

YOUNGBLOOD AFRICA
CATALOGUE | NOVEMBER 2025

FEATURING ARTISTS

MICHAEL OLIVER LOVE

NEIL ROBERTS

DEWALD DANIELS

THEODORE AFRICA

GARRETH BARCLAY

OBAKENG MOLEPE

STEFAN SNYMAN

JACQUES WEYERS

RYAN JANSSENS

GERHARD VAN DER WESTHUIZEN

THAMSANGA MFUPHI

MARY-LOU KESSELL

MARCEL HERBOLDT

MARLISE KEITH

DANIEL LEVI

LUIS TORNE

KILMANY-JO

JAN-HENRI BOOYENS

LORRAINE LORTZ

HAGE MUKWENDJE

MICHAEL OLIVER LOVE

ARTIST STATEMENT

Changing Shape

These works explore the relationship between light and shadow — what is visible and what is hidden. The sun reveals the passage of time as it changes the shape of shadows while travelling across the sky. These images reflect that journey, capturing fleeting moments within this transformative process. Viewed together, they depict a balance of masculinity and softness, of isolation and a longing for connection.

ARTIST BIOGRAPHY

As a young boy, Michael would smear paint on his face, balance the family point-and-shoot camera on a stack of books, and set it to self-timer. These self-portraits were his first taste of image-making and expressing himself through photography.

This innate creativity has remained constant throughout Michael's artistic journey. He presents bold colours and daring subject matter, unafraid of incorporating an element of play. His use of the human form and body language is key to creating his sculptural images.

Growing up in the small coastal city of East London, South Africa, Michael received his first camera at sixteen — a vessel through which he could express himself in a conservative environment. His move to the metropolis of Cape Town further shaped his dynamic imagery, combining sun-kissed bodies with bold colours and curved lines that echo the natural landscape.

Michael also works in the field of fine art. With three solo exhibitions of his shapely painted works, his visual universe continues to expand.

MICHAEL OLIVER LOVE



In Shape

Photographic print
on Felix Schoeller True Fibre 305gsm
118.9 x 84.1 cm, framed, editions of 10
R 26 000 incl. vat

MICHAEL OLIVER LOVE



Red Spoon

Photographic print
on Felix Schoeller True Fibre 305gsm
118.9 x 84.1 cm, framed, editions of 10
R 26 000 incl. vat

MICHAEL OLIVER LOVE



Soft Shape

Photographic print
on Felix Schoeller True Fibre 305gsm
118.9 x 84.1 cm, framed, editions of 10
R 26 000 incl. vat

NEIL ROBERTS

ARTIST STATEMENT

In Your Room

This work is part of an ongoing series called In Your Room.

It speaks to nostalgia, self-expression, and my personal journey toward the ever-changing destination of self-discovery. It questions the fine, binary lines of life and what it means to be expressive or creative.

As the years pass, these themes evolve and shift in meaning as our focus and hindsight become clearer. My fascination with photography's ability to act as both a time stamp and a custodian of nostalgia is the reason this body of work exists — and the reason I continue to create as a photographer.

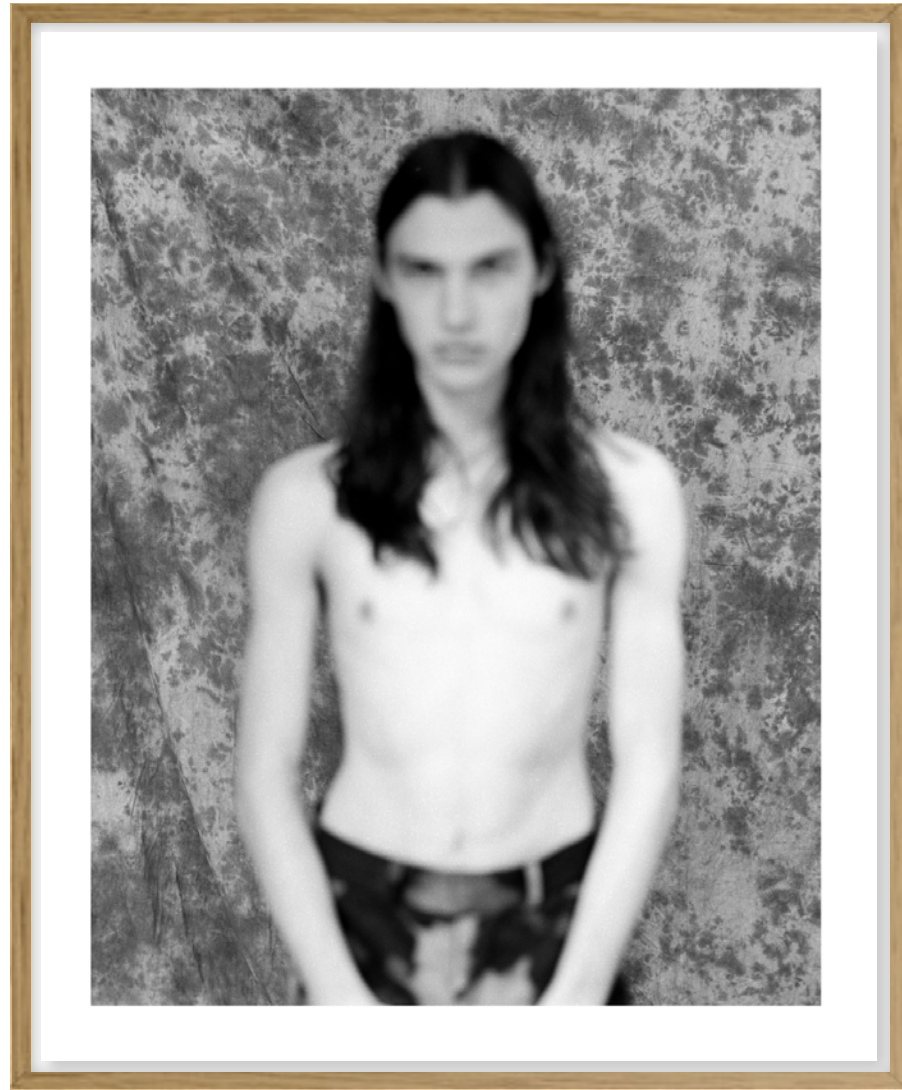
ARTIST BIOGRAPHY

Neil Roberts is one of the founders of Hero Creative Management and a photographer with 20 years of experience in the commercial photographic production industry.

Today, he runs Hero together with his partner, Sabina Jacob. Over the past decade, they have managed and mentored the careers of some of the finest photographic talent South Africa has to offer.

Neil's photography has been a steadfast presence on the South African fashion and advertising scene for decades, with his work featured in magazines around the world. Though he has taken a step back to focus on Hero, he returns with a body of work featured here today — a preview of his forthcoming show, In Your Room.

NEIL ROBERTS



Ghosts Again

Kodak Tmax 400,
Felix Schoeller True Fibre 305gsm, /
223 Kiaat Floated Frame, editions of 10
95.3 x 76.5 cm
R 8 500 incl. vat

DEWALD DANIELS

ARTIST STATEMENT

Enchanted Noir

Enchanted Noir reflects a quiet narrative between presence and place — moments where the subject becomes part of the landscape rather than standing apart from it. This piece was created with my life partner, Annelee, as part of the personal stories we craft purely for the love of art and what we do. These images hold a special place, as they represent the work we create for ourselves — free from brief, driven by passion, and inspired by shared creativity.

