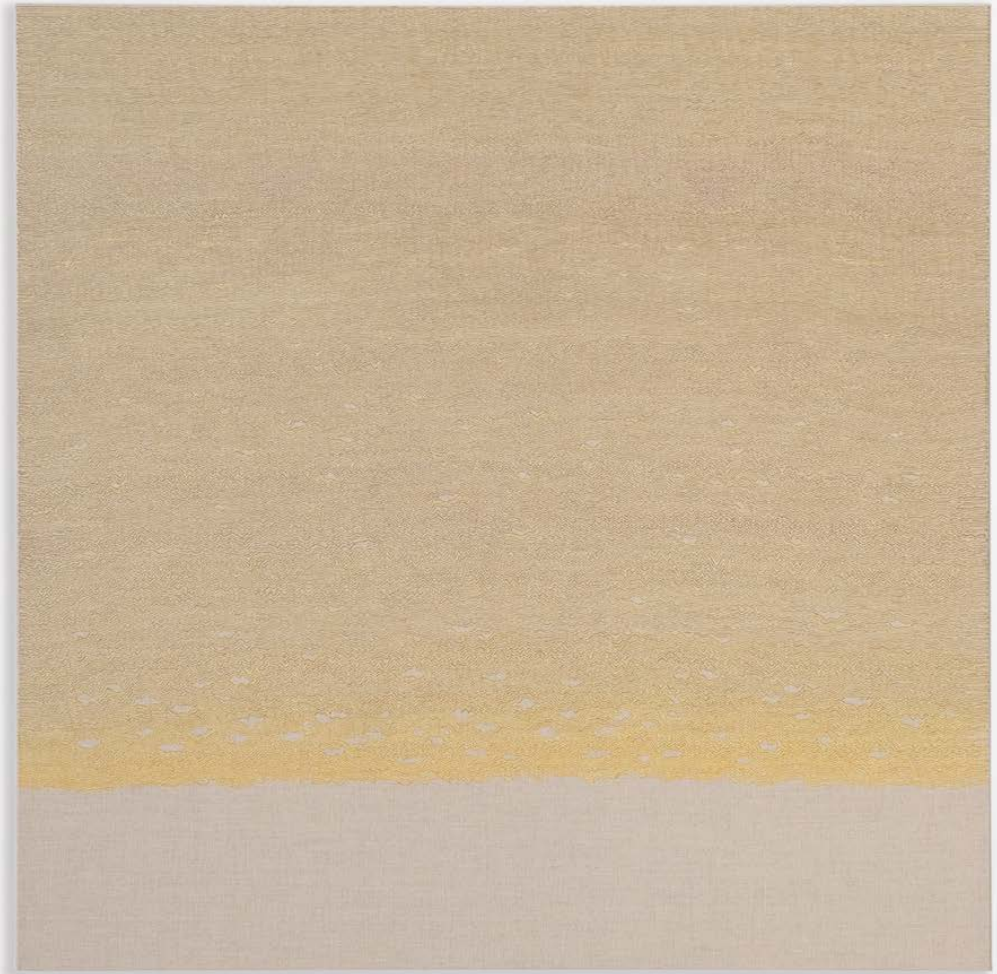
Farsight

2024

Oil on Italian Linen

100 x 100 cm

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Seretse Moletsane

In his process-driven artworks, Seretse Moletsane considers the converging themes of identity, ancestry, and spirituality. Working intuitively, he employs such symbolic materials as soil, cow dung, and marela – a brightly-coloured powder paint favoured by traditional muralists. In *Colour Fields, Study I (2024)*, Moletsane mixes soil and cow dung to create textural planes. Delineated from the rest of the canvas by a band of blue pigment, the lower plane recalls the texture of drought-cracked earth. Moletsane's use of marela pays tribute to the history of abstraction in Southern Africa, with rainwater prompting reflection on rebirth and the cyclicity of life.

Seretse Moletsane was born in 1981 in Soweto and Currently lives and works in Pretoria, South Africa. He obtained his B-tech degree in Fine and Applied Arts in 2008 at Tshwane University of Technology, with printmaking and painting as subjects. He was a participant of the first MTN young curators programme in 2002, and in 2015 was selected as a finalist for the SA Taxi Award (top 10). In he 2021 was selected as a Javett Art Centre Visionary Award finalist (top 5).

Moletsane is a multi-disciplinary artist and curator at Modern Art Projects South Africa (MAPSA) in Richmond, South Africa, since 2018. Moletsane's work is conceptually rooted in intuitive art and tapping into spirituality, ancestry and identity. He currently works notably in the medium of soil, cow dung and marela - a brightly coloured powder paint used by traditional muralists, to explore the rich heritage of abstraction within Southern Africa.

Most recently, Moletsane presented a solo exhibition, titled *Odyssey*, at The Viewing Room gallery in Tshwane, South Africa in 2024. Selected group exhibitions include: *iSenzo Sak'dala*, curated by Lebo Kekana, at RESERVOIR in Cape Town, South Africa in 2024; *Shifting Focus*, at the University of Pretoria Gallery in 2023; *Ex-Libris* at Everard Read Gallery in Franschoek, South Africa in 2022; Beads and AIR artist residency at MAPSA in Richmond in 2021; Toyota US Woordfees, curated by Liza Grobler, in Stellenbosch, South Africa in 2020; and Young Collectors, curated by Shenaz Mohamed, at Fried Contemporary in Tshwane in 2017.

Seretse Moletsane

Colour Fields, Study I

2024

Soil, Rain Water, Cow Dung and Marela

53 x 53 x 5 cm





Richard Mudariki

To Richard Mudariki, painting constitutes a mode of social commentary. Through parodies of Zimbabwe's political landscape, he interrogates such phenomena as the corruption of government, poor service delivery, and the hyperinflation of basic goods. In addition to satirising political events, Mudariki inserts caricatures of political figures into comical impressions of famous artworks. Divergent in style, *Kufa nenyota makumbo ari mumvura (to die of thirst while your feet are in water) (2018)* comprises an image divided into three planes. Juxtaposing persistent poverty with Zimbabwe's endowments of mineral resources and fertile land, Mudariki extends reflections on the broader themes of social stratification, class division, and the hoarding of assets by Zimbabwe's elite.

Born and educated in Zimbabwe, Richard Mudariki studied under the mentorship of renowned painter Helen Lieros and Greg Shaw at Gallery Delta in Harare. He subsequently moved to South Africa and is now based in Cape Town. Mudariki holds an Honours Bachelor of Arts Degree in Archaeology, Cultural Heritage, and Museum Studies.

Known for his original modernist paintings full of social commentary on various issues in Africa, Mudariki has presented solo exhibitions in Harare, Cape Town, Paris and New York and his work has been included in curated survey exhibitions at prestigious venues including IZIKO South African National Gallery, Cape Town and ZEITZ Museum of Contemporary Art Africa (MOCAA), Cape Town.

His recent solo exhibitions include *Gore Ra* at Barnard Gallery in Cape Town (2020); *Mubvakure* at Gallery Polaris in Paris, France (2019); *Politics of Painting* at 1- 54 Contemporary Art Fair in New York, USA (2019); *Mawonero Angu* at Barnard Gallery, Cape Town (2018) and an early career retrospective titled *Mutara Wenguva (Time Line)* at the Sanlam Art Gallery in Johannesburg and Cape Town.

Selected group shows include: *Africa Supernova* at the Kunsthal Kade Amersfoort, Netherlands in 2023-2024; *ECHO*, a group exhibition and Tributaries: *Contemporary Zimbabwean Narratives*, both at Barnard gallery in Cape Town in 2023; *Observer and Commentator*, a dual exhibition with Kufa Makwavarara at ARTCO Gallery in Berlin, Germany in 2022; *Artist United* at Galerie Polaris, Paris (2020); *African Characters* at OSART Gallery, Milan, Italy (2020); *Five Bhob, Painting at the End of an Era* at Zeitz Museum of Contemporary Art Africa (MOCAA) in Cape Town, (2019); a travelling exhibition titled *Centennial: 100 Years of Collecting from the Sanlam Art Collection* (2019) and *Filling in the Gaps* at the IZIKO South African National Gallery in Cape Town (2019).

Mudariki has participated in artist residencies at the ZEITZ MOCAA, Cape Town, as well as the Fountainhead residency in Miami, USA. His work is represented in the collections of IZIKO South African National Gallery, Cape Town; SANLAM, Cape Town & Johannesburg; Zeitz MOCAA, Cape Town; The Leridon Collection, Paris; The West Collection, Philadelphia, USA and the Thomas J. Watson Library at the Metropolitan Museum of Art in New York.