ARTIST BIOGRAPHY

Dewald Daniels is a Cape Town-based commercial photographer and director, specialising in advertising and brand imagery. With nearly two decades in the industry, he began his career in fashion and retail before transitioning into large-scale campaigns and television commercial stills. His work often fuses crafted lighting with cinematic composition, bringing a refined visual identity to the brands and stories he collaborates on.

DEWALD DANIELS



Enchanted Noir I

Archival pigment print
on Felix Schoeller True Fibre 200gsm
64.2 x 88.7 cm, framed, editions of 10
R 8 500 incl. vat

DEWALD DANIELS



Enchanted Noir II

Archival pigment print
on Felix Schoeller True Fibre 200gsm
64.2 x 88.7 cm, framed, editions of 10
R 8 500 incl. vat

THEODORE AFRICA

ARTIST STATEMENT

I began working with self-portraiture during the pandemic because I was my only available model. Since then, I have gradually developed a practice in this format, which I continue to explore alongside my commercial photography work.

As an only child, I have always felt quite solitary in the world — but never lonely — as I have learnt how to be with myself, to express myself, and to enjoy my own company. My self-portraiture is an expression of my solace in solitude — a manifestation of my internal creative world through me.

I apply the same lens that I use on my own body to those of my subjects, who are predominantly Black, like myself. My recent work with Wanda Banda serves as a series of figure studies of the actress, who playfully embodied facets of her alien self through our collaboration.

A crucial aspect of my artistic process — and my personal mantra — is to play, because I believe that uninhibited joy is the key to unlocking our inner worlds.

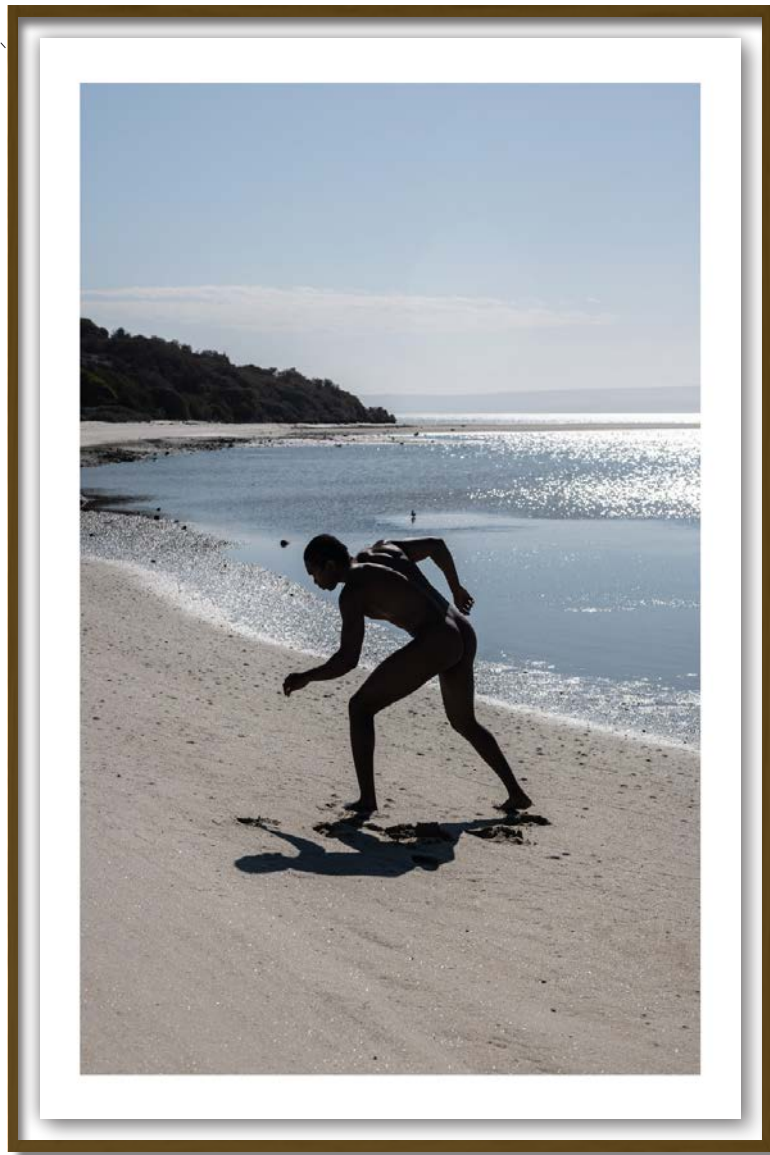
ARTIST BIOGRAPHY

Theodore Afrika was born in Bonteheuwel, Cape Town (1992). He graduated cum laude from Cape Town College in 2012. Since graduation, he has worked his way up through the government sector and the film production industry — first as a stock photographer and later as a photographer's assistant — until 2019, when he took the leap to become a full-time commercial photographer.

That same year, Hero Creative Agency began representing Afrika, who has since shot international campaigns for brands including Nivea, Meta, and Chivas Regal. His work has taken him around the world, including to Lagos, London, and Bangkok.

In his personal time, he focuses on fine-tuning his artistic photography practice, which includes an unreleased body of self-portraiture created in and around South Africa, as well as conceptual collaborations with local artists. He looks forward to a busy upcoming season — and to the opportunities in between — to continue expanding his body of artistic work.

THEODORE AFRICA



Enchanted Noir I

Archival pigment print
on Felix Schoeller True Fibre 200gsm
64.2 x 88.7 cm, framed, editions of 10
R 8 500 incl. vat

THEODORE AFRICA



Enchanted Noir II

Archival pigment print
on Felix Schoeller True Fibre 200gsm
64.2 x 88.7 cm, framed, editions of 10
R 8 500 incl. vat

GARRETH BARCLAY

ARTIST STATEMENT

The Veil of Duality

The Veil of Duality examines the balance between what we show and what we hide. Through black-and-white photography, I explore contrast — light and dark, strength and softness, confidence and vulnerability.

The flowing fabrics and shapes represent the layers we all wear to protect or express ourselves. Each image captures movement, emotion, and mystery, inviting the viewer to witness both the beauty and the tension within the human form.

ARTIST BIOGRAPHY

Garreth Barclay is a South African photographer working in fine art, fashion, and portraiture. With over 18 years of experience, his work combines bold, clean lighting with a storytelling approach, emphasizing form and simplicity.

Based between Johannesburg and Cape Town, Garreth's style blends elegance with emotion, creating imagery that feels both powerful and timeless.

GARRETH BARCLAY



The Veil of Duality I

Photographic print
on Felix Schoeller True Fibre 200gsm
84.1 x 56.1 cm, framed, editions of 10
R 8 500 incl. vat

GARRETH BARCLAY



The Veil of Duality II

Photographic print
on Felix Schoeller True Fibre 200gsm
84.1 x 56.1 cm, framed, editions of 10
R 8 500 incl. vat

OBAKENG MOLEPE

ARTIST STATEMENT

Tumelo

Both bodies of work belong to my series titled Tumelo, a word that directly translates to “Faith.” I created Tumelo as a way to explore the duality within faith and religion, revealing the tension between the absurdity of blind faith and the profound beauty of human beings choosing to believe in something greater than themselves.

This project also served as an ongoing conversation with myself regarding my beliefs. After years of studying the Stoics’ idea of Amor Fati — Latin for “love of fate” — I kept returning to the concept of not only accepting but actively embracing all aspects of life, both good and bad, as necessary. Considering this idea in the context of religion naturally led me into a conversation about blind faith.

Many people, like those depicted in these photographs, sacrifice significant time, money, and resources to prove their faith. From a social perspective, this form of blind faith has given rise to new movements of “mushroom churches” and self-appointed priests or prophets who may exploit that devotion. We have seen churches appear overnight and disappear just as quickly, sometimes taking their followers’ hopes and resources with them. Countless stories exist of priests fleeing after financial misconduct or churches collapsing under the weight of deceit.

As someone raised within Christianity, I found myself questioning whether my own belief still served me or persisted simply because it was inherited. Was I choosing this faith, or was I fated to carry it because it shaped my childhood?

This project became my way of challenging that question. Through the camera, I examined the tension between devotion and doubt, between the desire to believe and the fear of being misled. Each image reflects my attempt to understand whether faith can be an act of conscious embrace, or if, for many of us, it remains an unexamined inheritance.

The duality of all this, fortunately, lies in witnessing unshaken faith. In a world scarred by war, famine, poverty, and endless suffering, such devotion is one of the most quietly beautiful things you can witness. If you've ever driven past an open field and glimpsed strangers gathered in its center, or by a lake kneeling together in prayer, you understand what I mean. The quiet ritual of Sunday mornings, the uniforms and garments of faith worn with pride, the offering of one's last coin to causes greater than oneself — it all carries a fragile, undeniable grace.

I don't know if religion is merely a socio-ideological dance humans invented millennia ago to give life meaning. I don't even know if God truly exists. But if there is a moment I can point to and say, perhaps God does exist, it is that Sunday morning.

ARTIST BIOGRAPHY

Obakeng Molepe is a passionate visual artist who moves between Cape Town, Johannesburg, and the wider world. His work reflects the perspective of life as a Black youth in post-apartheid South Africa. Molepe's technical abilities developed early, as he spent his adolescence building computers. Technology has been a key influence on his practice, and his curiosity about how things work led to a commitment to mastering the camera and postproduction techniques.

He studied at Vega, where his practice was enhanced by both a theoretical approach to the medium and technical photography skills. His precise craftsmanship and personal connection to his subjects result in a powerful body of work that showcases life in South Africa.

Molepe's main objective is to create work that sparks dialogue about society. Common themes he interrogates include identity, mental health, male masculinity, and life in his community. Johannesburg, the city, is an endless source of inspiration for him. Molepe emphasizes the beauty of his environment by capturing his subjects with the dignity they deserve. By showcasing life in the township, free from a Western gaze, Molepe reimagines representation and presents a true reflection of home and what it means to be South African.



TUMELO

Photographic print
on Felix Schoeller True Fibre 200gsm
65 × 98.8 cm, framed
R 15 000 incl. vat

DEWALD DANIELS



ABUTI

Photographic print
on Felix Schoeller True Fibre 200gsm ,
Editions of 10
91.7 x 67.2 cm, framed
R 7 500 incl. vat

STEFAN SNYMAN

ARTIST STATEMENT

Two women without names—one veiled in bleak Scandinavian light, the other lit with bold defiance.

ARTIST BIOGRAPHY

Stefan Snyman is a South African-born photographer who has lived in Sweden for the past decade. His portfolio spans many genres, specialising in sport, fashion, and commercial photography. His style blends his South African roots with Scandinavian influences, creating a refined aesthetic with a dynamic edge.

STEFAN SNYMAN



5:e Vik

Photographic print
on Felix Schoeller True Fibre 200gsm
84.1 x 59.4 cm, framed, editions of 10
R 6 000 incl. vat

STEFAN SNYMAN



Röd

Photographic print
on Felix Schoeller True Fibre 200gsm
84.1 x 59.4 cm, framed, editions of 10
R 6 000 incl. vat

JACQUES WEYERS

ARTIST STATEMENT

Contortionist

An ode to the starving performers. In this time, the hustlers — the street buskers, the performers who rely on spare change in their pockets — those who cannot earn, cannot survive. They are the true artists: the starving artists, those who need our support, any support.

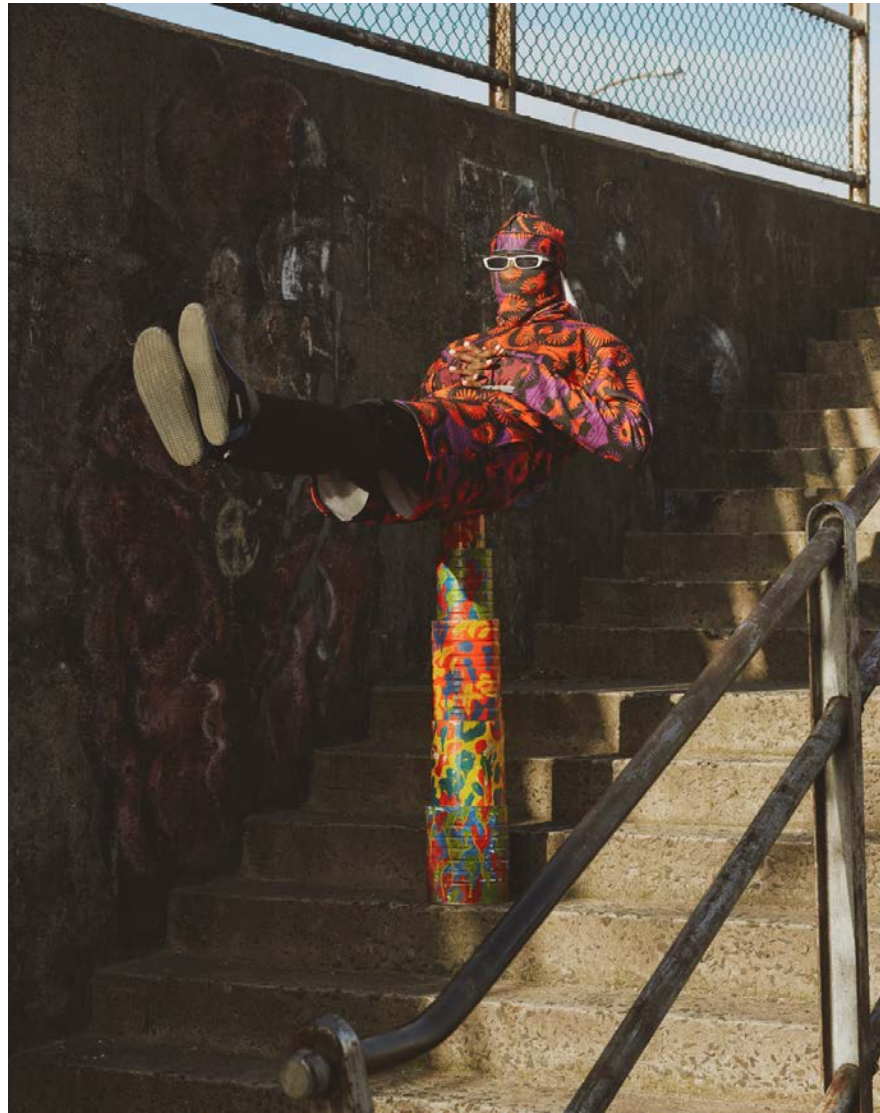
They are born into their talents, finding ways to express themselves by whatever means necessary. They find each other, unite, and combine their talents to form alliances that bind them together. You earn my respect — you are heroes.