Richard Mudariki

Kufa nenyota makumbo ari mumvura
(to die of thirst while your feet are in water)

2018

Silkscreen print

63 x 44.5 x 4.5 cm

(Edition 3 of 10)

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Mongezi Ncaphayi

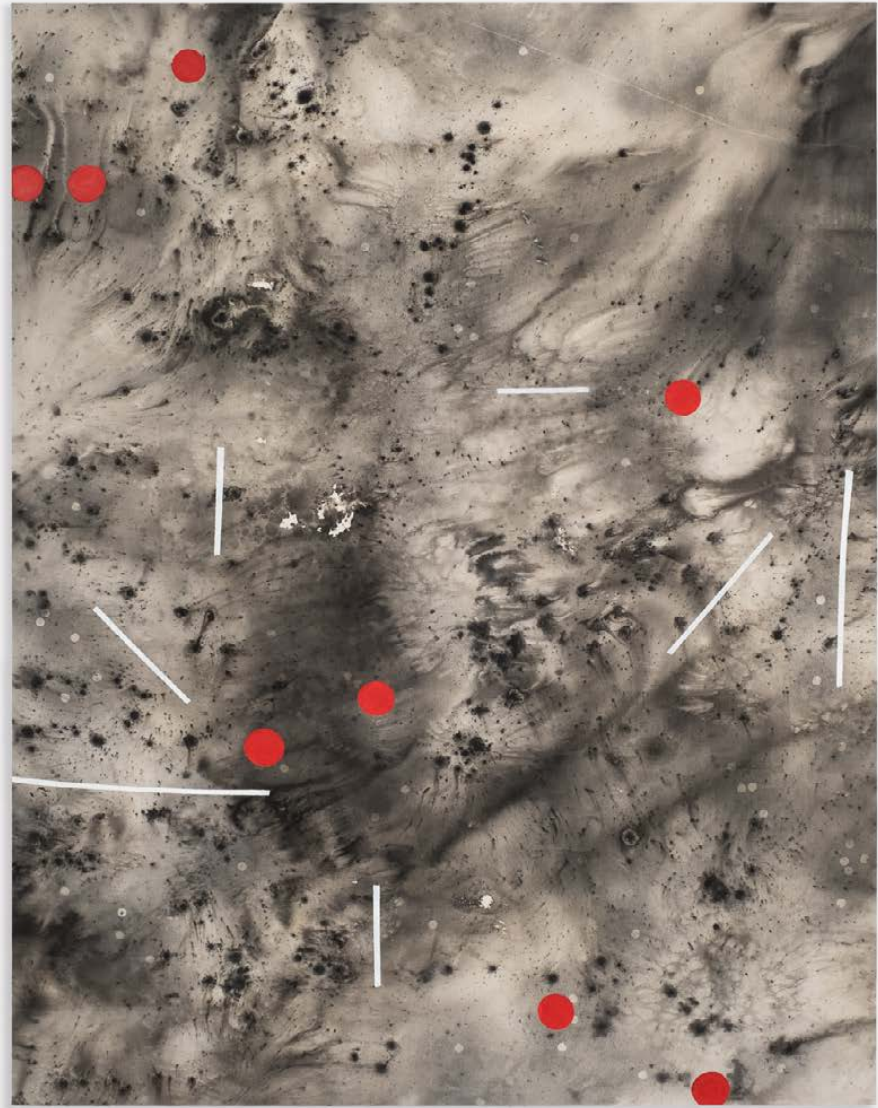
At once a painter, printmaker, and jazz musician, Mongezi Ncaphayi uses abstraction to communicate the complexity of the human experience. While some artworks respond to the socio-political landscape of South Africa, addressing such themes as rampant inequality, the collapse of urban infrastructure, and dominant power structures, others are rooted in individual experience. For *Bo-Kaap's Nocturne (2024)*, Ncaphayi has applied wet paint to wet canvas, the resultant pattern mimicking the contours of a topographic map. Layered upon the surface, bold colour and geometric form bestow the artwork with the cadence of a choral composition - that, as the title suggests, *Bo-Kaap's Nocturne* might be listened to rather than looked at.

Mongezi Ncaphayi was born in 1983 in Benoni in Eastern Gauteng, South Africa. He currently lives and works in Cape Town, South Africa. Following his graduation with a Diploma in Art and Design from the Ekurhuleni East College-Benoni in 2005, Ncaphayi completed a Professional Printmaking Course at Artist Proof Studio in 2008. In 2012, Ncaphayi obtained a Certificate in Advanced Studies from the School of the Museum of Fine Arts in Boston, USA.

In 2011, Ncaphayi received the Ampersand Foundation Fellowship in New York City, USA, while in 2013 he was the recipient of the prestigious Absa L'atelier Gerard Sekoto Award, earning him a three-month residency at the Cite Des Arts in Paris, France. In 2016, the artist was awarded a grant from the Prince Claus Fund Grant in Amsterdam, Netherlands. Selected artist-in-residency programmes include: The Atelier le Grand Village Residency in Angoulême, France, in 2014 and the Thami Mnyele Foundation Residency in Amsterdam, Netherlands, in 2016. In 2019, Ncaphayi was the recipient of the Africa First Art Prize, culminating in a solo presentation of new works at the 2020 Investec Cape Town Art Fair in Cape Town. In 2023, Ncaphayi was selected as a finalist for the Sovereign African Art Prize at the Norval Foundation, South Africa.

In 2016, Ncaphayi presented his inaugural solo exhibition, *Spirit's Response*, as the 2013 Absa L'atelier Gerard Sekoto Award-winner, which debuted at the ABSA Art Gallery in Johannesburg, South Africa. The exhibition travelled to Nelson Mandela Metropolitan University (NMMU), Port Elizabeth, South Africa; Spin Street Gallery, Cape Town, South Africa; Alliance Française, Pretoria, South Africa; and the KwaZulu Natal Society of the Arts (KZNSA), Durban, South Africa. Further selected solo exhibitions include *Which Way is East?* at SMAC Gallery in Cape Town (2017); and *Liminality in Space*, at Enari Gallery in Amsterdam, Netherlands (2023).

Selected group exhibitions include *A tapestry of contemporary African art*, at the Museum of Contemporary Art Long Island, USA (2024); *African Abstraction*, at Montague Contemporary in New York, USA (2023); *Tomorrow there will be more of us* curated by Khanyisile Mbongwa for the inaugural Stellenbosch Triennale in Stellenbosch, South Africa (2020); *Filling in the Gaps*, at the Iziko South African National Gallery in Cape Town (2019); *Print Promises*, at Iziko South African National Gallery in Cape Town (2018). Ncaphayi's work is included in a number of important collections, including: the Smithsonian National Museum of African Art, Washington DC, USA; the Museum of Fine Arts, Boston, USA; Southern New Hampshire University (SNHU), Manchester, USA; School of the Museum of Fine Arts (SMFA), Boston, USA; Thami Mnyele Foundation, Amsterdam, Netherlands; Bibliotheque Nationale de France, Paris, France; The Ampersand Foundation (TAF), London, UK; ABSA Art Gallery, Johannesburg, South Africa; the Luciano Benetton Foundation, Treviso, Italy among others.



Mongezi Ncaphayi

Bo Kaap's Nocturne

2024

Mixed Media on Canvas

213 x 164 x 5 cm

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Gareth Nyandoro

Interested in the confluence of commerce and culture, Gareth Nyandoro transmutes elements of Zimbabwe's informal trade sector into large-scale works on paper. Having trained as a printmaker, Nyandoro's artworks are characterised by a technique he calls "kuchekacheka." "To cut" in Shona and repeated for emphasis in the style of Zimbabwe's street slang, "kuchekacheka" describes Nyandoro's process of incising, inking, and peeling away the paper's surface. At times, Nyandoro integrates three-dimensional forms into his print works, his collages transforming into backdrops for installations. Through the inclusion of props such as clothing, fresh produce, and found objects, Nyandoro evokes the atmosphere of Harare's marketplace stalls. In *Musika WaBaba VaMike* (2019) (Mike's Father's Market), paper sheets have been affixed to canvas and imprinted with the figure of a street vendor. The vendor's wares - potatoes, cabbages, coal - are positioned on the gallery floor. With the produce's impending decay, and Nyandoro's abstraction of the vendor, *Musika WaBaba VaMike* calls for reflection on the resilience of informal traders in Zimbabwe's faltering economy.

Gareth Nyandoro was born in 1982 in Bikita, Zimbabwe and currently lives and works in Harare, Zimbabwe. Nyandoro obtained a National Diploma in Fine Art from Harare Polytechnic in 2003, before furthering his studies in Creative Arts and Design at Chinhoyi University of Technology, Zimbabwe in 2008. In 2014 and 2015, Nyandoro was a resident artist at the Rijksakademie van Beeldende Kunsten in Amsterdam, Netherlands. In 2016 he was awarded the FT/OppenheimerFunds Emerging Voices Art Award.

Gareth Nyandoro is noted for his large works on paper, which often spill out of their two-dimensional format and into installations that include paper scraps and objects found in the markets of Harare, where he lives and works. The artist's chief source of inspiration is the daily landscape of the city and its residents, both within the local milieu and the larger cultural panorama of Zimbabwe. Inspired by his training as a printmaker, and derived from etching, the artist's distinctive technique, Kucheka cheka, is named after the infinitive and present tense declinations of the Shona verb cheka, which means 'to cut'.

Selected solo exhibitions include *Pfumvudza* at Tiwani Contemporary in London, UK (2024); *Suburban Bliss* at Althuis Hofland Fine Arts in Amsterdam, Netherlands (2022); *Maworks*, at Van Doren Waxter in New York NY, USA (2021); *Ruwa* at Tiwani Contemporary in London (2020); ...*READ ALL ABOUT* at Van Doren Waxter Gallery in New York (2018); *Stall(s) of Fame* at Palais de Tokyo in Paris, France (2017); *Mutariri* at the National Gallery of Zimbabwe (2012).

Selected group exhibitions include *Yinka Shonibare: Free The Wind, The Spirit, and The Sun* at Stephen Friedman Gallery in London, UK (2023); *I See You* at Tiwani Contemporary in Lagos, Nigeria (2022); *Defying the Narrative: Contemporary Art from West and Southern Africa*, Ever Gold [Projects], San Francisco, USA (2018); *Five Bhobh - Painting at the End of an Era*, Museum of Contemporary Art Africa (MOCAA), Cape Town, South Africa (2018) *For the Love of the Game 1998-2018*, Magasins Généraux, Paris, France (2018); *Drawing Africa on the Map*, Quetzal Art Centre, Vidigueira, Portugal (2018); *All Things Being Equal* at Zeitz Museum of Contemporary Art Africa (MOCAA), in Cape Town (2017). In 2015, Nyandoro was one of three artists selected to represent the Zimbabwean Pavilion in a travelling exhibition titled *Pixels of Ubuntu/ Unhu*, curated by Raphael Chikukwa, for the 56th Venice Biennale in Italy, travelling further to the National Gallery of Zimbabwe, Harare, Zimbabwe and the Association for Visual Arts (AVA) Gallery, in Cape Town, South Africa in 2016.

Notable collections include: The Museum of Modern Art (MoMA), New York City, USA; Fondation Sindika Dokolo, Luanda, Angola; Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town, South Africa; SAM Art Projects, Paris, France and The National Gallery of Zimbabwe, Harare,



Ink on Paper mounted on Canvas,
with vegetables and fruit
300 x 535 x 110 cm

Gareth Nyandoro
Musika WaBaba VaMike
2019

Jody Paulsen

Jody Paulsen was born in 1987 in Cape Town, South Africa, where he lived and worked until 2023. He currently resides in Spain. In 2009 Paulsen graduated from the University of Cape Town's Michaelis School of Fine Arts specialising in Print Media. He was awarded the Katrine Harries Print Cabinet Award in the same year. In 2012 Jody Paulsen received the Jules Kramer Departmental Scholarship Award and went on to complete his Masters Degree with his presentation titled *What You Want, Whenever You Want It* in 2013.

Paulsen opened his first solo exhibition in 2017, titled *Pushing Thirty*, at SMAC Gallery in Cape Town, followed by a solo presentation at UNTITLED, Art in Miami Beach in the USA. Further solo exhibitions include *Open Arms* at SMAC Gallery in Cape Town, and a solo presentation at Miart in Milan, Italy, both in 2023; and *Water Me*, at SMAC Gallery in Johannesburg, South Africa in 2018.

Paulsen's participation in group exhibitions includes: *Matereality* at Iziko South African National Gallery in Cape Town (2020); a solo body of work at The Armory Show as part of the Focus Section in New York City, USA (2019); *Dress Up, Speak Up: Regalia and Resistance* at 21c Museum Hotels in Cincinnati, USA (2018) and *Radical Love*, at the Ford Foundation Gallery in New York City, USA (2018); *After the Thrill is Gone: Fashion, Politics and Culture in Contemporary South African Art*, curated by Andrew Hennlich, a travelling exhibition starting at Richmond Centre for Visual Arts, Western Michigan University in Kalamazoo, USA; *Passion Fruit*, at Temporary Storage Gallery in New York City, USA; all in 2018; *All Things Being Equal* at Zeitz Museum of Contemporary Art Africa (MOCAA) in Cape Town (2017); *Making Africa: A Continent of Contemporary Design*, curated by Amelie Klein and Okwui Enwezor travelling to the Vitra Design Museum in Weil am Rhein, Germany and Guggenheim Museum in Bilbao, Spain (2015).

In 2012 Paulsen and the fashion designer Adriaan Kuiters collaborated to create the fashion line AKJP. Together they have presented numerous collections at events including: Pitti Uomo 89 in Florence, Italy and the Vogue Fashion Dubai Experience at The Dubai Mall in Dubai, UAE in 2015. In 2019 Paulsen collaborated with Neil Barrett to present their Men's Spring 2020 runway collection. Paulsen continues to expand and present new collections, internationally and locally.

His work forms part of collections including the Zeitz Museum of Contemporary Art Africa (MOCAA) (South Africa); The Leridon Collection in (France); Sovereign Art Foundation (Hong Kong, Singapore, UK, Guernsey, South Africa); The Royal Portfolio Collection (South Africa) and the 21C Museums Hotel (Louisville, USA).

Paulsen's *4 Spoilt Boyz* (2020) is a coming of age drama, engaging in multiple acts. Paulsen describes the work as encompassing 'Coloured boyhood nostalgia' complete with the Jumpman from the original Nike Air Jordan's campaign. Here, the Jumpman is beheaded midair by the words 'Dead or Alive' strung across his waist like a checkerboard finish line that cuts both the body, and the artwork in half. The visual symbology of the lower panel's diorama is encased in a stamp-like trimming, distancing the imagery both in space and time. It is removed from the present but brought into focus with the depiction of the Kramat of Mohamed Hassen Ghaibie, situated in Cape Town on Signal Hill. The image is placed front and centre as a site of memory and spectacle, tying together religious rituals with other boyish ritualistic followings with the likes of sports teams, souped-up cars as status symbols and the depiction of the fast and the furious. Live fast, die young is the pervasive narrative of the vernacular – words often written in vinyl on the back windshield of the car, with prayer beads or a tiny plastic Jesus swaying over the dashboard.

Jody Paulsen

4 Spoilt Boyz

2020

Felt Collage

253 x 279 cm



The focal point in *A Thing of Beauty* (2020) is on a building which used to be called the Luxurama, located in Park Road, Wynberg in Cape Town – a mixed race cinema that served multiple generations over the course of the apartheid era as a meeting place of civic duty and a hub of political awareness. In its peak, it had the largest screen in the country while also functioning as a theatre for performances of various kinds. For Paulsen, the Luxurama is reminiscent of the nostalgia as experienced by his mother for whom the space was a gathering place and held many good memories. But the Luxurama was more than that to many, as a space that instigated public awareness of the atrocities of 1985, the year in which student protests resulted in the arrest and conviction of seven youths aged between 14 and 18 who were detained, charged with treason and imprisoned in Pollsmoor, a maximum security prison, for two years as a way of making an example of them. The incident sparked a shift in the political climate, which banded communities together who were previously pitted against each other. The physical space functions as an icon of solidarity and community – Paulsen’s work is an ode to the space as a memorial and proposition of the building as a heritage site.

Jody Paulsen

A Thing of Beauty

2020

Felt Collage

263.5 x 218 cm



Jody Paulsen's felt collages are politically aware and have a way of exploring culture through its visual footprint with nuance and ease. The works present as odes to brighter days, postcards to the past and to the future that bear witness to the barrage of visual media that assault us in our everyday commutes. Paulsen takes note of the language of the memoir, and translates it into tapestries of billboard dialect, ready for instant consumption, enticing in the softness of the folds of the felt, and the familiarity of repetition. His work *Brothers with imperfect timing* (2020) forms part of three coming-of-age montages, exploring the vulnerability of boys in the Cape Flats and their almost inevitable descent into gangsterism. The title references a documentary on Abdullah Ibrahim, a pianist and musician who hailed from Mannenberg - making note of how he associates the loss of innocence with the place he grew up in, eventually leaving South Africa. Paulsen collages gang signs alongside military insignia, pointing out the convergence of violence across cultures, speaking back to how colonial rule and its legacy have influenced the current landscape of toxic masculinity in South Africa.

Jody Paulsen

Brothers with Imperfect Timing

2020

Felt Collage

255 x 227 cm



EVERY SOUL

MUST TASTE DEATH

BROTHERS
BROTHERS
BROTHERS
BROTHERS

SOLE AT

GENERAL

SALUTE



SON Sak

WITH IMPERFECT TIMING

Mankebe Seakgoe

Mankebe Seakgoe was born in 1998 in Pietersburg, Limpopo, South Africa, where she is currently based. In 2019 she completed her BFA at the University of the Witwatersrand in Johannesburg. In her work, Seakgoe engages questions and modes of articulation, using the self as a sounding board to connect distant stories and voices. When she first resettled in Johannesburg, Seakgoe struggled with verbal communication and spent periods of time in silence, listening and observing the ways language influences the way we think. Making reference to black thought and literature, she primarily uses charcoal, textual drawings and sculpture to explore linguistic determinism through poetry and storytelling as a way to finally and fully express thoughts and conversations with her past, present, future selves.

Mankebe Seakgoe was born in 1998 in Pietersburg, Limpopo, South Africa, where she is currently based. In 2019 she completed her BFA at the University of the Witwatersrand in Johannesburg. In her work, Seakgoe engages questions and modes of articulation, using the self as a sounding board to connect distant stories and voices. When she first resettled in Johannesburg, Seakgoe struggled with verbal communication and spent periods of time in silence, listening and observing the ways language influences the way we think. Making reference to black thought and literature, she primarily uses charcoal, textual drawings and sculpture to explore linguistic determinism through poetry and storytelling as a way to finally and fully express thoughts and conversations with her past, present, future selves.

The artist's recent group exhibitions include participation in *I miss myself the most*, at STEVENSON Gallery in Johannesburg (2023); *I hear you*, a dual show with Tzung-Hui Lauren Lee at BKHz Gallery in Johannesburg (2023); *Brown Flesh Tales* by Son of Langa Art Studio, Johannesburg (2023); *INDEX 2023*, curated by Nkhensani Mkhari at RMB Latitudes in Johannesburg (2023); *If Not Now, Then When* at BKHz Gallery in Johannesburg (2022); *Identity & Community* by Son of Langa Art Studio in Johannesburg (2022); *Paper as a political medium* at FORMS Gallery in Johannesburg (2022); and *Towards new frontiers* by Location Studio Practice at Play Braamfontein, Johannesburg (2022).

Seakgoe's work is included in the Wilhelm Schürmann collection (Germany) and has been featured in Zimbabwean artist Kudzanai Chiurai's collection 'The Library of things we forgot to remember'.

Mankebe Seakgoe

Mother's shattered pearls

2024

Charcoal, ink and graphite powder on Fabriano

24.5 x 18.5 x 3.5 cm

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.....



Mankebe Seakgoe

The seeds you planted in me

2024

Charcoal, ink and graphite powder on Fabriano

24.5 x 18.5 x 3.5 cm

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.....



Mankebe Seakgoe

Rain is coming from the moon

2024

Charcoal, ink and graphite powder on Fabriano

24.5 x 18.5 x 3.5 cm



Mankebe Seakgoe

When the water rises from the sea

2024

Charcoal, ink and graphite powder on Fabriano

24.5 x 18.5 x 3.5 cm

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Brett Seiler

Through his paintings, Brett 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 most 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.