INZONZI Z'ABAKURAMBERE I

Photographic print
on Felix Schoeller True Fibre 200gsm
128.9 x 105.5 cm, framed, editions of 10
R 8 000 incl. vat

JACQUES WEYERS



INZONZI Z'ABAKURAMBERE II

Photographic print
on Felix Schoeller True Fibre 200gsm
128.9 x 105.5 cm, framed, editions of 10
R 8 000 incl. vat

RYAN JANSSENS

ARTIST STATEMENT

Flow

The crashing wave captures the ocean's relentless energy and timeless rhythm. Inspired by its power and constant motion, I seek to reflect the strength, change, and serenity that the sea embodies. The ocean's unpredictable nature reminds us of life's ebb and flow, inspiring both resilience and awe.

RYAN JANSSENS



FLOW

Photographic print
on Felix Schoeller True Fibre 200gsm
118.5 x 84 cm, framed, editions of 10
R 7 500 incl. vat

GERHARD VAN DER WESTHUIZEN

ARTIST STATEMENT

Beneath the Surface

Beneath the Surface explores the tension between strength and sensitivity, between the exterior we show and the inner world we conceal. Each piece fuses metal and paint — two materials that mirror the duality of the human experience.

The metal skin shields and reflects, while the oil-painted figures reveal emotion, movement, and the fluidity of identity. Through depictions of the female form and the fleeting elegance of fashion, the works invite viewers to look beyond appearances and sense what lies beneath.

GERHARD VAN DER WESTHUIZEN



Fashion Runway

Oil on board / metal
120 × 60 cm
R 68 000 incl. vat

GERHARD VAN DER WESTHUIZEN



Fashion Trio

Oil on board / metal
120 × 60 cm
R 68 000 incl. vat

GERHARD VAN DER WESTHUIZEN



Insight

Oil on board / metalskin
97 × 133 cm
R 85 000 incl. vat

GERHARD VAN DER WESTHUIZEN



Reflection

Oil on board / metal
150 x 110 cm
R 38 000 incl. vat

GERHARD VAN DER WESTHUIZEN



Asha

Oil on board / metalskin
100 x 100 cm
R 85 000 incl. vat

THAMSANGA MFUPHI

ARTIST STATEMENT

Abagadi bomzila

In this body of work, I question the human condition, focusing on how our upbringing shapes our future. We can never rewrite history, but it is upon us to decide how we use it to our benefit. My focus is on children and the youth, because I believe we are the ones who can bring about change in our homes, help our families escape poverty and other struggles they encounter, and ultimately make this world a better place.

The future is in our hands. In fact, the future has always been in the hands of the youth.

This series is titled “Umphetho wengubo yami”, which figuratively translates to “the fringe of my garment.” This body of work is inspired by African history—the past, the present, and the future that together shape who we are today. African history is represented using hessian jute sack, a material known to have existed in the olden days, when it was used to make clothing. Through monumental figures and the rough, textured background, I question the situation of Africans and how we often become prisoners of our own riches.

In this body of work, I use cow dung, acrylic paint, and charcoal on hessian jute sack. The rawness of these materials serves as a metaphor for struggle. They represent being born into darkness, feeling imprisoned by one's circumstances, and yet still having to create light and optimism in life.

The application of cow dung as a medium reflects who I am and where I come from. My connection to it began when I was young, helping my grandmother carry cow dung from isibaya (the kraal) for plastering walls and floors. It is known both as a scent that attracts abaphansi (ancestors) and as a herbal medicine derived from different leaves and plants. In this sense, cow dung in my work represents our ancestors, mothers, and grandmothers in the village who worked hard, as well as farmers.

The pegs used to pin clothes serve another metaphor. Their purpose is to keep clothes intact, preventing the wind from blowing them away. Even when it rains, they continue to hold until the clothes eventually dry. In this work, they are a metaphor for hope. They symbolize that no matter how strong the winds of life may be, hope must never be lost, because every storm eventually passes. When it does, the clothes will dry, and just like a farmer, it will be time to harvest.

THAMSANGA MFUPHI

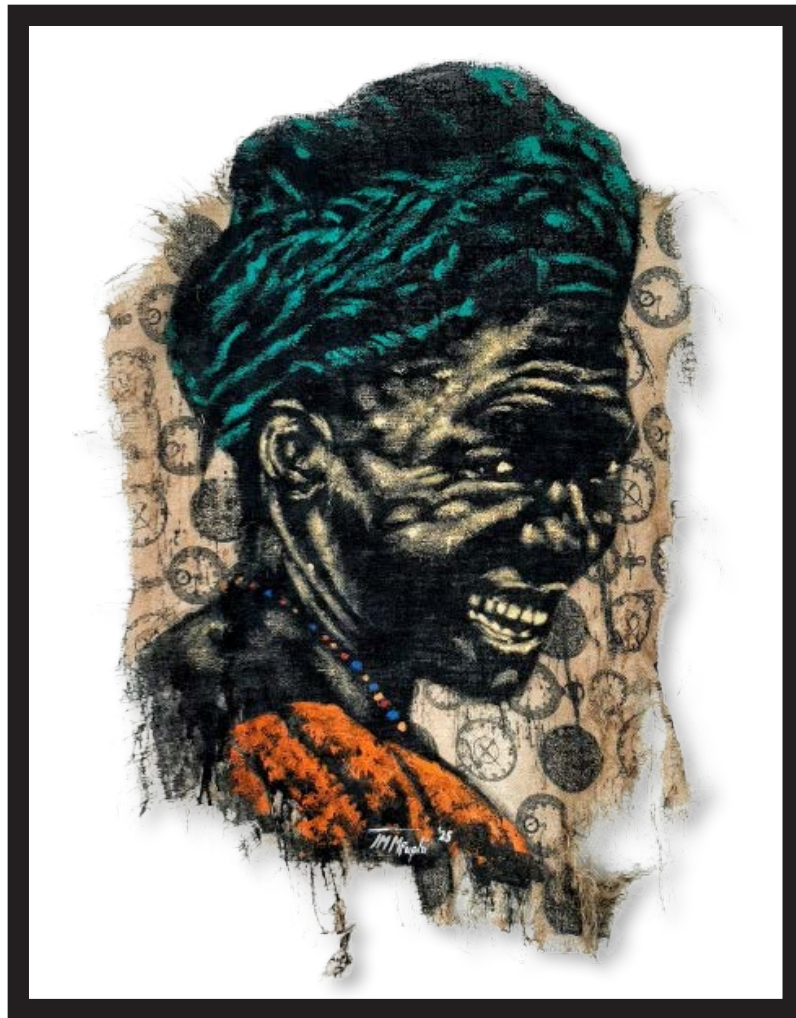
ARTIST BIOGRAPHY

Thamsanga Mfuphi is a self-taught artist, born in 1998 in the rural areas of KwaZulu-Natal, in Estcourt. He is currently based in Johannesburg, where he lives and works.