Brett Charles Seiler was born in 1994 in Zimbabwe, and currently lives and works in Cape Town, South Africa. He graduated from the Ruth Prowse School of Art in 2015. Solo exhibitions include *Luke, Warm* at Everard Read in London, UK (2023); *Oh, Christopher*, M+B, Los Angeles, USA (2022); Gallery Eigen+Art in Berlin, Germany (2022); *At some point, I thought I was building a home*, Investec Cape Town Art Fair, with Everard Read, South Africa (2022); and *Closet* at Goodman Gallery in Johannesburg, South Africa (2020).

Selected recent group exhibitions include *Things I'd like to remember* at Everard Read in Cape Town (2022); *In Between Dreams* with Gallery Eigen+Berlin in Cape Town (2022); *Das Eigene im Fremden - Einblicke in die Sammlung Detlev Blenk* at Museum Bensheim in Germany (2022); *Hothouse*, with Sixty Six in London, UK (2022) *Space and Place*, curated by Khanya Mashabela at Galerie Eigen+Art in Leipzig, Germany (2021); *ODYSSEY* at Everard Read in Cape Town (2020); *Home Affairs* at Waterfront Docks in Cape Town (2019); *OUTSIDE* at Riebeek Kasteel Gallery in Cape Town (2019); *One Straight Hour* performed for The Main Complaint at the Zeitz Museum of Contemporary Art Africa (MOCCA) in Cape Town (2018).

Brett Seiler

Ryan, at the edge of his seat

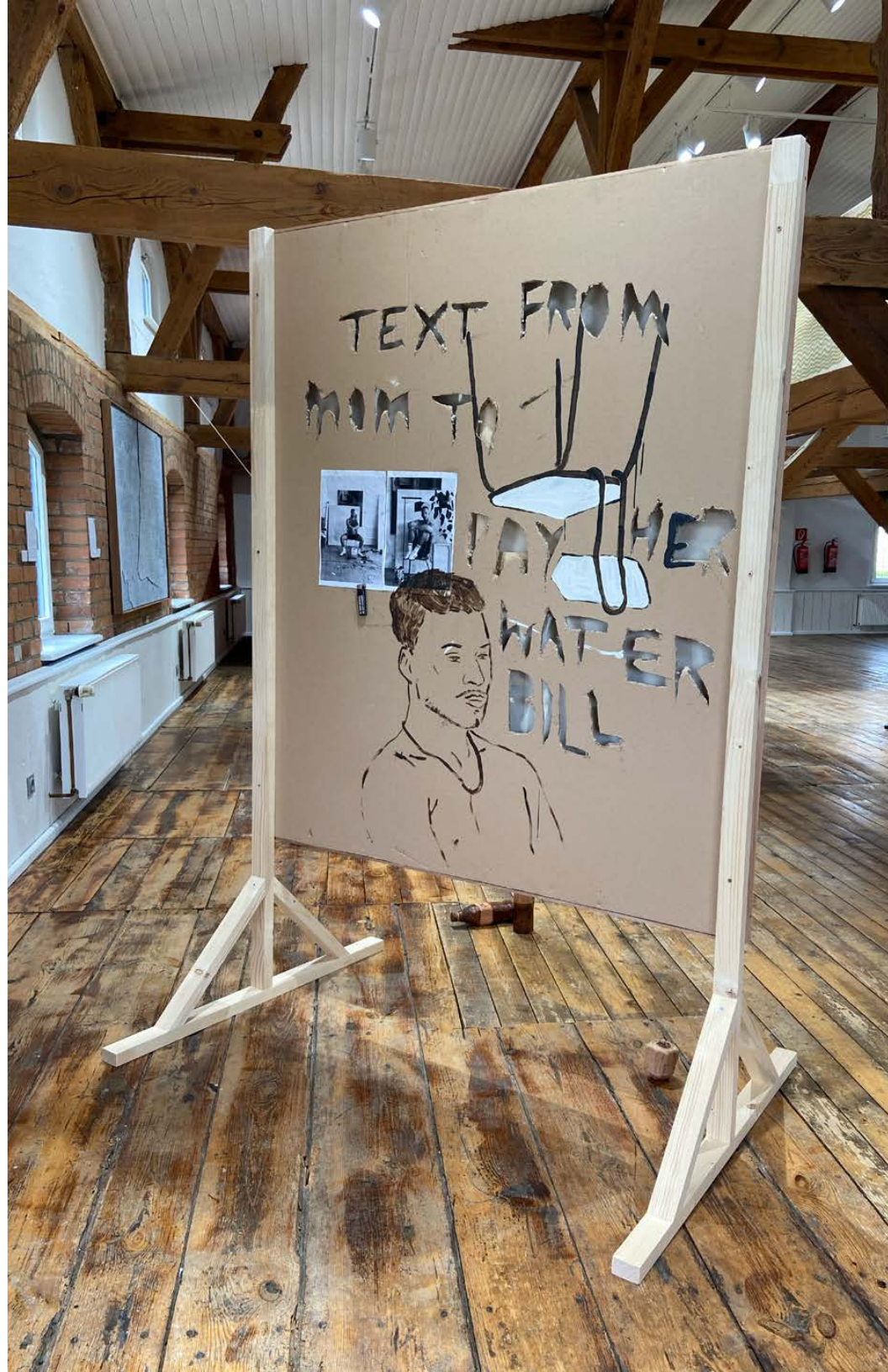
2024

Bituman and wall paint on canvas, two
wooden Coke bottles and apple

165 x 145 cm

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Brett Seiler

Packing Patrick

2024

Bituman and wall paint on canvas, in a
suitcase

55 x 35 cm, suitcase: 60 x 35 x 16 cm

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Guy Simpson

At first a sculptor of cartoon-like compositions, Guy Simpson has adopted a more nuanced approach to the practice of painting. His paintings, comprising layers of canvas, wall paint, acrylic, and crafting sand, ordinarily mimic the architectural intricacies of the areas surrounding his mother's home. Through distilling such quotidian details as an adaptor plug, a broken window blind, or the meeting point between skirting board and parquet tiles, the artist emblazons the everyday with a sanctity more often attributed to life's larger landmarks. *Near to our old home (2024)* depicts the negative space surrounding a door and its adjacent letter plate, while *12th Street Orange Grove (2024)* and *Copper and Rust (2024)* offer material explorations of the medium - expertly altering the paint's colour and texture on sheets of layered canvas, Simpson reinscribes his artworks with a sculptural quality.

Guy Simpson was born 1994 in Johannesburg, South Africa, and currently lives and works in Cape Town, South Africa. In 2019 he completed a Bachelor of Contemporary Art from the Cape Town Creative Academy. Simpson is one of four co-founders of the artist-run Under Projects, which between 2022 and 2024 had a physical exhibition space in Cape Town. He was a 2024 shortlist finalist for Gasworks London, UK.

Simpson has presented two solo exhibitions, namely *Jacaranda* at Everard Read in Cape Town (2024) and *House of Fran* at THK Gallery in Cape Town (2023). In 2022, he presented *Passage*, an intervention at A4 Arts Foundation in Cape Town as part of Goods.

Group exhibitions include *Under And Out* at Under Projects in Cape Town (2023); *Liminal States* at Thk Gallery in Cape Town (2023); *Customs* curated By Khanya Mashabela at A4 Arts Foundation in Cape Town (2023); *4x4 Eigen + Art Lab* in Berlin, Germany (2023); *Interludes* with artist Tom Cullberg at Barnard Gallery, Cape Town (2023); *Inside Pieces* at the Association for Visual Arts Gallery (AVA) in Cape Town (2023); *Uninvested*, 51 Buitenkant St, Project Space, Cape Town (2022); *Untitled 99* at 99 Loop Gallery in Cape Town (2022); *Pilot*, Co-Curated With Luca Evans at Under Projects in Cape Town (2022); *Premise at Joe Prussian* in Cape Town (2021); *Apartments Vol, 1 and 2* by Apartments x The Fourth, at The Fourth in Cape Town (2020); *Kernel* curated by Nabeeha Mohamed and Grace Cross at Maisons Press in Cape Town (2020); and *The Spectacle* at The Fourth in Cape Town (2020).

Guy Simpson

Near to our old home

2024

Wall paints and acrylic on canvas

174 x 178.5 cm

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Guy Simpson

69 12th Street Orange Grove

2024

Wall paints, acrylic and crafting sand on
layered canvas

98 x 177 cm

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Guy Simpson

Copper and Rust

2024

Wall paints, acrylic and crafting sand on
layered canvas

80.5 x 80.5 cm

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Inga Somdyala

Approaching his practice with a sensitivity towards various mediums, Inga Somdyala defies the conventional categorisations of painter or sculptor. Applying soil and earth pigments to textiles, Somdyala extends reflections on colonial and apartheid legacies and the negotiation thereof by South Africa's youth. His canvases, stained, smeared, and often buried, oscillate between body and landscape, and garment and flag. In *POMPA FUNEBRIS II (2024)*, the title derived from a Roman funeral procession, Somdyala portrays the colours of the South African flag in pigments extracted from the earth. The sixth colour, blue, is rendered in shweshwe fabric - introduced to the Xhosa by German settlers in the Eastern Cape, it constitutes a reminder of German colonialism. *Incwadi Enomlomo Obomvu (studies for Blood of The Lamb) (2024)* recalls the biblical motif of the sacrificial lamb. To imitate the texture of sheep hide, Somdyala distressed the canvas and combined such earth pigments as ochre, iron oxide, chalk, and ash. While the first and second panels appear the inner and outer skins of a lamb, the third - slimmer and monochrome red - suggests the book block of a bible.

Inga Somdyala is an interdisciplinary artist born in Komani, Eastern Cape, South Africa, living and working in Cape Town. He recently completed an MFA (2019) at the University of Cape Town's Michaelis School of Fine Art. Somdyala is the 2022 recipient of the MTN New Contemporaries Award. Artist residencies include a three month residency at the Cité International des Arts in Paris, France (2023) and the Tankwa Artscape Residency in the Tankwa Karoo, South Africa (2023), as well as the Nirox artist residency at the Cradle of Humankind, South Africa. Somdyala's solo exhibitions include *As Far As The Sea* at RESERVOIR in Cape Town (2023) and *Adamah*, curated by RESERVOIR at Whatiftheworld gallery, Cape Town (2022).

In 2023, Somdyala presented new work in a dual presentation at The Armory Show in New York with WHALTIFTHEWORLD Gallery as well as for a dual presentation at Artissima in Turin, Italy with RESERVOIR.

Group exhibitions include: *Layers: Rock Art Across Space and Time* at Nirox Sculpture Park, with a second iteration installed at Brundyn Arts & Culture's Boschendal Estate exhibition space and a third iteration is at the University of the Witwatersrand (WITS) Origins Centre in Johannesburg (2023); *Fullhouse* and *The weight of a stone*, both at Blank Projects in Cape Town (2023); *Home Strange Home*, curated by RESERVOIR at the Krone x WITW Gallery in Tulbagh, South Africa (2022) and *Verse* at the Association for the Visual Arts (AVA) Gallery (2022); *Falling Awake*, curated by RESERVOIR at The Fourth in Cape Town (2021); *Matereality* at the Iziko South African National Gallery (2020); and *AMAQABA Vol. 1* a collaborative body of work with Xhanti Zwelendaba at Eclectica Contemporary in Cape Town (2018).

Somdyala's work is included in the IZIKO South African National Gallery's collection as well as the Investec Collection in Cape Town.

Inga Somdyala

POMPA FUNEBRIS II

2024

Soil, clay, ochre, oxides, ink, chalk, ash and
waxed thread on canvas, with ijereman/
blaudruck/shweshwe fabric

206 x 142 x 13 cm

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Inga Somdyala

Incwadi Enomlomo Obomvu

(Studies for Blood of the Lamb)

2024

Ochre, oxides, chalk and ash on canvas

100 x 190.5 x 4 cm

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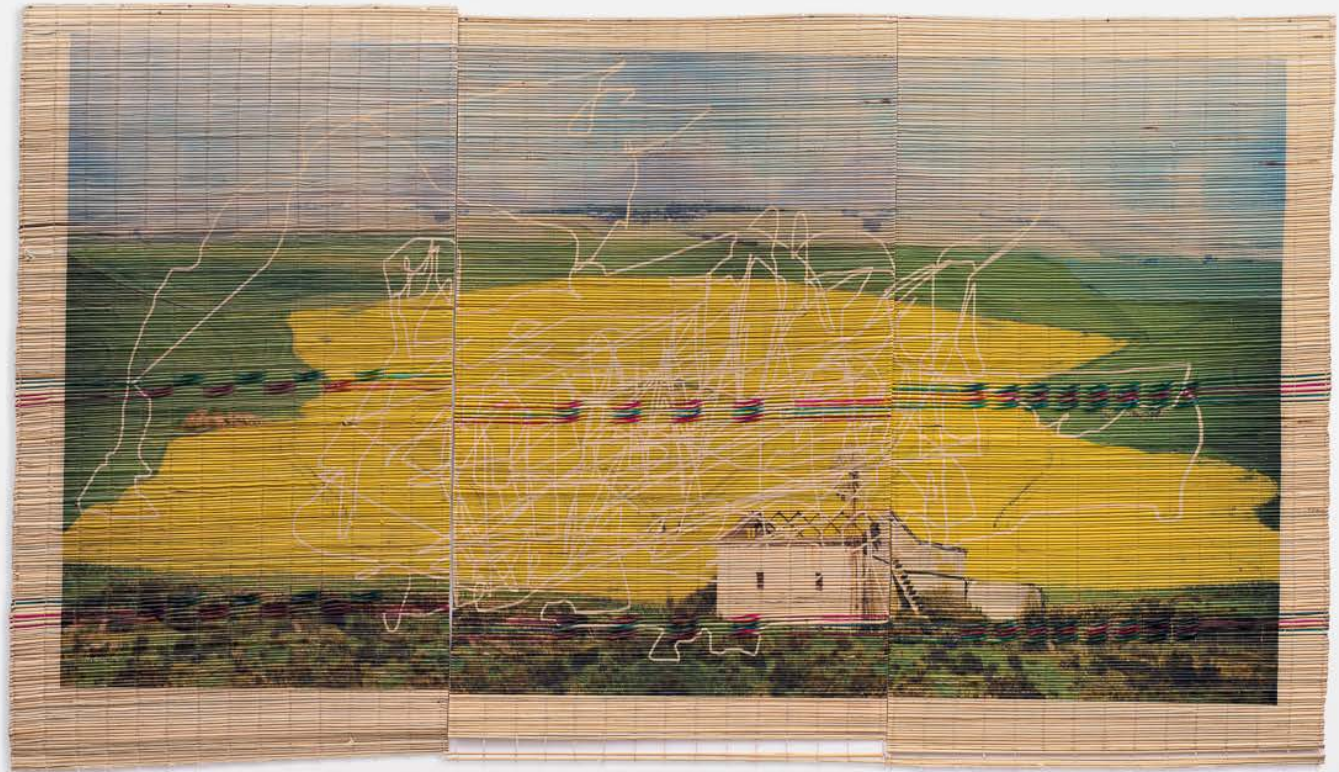
Ben Stanwix & Xhanti Zwelendaba

Where Xhanti Zwelendaba's practice is centred on the interplay between Xhosa culture and contemporary capitalism, Benjamin Stanwix is concerned with conflicting representations of the past – often in relation to online algorithms. Collaboratively, they address the enduring legacies of colonialism and apartheid, using individual experiences to examine issues of national identity. In *Nkqo Nkqo Nkqo eChumakala (2022)* and *[PRIVATE PROPERTY] (2022)*, Zwelendaba and Stanwix relay their own observations of the South African countryside and the dichotomous ways it is structured, settled, and sowed. While *Nkqo Nkqo Nkqo eChumakala* depicts a landscape in the Eastern Cape where communities farm for subsistence, *[PRIVATE PROPERTY]* makes reference to the boundaries and barriers that delineate commercial farms in the Western Cape. Printed onto traditional grass mats called ikhuku, one landscape appears suited to living in; the other, to looking at.

Xhanti Zwelendaba and Benjamin Stanwix are both multidisciplinary artists who attended the University of Cape Town's Michaelis School of Fine Art together in the mid-2010s. They have collaborated on various bodies of work centred on their own experiences with and understanding of the legacies of colonialism and apartheid. In this new series of works, the artists have drawn from a collection of found postage stamps from the UCT archives, looking critically at the imagery present in these representations of South Africa in the 1970's and 80's (particularly the 'homeland' territories) and highlighting their discord by juxtaposing and digitally collaging the compositions. The results become highly charged commentaries on identity and meaning-making within the socio-political history of South Africa.

Zwelendaba, who was born in 1992 in Alice, South Africa, works in various art forms such as sculpting, printmaking, installation, performance art, and video art. Following his studies at Michaelis, Zwelendaba received an MFA from the University of the Witwatersrand in Johannesburg, South Africa in 2022. In the same year, he held a three-month residency at the Leipzig International Art Programme in Germany. Recent group exhibitions include presentations at the 2023 editions of the Investec Cape Town Art Fair in Cape Town, and RMB Latitudes in Johannesburg; featured as artist of the year at Turbine Art Fair, Johannesburg, in 2021; *Tongues* at The Gallery in Johannesburg in 2021, *AMAQABA vol. 1* a duo exhibition with Inga Somdyala at Eclectica Contemporary in Cape Town in 2018; and *Chamber of Mines*, a duo exhibition with Rowan Smith at Whatiftheworld in Cape Town in 2016.

Stanwix was born in 1986 in Durban. He works in drawing, printmaking, photography, tapestry, text, and sculpture. He completed a post-graduate Diploma in Fine Art at the Michaelis School of Fine Art in 2017, after previously reading for an MA in History at Oxford University. Stanwix's practice spans a variety of media including drawing, printmaking, photography, tapestry, text work and sculpture. He has an interest in questions of how we try to understand the past, and the ways in which competing views of history inform the present. The role of chance, mistakes, and mistranslation feature prominently in his work, often with reference to the internet and the increasing influence of algorithms on daily life. Stanwix has participated in residencies at BoxoPROJECTS in Joshua Tree, California, and at Arteles Creative Center in Finland. The artist lives and works in Cape Town. His most recent solo shows are *A Bad Night's Sleep* at 99 Loop in 2022/23, *Rehearsal for a Public Address* at Knysna Fine Art in 2020, and *There Must Be Some Mistake* at EBONY/CURATED in 2019.