After the death of his mother in 2002, he and his siblings moved to Zimbabwe to live with his stepmother's family. There, he learned life lessons the hard way. He became a victim of child abuse, was denied the chance to go to school like other children, went weeks without food, and was at times chased away from the place he considered home. His suffering extended further when his sister was raped by someone they considered an uncle. These were among the challenges he endured during the thirteen years he lived in Zimbabwe.

Amid these difficulties, his artistic gift was born. Art became a way to heal, to find peace, and to tell his story using the materials that surrounded him. He later matriculated in 2017 and pursued further studies at the University of Johannesburg in the School of Business and Economics, where he obtained a Bachelor of Commerce degree in Business Management in record time. His motivation for this qualification was to gain an understanding of the business industry and to gather knowledge that could help him turn his artistic talent into a successful career and business.

After completing his business degree, Mfuphi refined his artistic skills and techniques at Artist Proof Studio. His aim is to equip himself with the necessary competencies to contribute to the development of a professional printmaking culture within the visual arts, while producing artworks that align with his personal style and are underpinned by the applied knowledge he has gained through his studies.



Umphetho wengubo yami 9

Mixed media on recycled Jute sack
95 × 130 cm
R 55 000 incl. vat



Umphetheo wengubo yami 4

**Cow dung, Acrylic paint, Charcoal,
pastels on recycled Jute sack**

R 45 000 incl. vat



Umpheho wengubo yami 6

Cow dung, Acrylic paint,
Charcoal, pastels on recycled Jute sack
R 45 000 incl. vat



Umpheho wengubo yami 15

Cow dung, Acrylic paint,
Charcoal, pastels on recycled Jute sack
R 48 000 incl. vat



Abagadi Bomzila

Mixed media on recycled Jute sack
130 × 197 cm
R 110 000 incl. vat

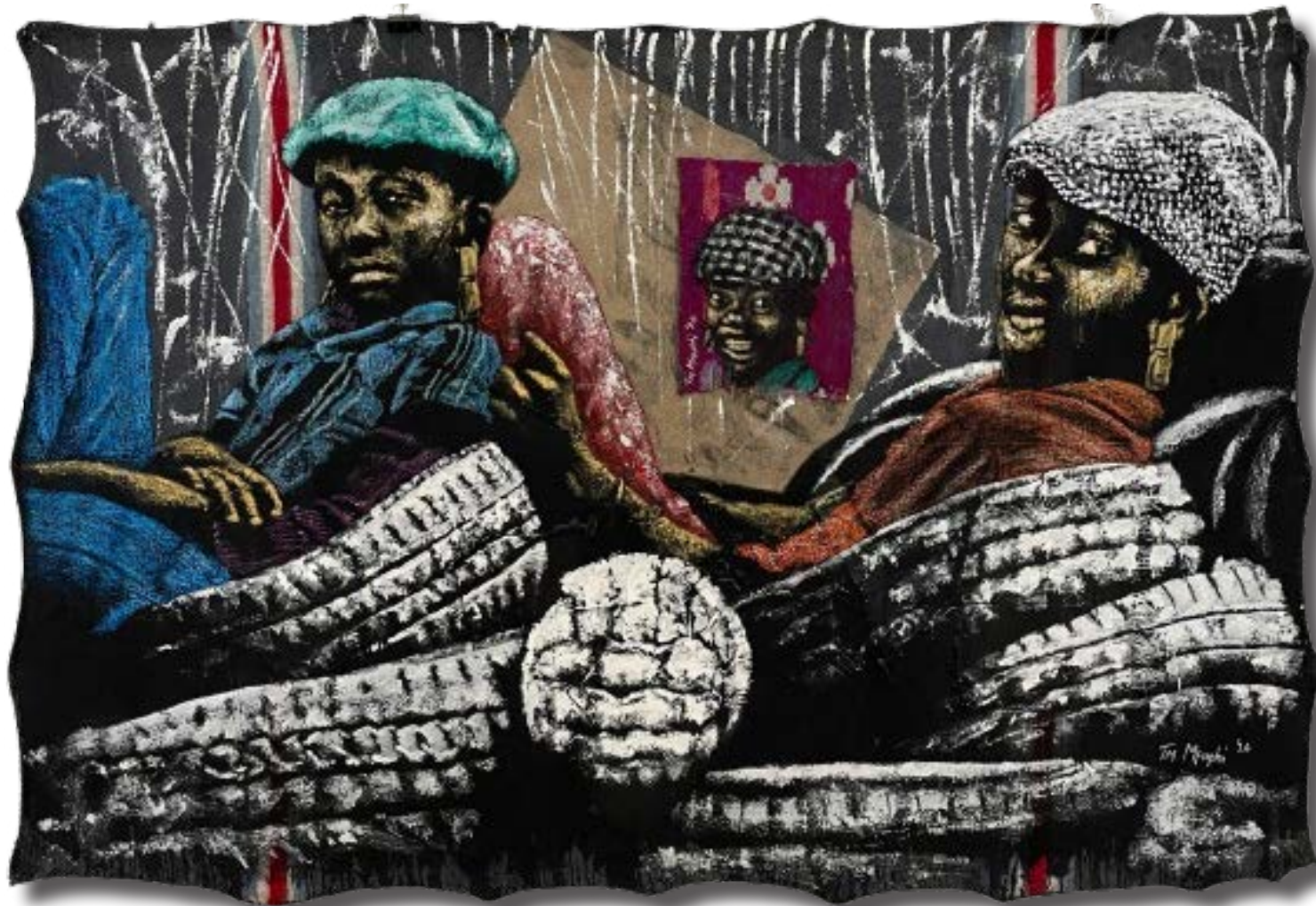
THAMSANGA MFUPHI



Umphetho wengubo yami 10

Mixed media on recycled Jute sack
110 x 115 cm
R 45 000 incl. vat

THAMSANGA MFUPHI



inkunzi isematholeni

Mixed media on recycled Jute sack
130 x 197 cm
R 110 000 incl. vat



Abagadi Bomzila IV

Mixed media on recycled Jute sack
120 x 160 cm
R 92 000 incl. vat



Umpheho wengubo yami 11

Mixed media on recycled Jute sack
110 × 130 cm
R 87 000 incl. vat

MARY-LOU KESSELL

ARTIST STATEMENT

I have been creating these posters over the last six years, and it has become my passion to experiment with colors, objects, textures, and people, as you will see in my work. I believe this gift was inherited from my mother, who also loved collaging—though in her day, they called it scrapbooking! My creations come from the soul, reflecting many aspects of life, and I hope this shines through in my collages.

Together with my husband, we encourage our three boys to never give up on their talents, just as I encourage the people I meet to embrace their creativity. I have also given workshops for children and adults, showing them how art can become a channel for self-expression.

Thank you for giving me the opportunity to share my passion in this new venture!