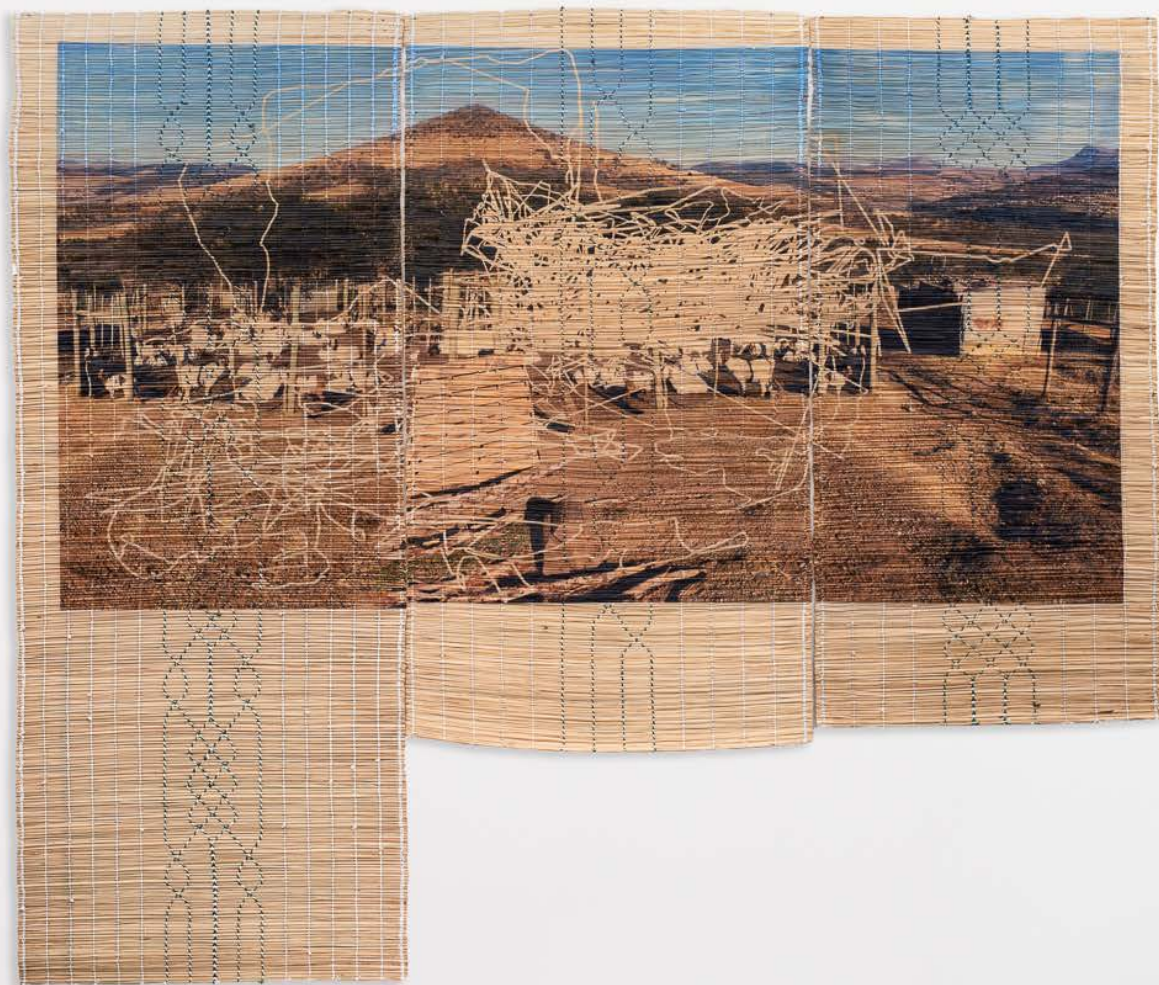


**Ben Stanwix &
Xhanti Zwelendaba**
[PRIVATE PROPERTY]

2022

Inkjet Print and Gouache on Ikhukho

244 x 200 cm



**Ben Stanwix &
Xhanti Zwelendaba**
Nkqo Nkqo Nkqo eChumakala

2022

Inkjet Print and Gouache on Ikhukho

240 x 204 cm

Atang Tshikare

RESERVOIR is proud to present a series of works from the *Peo e Atang* trilogy, a multidisciplinary showcase featuring sculptures laden with narratives. The *Peo e Atang* series has been developing since the birth of Tshikare's first son, Peo, in 2020. The body of work emerged in response to seismic shifts in the familial, social, and economic order.

Peo e Atang as a whole explores the remarkable journey of young Peo (the 'seed of great hope'), who leaves his subterranean home on a quest for self-actualisation. From the desert to the mountains and from the forest to the sea, driven by sheer willpower, Peo is befriended by a cast of exotic, mythical and mystical beings that aid or obstruct his expedition. Through the works, Atang Tshikare expresses his visionary African identity in a contemporary art language. The stories told through the sculptures are an affirmation of the transcendence of self through adversity - not just as possible, but a necessary spark for true reawakening. "Ho kokosa ('to lift up' or 'raise up') is a profound aspiration I hold for everyone, particularly children," says the artist.

Atang Tshikare is a Cape Town-based, self-taught multidisciplinary artist. Born in Bloemfontein in 1980, Atang 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. Drawing on a deep connection to his own Tswana heritage and other Southern African cultures, Tshikare's 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.

Most recently Tshikare produced a solo exhibition for Everard Read, Cape Town, entitled *Pula e ya na* (2024). Further solo exhibitions include *Setlhare* at Everard Read, Johannesburg (2023); *Peo e Atang*, at 196 Victoria in Cape Town (2021); *Oa Mpona* at the Woodstock Foundry, Cape Town (2017); and *Not by a witch* at World Art in Cape Town (2014).

Selected group exhibition include: *iSenzo Sak'dala*, curated by Lebo Kekana at RESERVOIR in Cape Town (2024); *What I Feel When I Think About The Cosmos*, Everard Read in Franschhoek, South Africa (2023), *The Object*, a group show curated by Sean O'Toole at Under Projects, Cape Town (2023); *Promenade pour un Objet d'Exception* in Paris (2022). In 2021 Tshikare was one of 17 selected artists to contribute to the Dior Medallion Chair exhibition that showcased at Superblue in Miami, USA, at Salone Del Mobile in Milan, Italy, and at Art 'n Dior in Shanghai, China. Also in 2021 Tshikare formed part of *Before yesterday we could fly* at the Metropolitan Museum in New York, USA. Further group shows include *Inside Out* at Kin And Company, New York (2020); *Closer Still* at Southern Guild, Cape Town (2020); *Still Here Tomorrow* at Zeitz MOCAA in Cape Town (2019); and *AfroVibes* at Fierce POP, Amsterdam (2018).

Atang Tshikare

KAPANO (Installation)

2024

Wood, Bronze and Soil

163.5 x 81 x 101.5 cm





Atang Tshikare

KEBONE

2020

Wood, Bronze and Soil

30 x 22 x 16.5 cm

(Series 4/5)

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Atang Tshikare

NKWENYANA

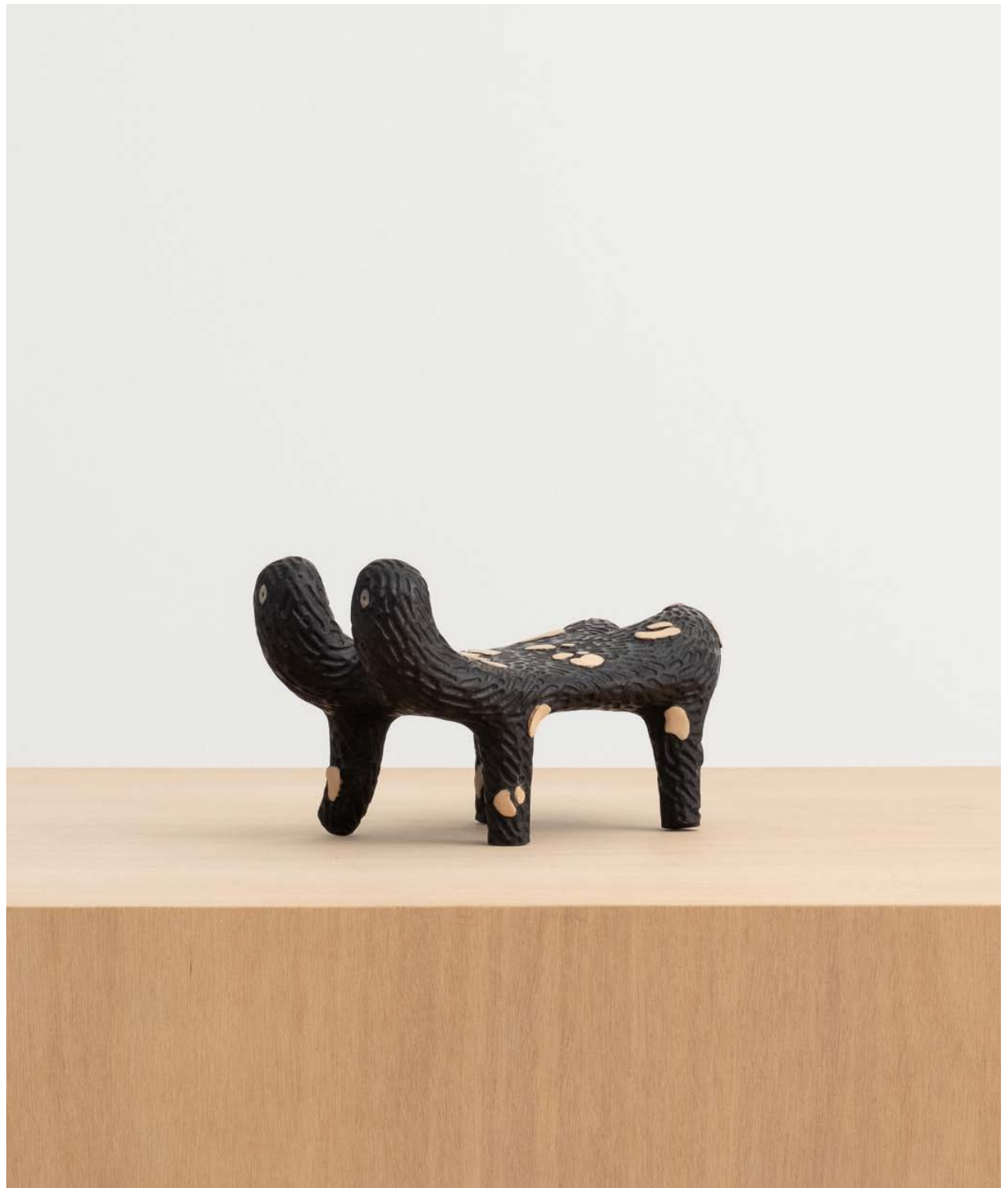
2021

Wood, Bronze and Soil

15.5 x 30.5 x 14 cm

(Series 1/6)