MARY-LOU KESSELL



JUST CHILLING

Mixed media on paper, framed
55 X 43 cm
R 2 550 incl. vat



MARY-LOU KESSELL



Another Direction

Mixed media on paper, framed
56 X 43 cm
R 2 550 incl. vat





Finger Click

Mixed media on paper, framed
43 X 55.5 cm
R 2 550 incl. vat



MARY-LOU KESSELL



Passing Thru

Mixed media on paper, framed
43 X 56 cm
R 2 550 incl. vat



MARY-LOU KESSELL



Serene

Mixed media on paper, framed
46 x 61 cm
R 2 550 incl. vat



Really?

Mixed media on paper, framed
43 x 55.5 cm
R 2 550 incl. vat

MARY-LOU KESSELL



Pouting

Mixed media on paper, framed
45.5 × 61 cm
R 2 550 incl. vat

MARY-LOU KESSELL



Time & Cake

Mixed media on paper, framed
45.5 × 61 cm
R 2 550 incl. vat



MARY-LOU KESSELL



Lights & Action

Mixed media on paper, framed
46 x 61 cm
R 2 550 incl. vat



MARY-LOU KESSELL



Read the Book

Mixed media on paper, framed
34 x 48 cm
R 2 550 incl. vat

MARY-LOU KESSELL



Dreaming

Mixed media on paper, framed
57.6 x 61 cm
R 3 550 incl. vat

MARY-LOU KESSELL



My Story

Mixed media on paper, framed
55 x 61 cm
R 3 550 incl. vat



The Verdict

Mixed media on paper, framed
50.5 × 70.5cm
R 4 550 incl. vat

MARY-LOU KESSELL



I Can Fly Too!

Mixed media on paper, framed
51 x 70.5 cm
R 4 550 incl. vat



Gonna Get You!

Mixed media on paper, framed
51 x 70.5 cm
R 4 550 incl. vat

MARY-LOU KESSELL



Jump Spot

Mixed media on paper, framed
51 x 70.5 cm
R 4 550 incl. vat



Fantasy

Mixed media on paper, framed
55.5 x 70.5 cm
R 4 995 incl. vat



Waiting for Sunrise

Mixed media on paper, framed
55 x 69 cm
R 4 995 incl. vat

MARY-LOU KESSELL



The Slow Reveal

Mixed media on paper, framed
54.5 × 70.5 cm
R 4 995 incl. vat



Mental Energy

Mixed media on paper, framed
55.5 × 70.5 cm
R 4 995 incl. vat

MARCEL HERHOLDT

ARTIST STATEMENT

Marcel Herholdt (b. 1980) lives and works in Greyton, a small town near Cape Town. He has no formal art education but has spent much of his adult life in the art departments of movie sets and on other creative projects.

His Afro-pop style protest paintings deal with his concern about the subtle intrusion of our personal space that the corporate world and governments pursue under the pretence of convenience and safety. CCTV cameras, algorithms, the war on cash and cell phone technology capture everything we do and is presented as convenience and safety. But can it be trusted?

Can they be trusted?

For Herholdt the irony is that we'll all end up in Club Cocomo, a fictional world he created that symbolises a paradise park. A place we all want to get into, but the only thing we will find there is broken promises.

Many artists work in this style, but what sets Herholdt apart is the integrity in his work. A clear narrative, good compositions, clever colour combinations, the use of the best materials available and a perfectionist's attitude to detail and finishing.