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Atang Tshikare

SEBATANA

2019

Wood

36 x 28 x 17.5 cm

(Series 3/5)



Atang Tshikare

TABOGA

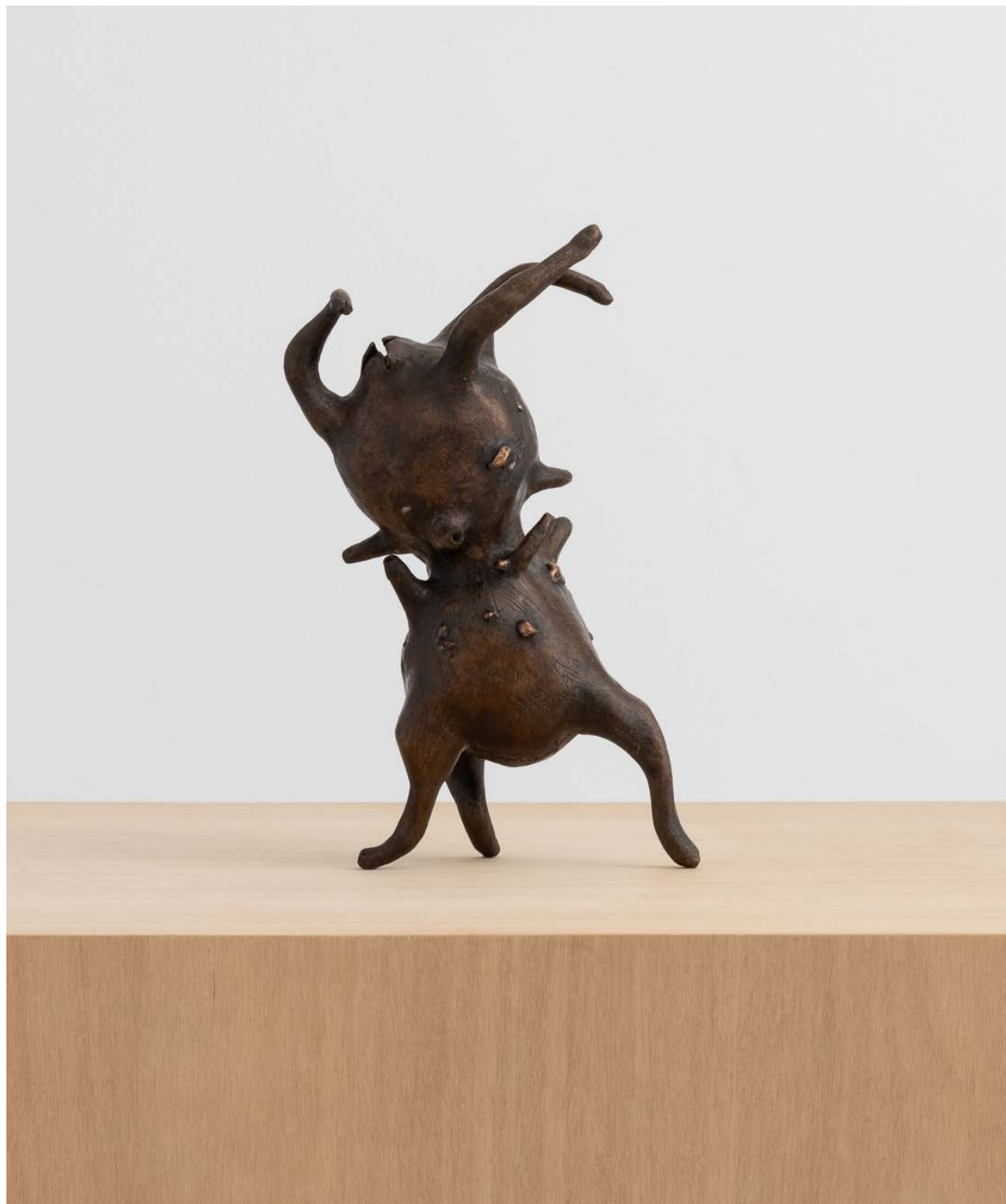
2023

Bronze

36.5 x 21 x 15 cm

(Edition 1/9)

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Atang Tshikare

LOBELO

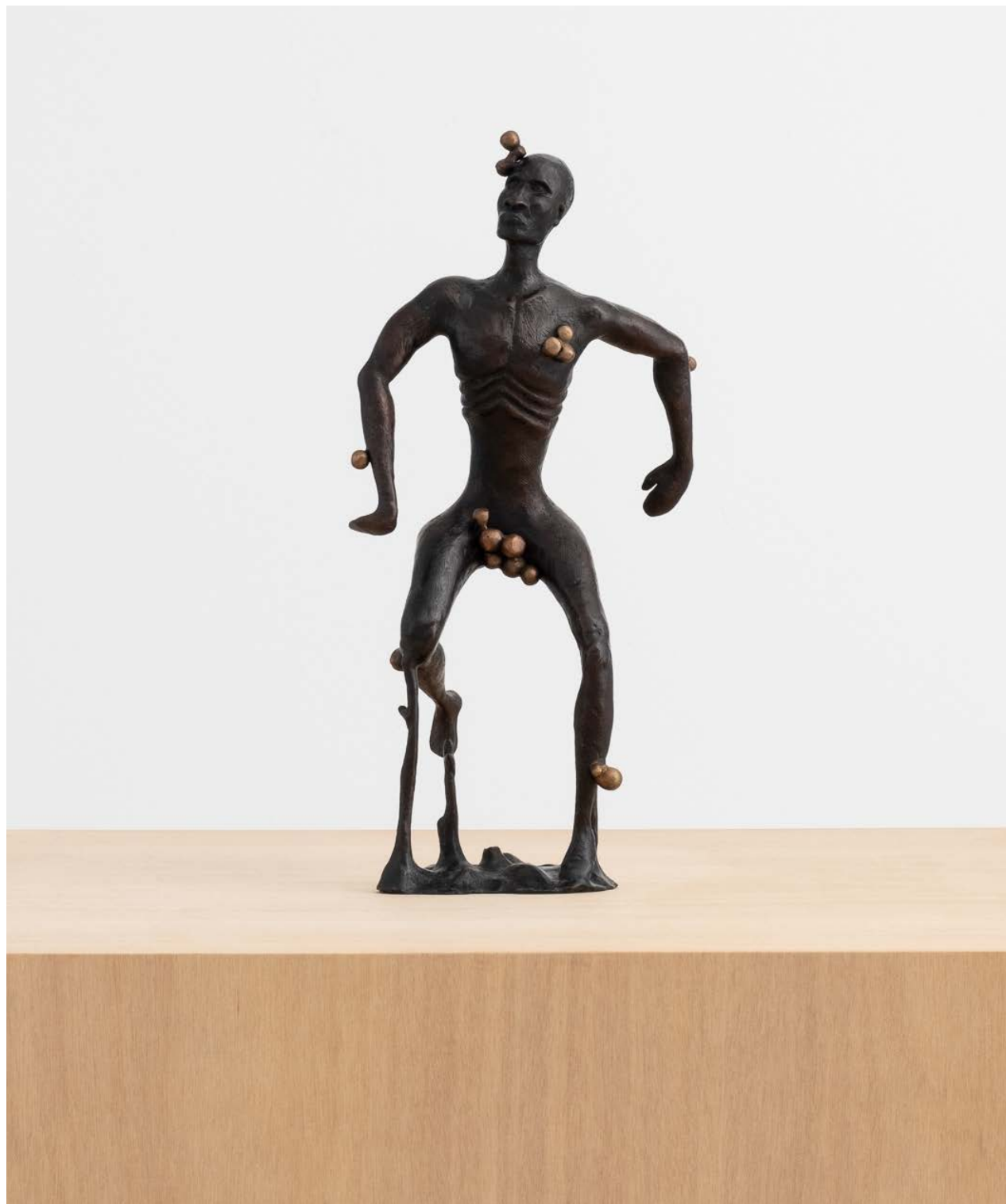
2023

Bronze

46.5 x 13.5 x 22 cm

(Edition 1/9)

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Atang Tshikare

SERURUBELE

2023

Bronze

19 x 14 x 13.5 cm

(Edition 1/9)



Atang Tshikare

GODIMO

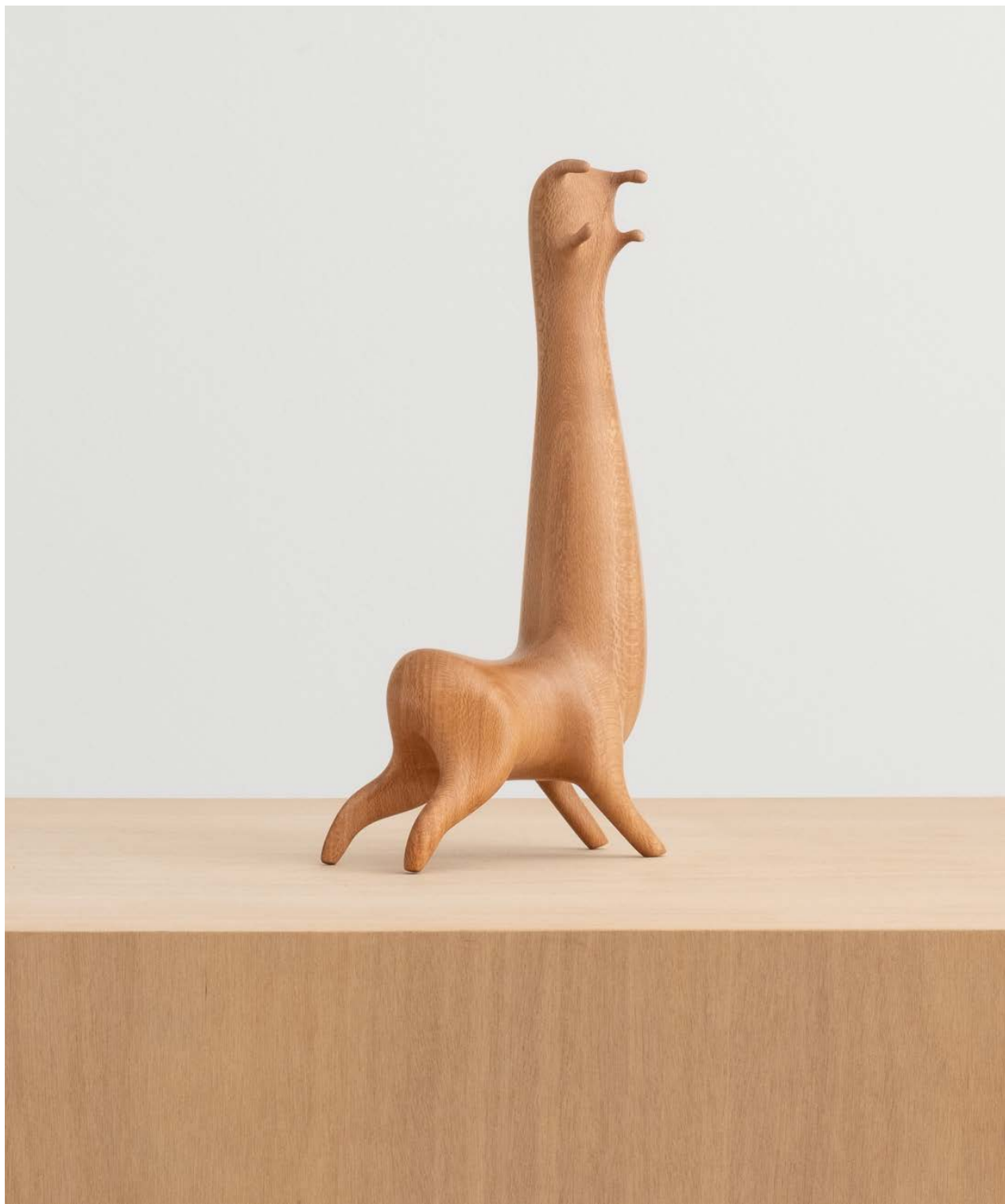
2024

Wood

39.5 x 20 x 10 cm

(Series 1/6)

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Atang Tshikare
KHODUMO-DUMO

2024

Wood and Soil

37 x 37.5 x 33 cm

Unique

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Anna van der Ploeg

Working at the intersection of painting and printmaking, Anna Van Der Ploeg exhibits large-scale woodblocks as sculptural artworks. With research interests including linguistic determinism and embodied speech, she regularly borrows phrases from literary sources as titles, which more often precede the artworks to which they belong. Van Der Ploeg draws further inspiration from an assortment of homemade posters collected in various urban settings, similarly transforming familiar materials into idiosyncratic mediums. *Wine dark seas; blue for Homer (2024)*, the title taken from a common description of The Iliad, comprises curved plywood carved and stained with ink to mimic the undulation of a ship's flag. A departure from Van Der Ploeg's habitual techniques, *Anti-role model gone to seed (2024)* was produced in collaboration with beaders Vincent Ojeboh and Elizabeth Gwebu. Each artwork, informed by Van Der Ploeg's understanding of art as a connecting force, extends an opportunity for quiet solidarity.

Anna van der Ploeg was born in 1992, South Africa. In 2022 she completed a Master of Fine Arts at the KASK Royal Academy School of Arts in Gent, Belgium, and currently lives and works between Cape Town, Johannesburg and Brussels, Belgium. Van der Ploeg works across the mediums of painting, sculpture, and printmaking.

Most recently, Van der Ploeg and RESERVOIR presented a solo booth at the 40th edition of Art Brussels in Belgium (2024), and prior to this presented her solo exhibition titled *Shorter this time*, at RESERVOIR in Cape Town (2024). In 2023 van der Ploeg was the artist-in-residence at M Leuven, in Leuven, Belgium, which culminated in the opening of her solo exhibition, *Let there be no fuss*.

Further solo exhibitions include: *Fourteen envelopes addressed to Lucienne*, at Otomys Gallery in Melbourne, Australia (2023); *Omens in hot bacon contradiction*, exhibited at David Krut Gallery in New York, and in Johannesburg, South Africa (both 2023); *Gates at Winona* in Brussels (2022); *Orators and Gale force scheduled for day off*, both at the MAP KASK Royal Academy in Gent in 2022 and 2021; *oona calx: Tripping Stone* at Otomys in Melbourne (2021) and *Map with Open Windows* at 196 Victoria in Cape Town (2020).

Selected group exhibitions include: *Atari*, at No Mans' Art in Amsterdam (2023); *Kortrijk Stimulans Competition* in Kortrijk, Belgium (2022); *Days of Being Wild* at Cavalli Estate, Cape Town (2022); and *Out of the dusk* at David Krut Projects, Johannesburg (2022). In 2021 van der Ploeg formed part of *Falling Awake*, RESERVOIR's debut exhibition at The Fourth in Cape Town; *Grote Voetbalmatch* at the KASK Royal Academy in Gent; *Zomersalon* at the Kunsthal in Gent; and *Hot Mess 2* at Neuzeit Ost in Berlin.

Van der Ploeg was a finalist for the Artstread Global Design Graduate Show in collaboration with GUCCI, and the recipient of the KASK Royal Academy Legaat de Leu Prize for Fine Arts, both in 2022.

Anna van der Ploeg

Anti-role model gone to seed

Collaboration with Vincent Ojeboh and

Elizabeth Gwebu

2024

Glass Beads

85 x 30 x 3.5 cm

Edition of 6

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Anna van der Ploeg

Wine dark seas; blue for Homer

2024

Ink, plywood, studs

55.5 x 99 x 10 cm





Pierre Vermeulen

Concerned with a conscious awareness of the body's temporal encounters, Pierre Vermeulen considers his artistic practice an embodiment of meditative ritual. With sweat collected from his brow as a corrosive agent, Vermeulen oxidises surfaces of gold leaf imitate. Oftentimes, sweat is applied to the surface using an orchid, a symbol of productive desire, woven from human hair. The alchemic process, should Vermeulen's sweat not burn through the imitate to reveal the paint beneath, renders an imprint of the artist's body and its intervention. In *This is him (2024)* and *Hylton (2024)*, the artist incorporates Tama, the embossed votives of the Greek Orthodox Church. Affixing eyes, arms, and torsos to the canvas, Vermeulen inscribes the body as a sacred symbol.

Pierre Vermeulen was born in 1992 in Stellenbosch, South Africa, and currently lives and works in Cape Town, South Africa. He obtained a Bachelor of Fine Arts degree in 2015 and a Masters in Visual Arts in 2021 from the University of Stellenbosch. Pierre Vermeulen's practice is rooted in the embodied rituals of meditation. His works are characterised by his use of imitation gold leaf on Belgian linen and sweat for its corrosive relationship - using orchids woven from human hair, Vermeulen has developed a technique to create oxidised imprints on the surface of the gold leaf. The unconventional materials used by Vermeulen challenges the boundaries between painting, installation and alchemy, inviting us to reconsider our relationship with these mediums.

In 2023, Vermeulen presented *Formats for Transition*, a solo exhibition with RESERVOIR in Cape Town. Further solo exhibitions include *Thoughts Think Themselves*, as part of his Masters presentation in Stellenbosch, South Africa in 2021; *Of itself*, at SMAC Gallery in Johannesburg (2018); Pierre Vermeulen, at SMAC Gallery in Cape Town; and *Sweat Prints*, a site-specific installation at the Association for the Visual Arts (AVA) Gallery, both in 2017.

Selected group exhibitions include *Of their time (7)*, A look at private collections at the museum Frac Grand Large, Dunkerque, France (2023); *Oh So Quiet* at Whatiftheworld Gallery in Cape Town (2023); *Matereality*, a group exhibition at the Iziko South African National Gallery in Cape Town (2020) and *A Show of Solidarity* at SMAC Gallery in Cape Town (2020); *Forward! Forward? Forward...*, at the Stellenbosch University Museum in Stellenbosch (2019); *Folly* at SMITH in Cape Town (2017); and *Restore* at the Gallery University Stellenbosch (GUS) in Stellenbosch (2016).

In 2024, RESERVOIR presented a solo booth of works by Vermeulen at SPARK Art Fair in Vienna, Austria, and in 2018, Vermeulen presented a solo booth at Artissima in Turin, Italy. His works have been included in group presentations at various editions of Artissima, Art Brussels, Miart, Art Cologne, Art Abu Dhabi, Contemporary Istanbul, FNB Art Joburg and the Investec Cape Town Art Fair (both in South Africa).

Vermeulen's work was recently selected for the prestigious Pinakothek der Moderne PIN. Benefit Auction.

Pierre Vermeulen

This is him

2024

Gold leaf imitate, sweat, gesso, ink and
shellac on linen

150 x 135 x 3.5 cm





Pierre Vermeulen

Hylton

2024

Gold leaf imitate, sweat, gesso, ink and
shellac on linen

150 x 135 x 3.5 cm





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