MARCEL HERHOLDT



Kaboom

Acrylic on canvas
90 x 90 cm
R 18 000 incl. vat

MARCEL HERHOLDT



Up & Down

Acrylic on canvas
90 x 90 cm
R 18 000 incl. vat

MARCEL HERHOLDT



Got The Funk

Acrylic on canvas
90 x 90 cm
R 18 000 incl. vat

MARLISE KEITH



Among Sink & Pans I

Mungyo oil pastels and collage on wood, framed
126 x 126 cm
R 55 000 incl. vat

MARLISE KEITH



Among Sink & Pans I

Mungyo oil pastels and collage on wood, framed
126 x 126 cm
R 55 000 incl. vat

DANIEL LEVI



IMG -016

Oil and enamel on canvas, framed
136 × 98 cm
R 36 000 incl. vat

DANIEL LEVI



IMG-031

Oil and enamel on linen, framed
101 × 86 cm
R 28 500 incl. vat

LUIS TORNE



Amy Winehouse

Acrylic on canvas, framed
125 x 92 cm
R 27 500 incl. vat

LUIS TORNE



Tyra Banks

Acrylic on canvas, framed
157 x 126 cm
R 38 500 incl. vat

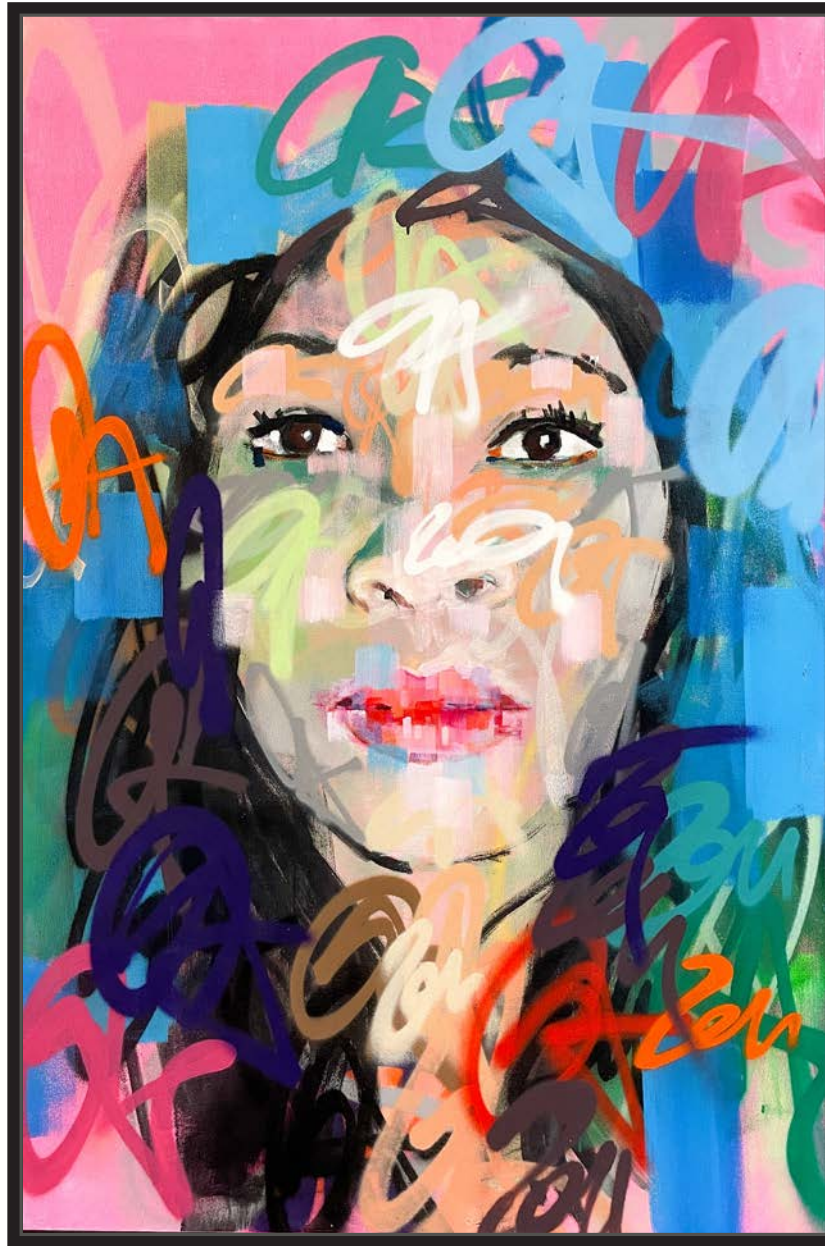
LUIS TORNE



Gracia

Acrylic on canvas, framed
148 x 110 cm
R 32 500 incl. vat

KIMANY-JO



Missili

Mixed media on canvas, framed
154 × 104 cm
R 195 000 incl. vat

KIMANY-JO

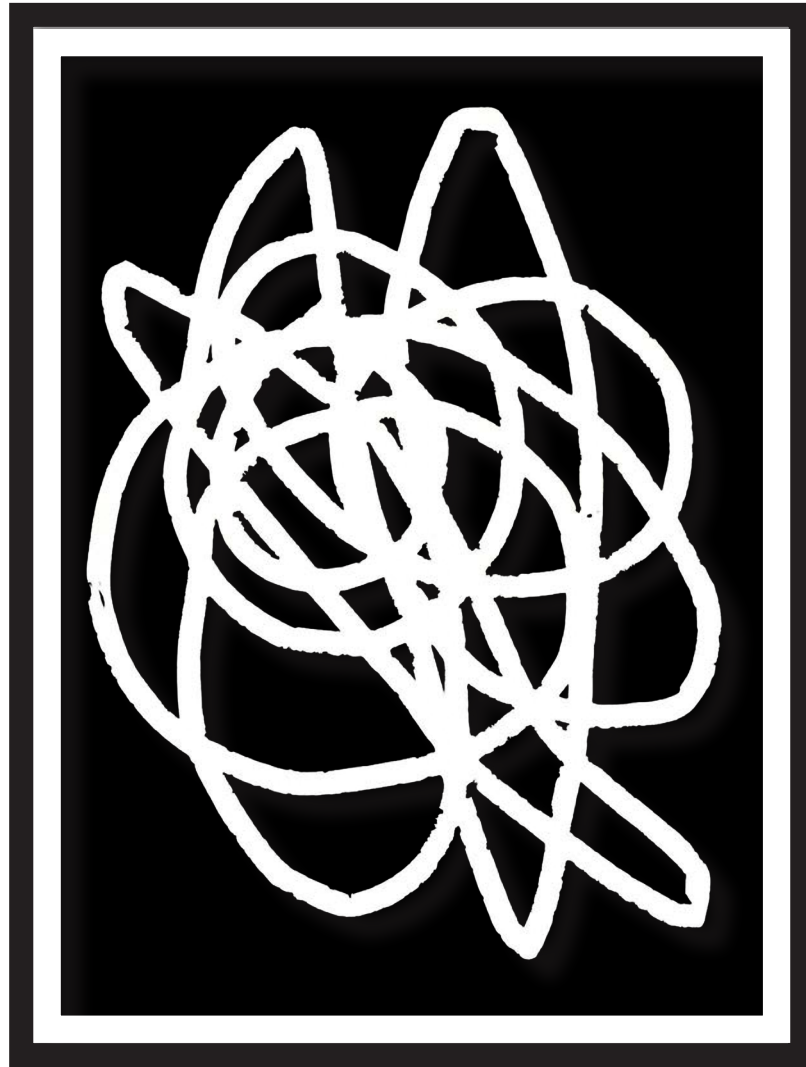


Bison



Mixed media canvas, framed
224 × 154 cm
R 285 000 incl. vat

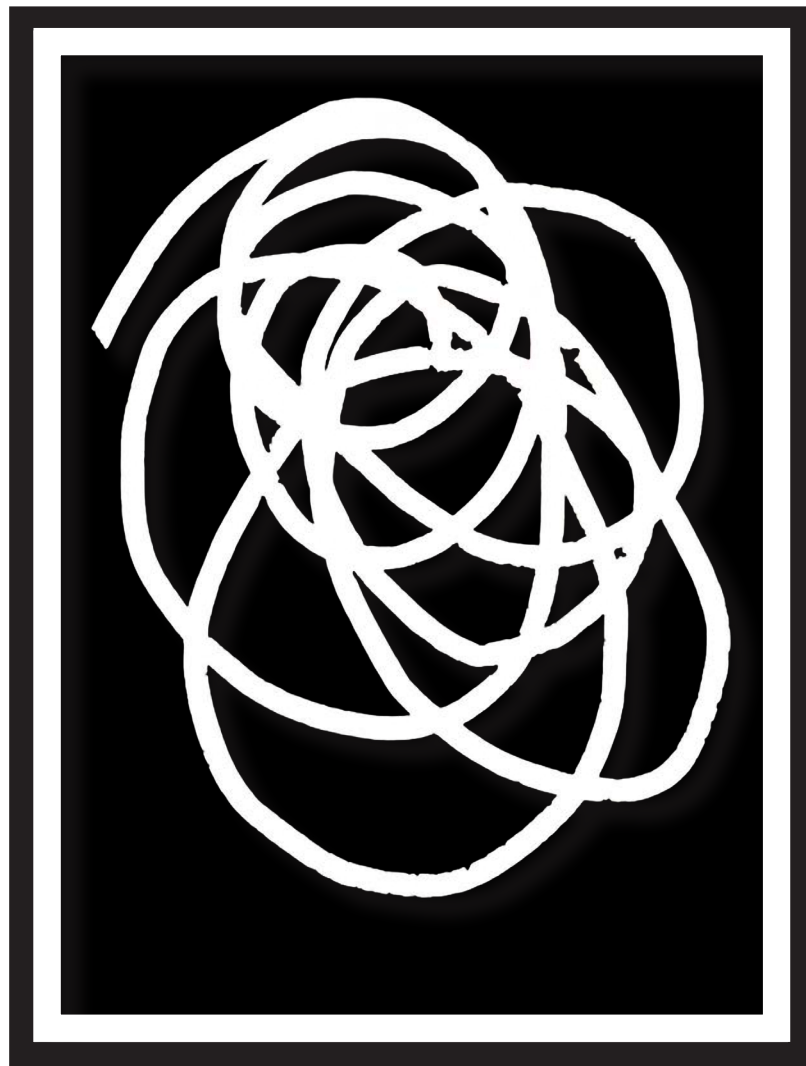
JAN-HENRI BOOYENS



Untitled I

Ink on paper, framed
85 x 64 cm
R 16 500 incl. vat

JAN-HENRI BOOYENS



Untitled II

Ink on paper, framed
85 x 64 cm
R 16 500 incl. vat

LORRAINE LORTZ



Off-white projecting his moral superiority

Mixed media on canvas
120 × 90 cm
R 38 800 incl. vat

HAGE MUKWENDJE

ARTIST STATEMENT

My art is a vessel for storytelling—a way to capture the depth and complexity of human experience. Through each piece, I seek to bring to life the faces, histories, and realities of those who are often unseen, translating their emotions into visual form to spark connection and understanding.

As a colourblind artist, contrast is central to my process—both visually and conceptually. I work primarily in mixed media, combining acrylic paint with newspaper collage on large-scale canvases. My hands are as vital as my brushes; they allow me to physically engage with the work, to feel its textures, and to channel energy directly onto the surface. What began as a practical aid—using newspaper to distinguish contrast—has become a meaningful storytelling device. These clippings, though selected at random, embed layers of history and meaning into my paintings, merging personal narratives with the weight of the world.

Through collage, layering, and impasto techniques, I create textured compositions where contrast guides the viewer's eye. This interplay between clarity and obscurity, past and present, echoes the complexity of the human condition.

We live in a world overwhelmed by images, headlines, and narratives that shape our understanding of reality. To me, newspapers are both mirrors and time capsules—preserving the past, reflecting the present, and gesturing toward the future. In my work, these printed fragments interact with the figures I paint, highlighting the relationship between the personal and the political, the individual and the collective. What emerges is a conversation between paint and print, between history and lived experience, between viewer and subject.

At the heart of my work is human connection. I paint people—figures who carry the weight of their stories in their eyes, posture, and presence. Their emotions are raw, stripped of pretense, inviting the viewer to truly see and feel with them. My mixed-media approach allows me to explore the tangled relationship between our internal worlds and the external forces that shape them.

In an increasingly fractured and fast-moving world, my work offers a moment of pause—a return to the simplicity and truth of pure emotion. Laughter, sorrow, solitude, anger—these universal feelings transcend language, geography, and culture. They call us to reflect: What is the root of this emotion? Why am I feeling it? And how will it shape what I do next?

HAGE MUKWENDJE

ARTIST BIOGRAPHY

I am a Namibian visual artist based in Windhoek, working primarily with mixed media to capture the complexity of human experience. My practice blends painting with newspaper collage to explore themes of identity, history, and social narrative. Growing up in northern Namibia, my artistic journey has been deeply shaped by cultural storytelling traditions and an instinct for contrast—an instinct influenced by my colourblindness.

I studied at the College of the Arts (COTA) in Namibia, where I refined my skills and developed a distinctive visual language. My approach embraces both traditional techniques and experimental methods, using texture and layering to guide the viewer's engagement. In recent years, I have drawn inspiration from Namibia's underground pop culture of the 1950s–1970s—a period marked by resilience, creativity, and transformation.

My career has included numerous solo and group exhibitions across Africa and Europe. Selected exhibitions include *People* (2023) at Young Blood Art Gallery in Cape Town; *Namibia-German Initiative* (2021) at Akademie Schloss Solitude in Stuttgart; and *Created in Isolation* (2020) at the Namibia Arts Association (NAA). My work is represented in several notable collections, including the World Health Organization (WHO) in Geneva, the Ministry of Science, Research, and the Arts of Baden-Württemberg, and the National Art Gallery of Namibia.

My artistic vision and connection to Namibia's history and culture are further explored in the short documentary *Healing Roots*, produced by Loft Arts. The film offers insight into my creative process, sources of inspiration, and how my work bridges past and present—bringing untold stories from Namibian history into the public eye.

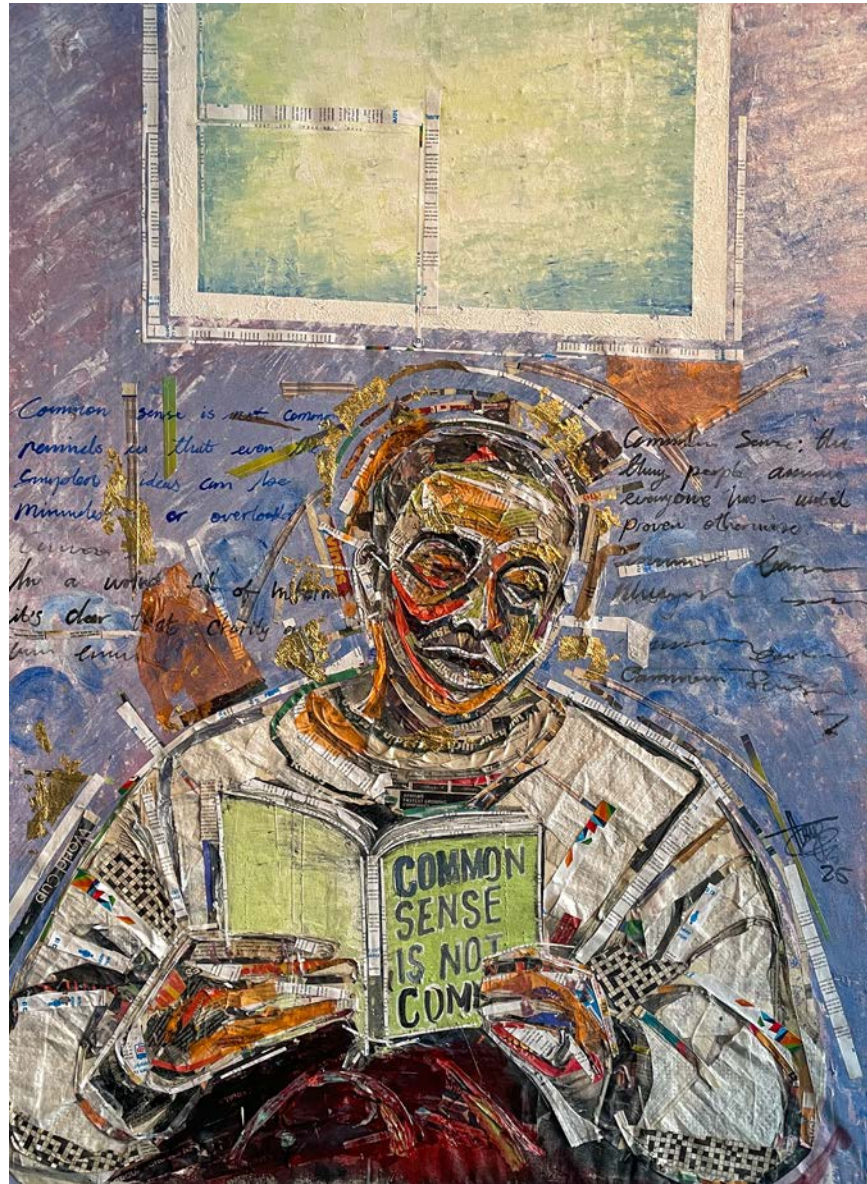
HAGE MUKWENDJE



All alone

Mixed media on canvas
175 x 128 cm
R 52 800 incl. vat

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Common sense is not common

Mixed media on canvas
111 x 83 cm
R 42 800 incl. vat

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Girls School

Mixed media on canvas
115 x 176 cm
R 52 800 incl. vat

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Dreamers

Mixed media on canvas
195 x 170 cm
R 50 800 incl. vat

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The system

Mixed media on canvas
180 x 150 cm
R 58 800 incl. vat

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Our mother

Mixed media on canvas
123 x 175/ cm
R50 800 incl. vat

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Look at us

Mixed media on canvas
168 x 176 cm
R 60 000 incl. vat

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Learners

Mixed media on canvas
128 x 103 cm
R 48 800 incl. vat

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Self confidence

Mixed media on canvas
144 × 117 cm
R 48 800 incl. vat

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My Story

Mixed media on canvas
83 x 111 cm
R 44 800 incl. vat

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Sun flowers

Mixed media on canvas
139 x 175 cm
R 52 800 incl. va



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