

YOUNGBLOOD AFRICA
CATALOGUE | FEBRUARY 2026

FEATURING ARTISTS

ORY KATALAYI

DIYAE DAKIR

JOOJ

THAT'S ASH

DESSIE DI MAR

GUTO BUSSAB

BRUIN FESTER

JOOJ

MICHAEL OLIVER LOVE

NEIL ROBERTS

KATINKA BESTER

DEWALD DANIELS

THEODORE AFRICA

GARRETH BARCLAY

OBAKENG MOLEPE

STEFAN SNYMAN

JACQUES WEYERS

RYAN JANSSENS

HAGE MUKWENDJE

ORY KATALAYI

ARTIST STATEMENT

Red and blue are the most common colours we encounter around the world. Usually, red represents danger, while blue is associated with calmness. My personal preference is red, because it represents both vitality and warning — energy and power, courage and dominance — often increasing heart rate and demanding attention. It has the power to influence emotion. Like love and pain, both can be expressed through the same colour.

Many times, anything red attracts my attention more quickly than other colours — like the girl in the red dress or your favourite fast-food restaurant. In this collection, I use red to strike a sense of self-assurance and love.

With the colour blue, I aim to express deep, honest emotions, such as depression and peace, and its ability to shift from negative states (sadness, aloofness) to positive ones (serenity, dependability), depending on context. Blue has the power to take you from one place to another without physically moving.



Devoted

Oil on canvas
128 × 96 cm
R 23 800 incl. vat

I have devoted my life to uncertainty. Certainty is the death of wisdom, thought, and creativity. I always say that wisdom comes through repetition.



official

Oil on canvas
124 × 74 cm

R 15 300 incl. vat

If there is one thing I am sure of, it is that connection does not happen through intention alone. Unintentionally, we feel or are reminded of what it is like to love and to be loved. Genuine connection does not occur through intellectual effort, romantic idealism, or the pursuit of security, but rather when the mind is free from images and conditioning. Therefore, I believe communion is possible only when there is no conflict, attachment, or desire to possess the other.



INTERNAL MONOLOGUE

Oil on canvas
122 x 96 cm
R 26 800 incl. vat

Sometimes I find myself thinking about everything at the same time. My feelings and reality seem to take control of my body. My judgments become firm, and I start having conversations with myself to decide and make choice I have made both bad and good decisions; most of the time, we remember the bad ones. Maybe we have an internal monologue because our spirits are speaking to us, or because God is reaching out.



Related

Oil on canvas
104 × 99 cm
R 19 100 incl. vat

As part of nature, we should not view ourselves as superior to other living and non-living organisms. This sense of communion is crucial for transforming human consciousness. The underlying question is: how can humans claim to love while simultaneously exploiting and harming other species?



WHIZZ KID

Oil on canvas
117 x 70 cm
R 17 000 incl. vat

I achieved success at a young age because, from an early stage in my life, I knew who I wanted to be. I noticed that I was different from the other kids - in a weird but cool way. I was not the smartest, but I was certainly very clever and very good at something, especially making art.



Influences

Oil on canvas
119 x 75 cm
R 19 000 incl. vat

Certain influencers encourage harmful or risky behaviours, such as the use of alcohol, tobacco, or cigarettes. Others promote unhealthy eating habits, with studies showing that children who watch influencers consuming unhealthy foods are more likely to consume those items themselves. We are all influencers -someone is always learning from you.



Blues

Oil on canvas
155 x 125 cm
R 37 000 incl. vat

Our relationships create society. Let us come together. You may be tall, you may have a different name, you may have a bank account; you may be fair or dark — but psychologically, inwardly, we are the same, similar to all other human beings. Right? This is a fact.
You are not an individual.

DIYAE DAKIR

ARTIST STATEMENT

Diyae Dakir (b. 1988, Morocco) is a self-taught visual artist whose work explores transformation, identity, and value through the use of recontextualized organic materials. After more than twelve years in finance and consulting, she left the corporate world to fully commit to artistic practice.

Her work centers on fish scales — fragments once part of a living body, marked by time, movement, and survival. Each scale, unique in form and texture, creates unstable, ever-shifting surfaces that echo the shifting nature of human identity.

Both aesthetic and ethical, Diyae Dakir's gesture consists in reclaiming a material set aside by the fishing process and revealing its symbolic weight. Through this transformation, her work questions hierarchies of value and opens a space of reflection on what we choose to regard as precious, and on the metamorphoses that become possible when matter — like the self — is allowed to be reimagined.

DIYAE DAKIR



3rd Eye

Mixed media on canvas
(fish scale, acrylic, sand, coating)
90, 60, 40 cm in diameter
R 132 000 incl. Vat



Ghandi's Glasses

Mixed media on canvas
(fish scale, acrylic, sand, coating)
60 × 150 cm, 60 cm diameter
R 82 500 incl. vat

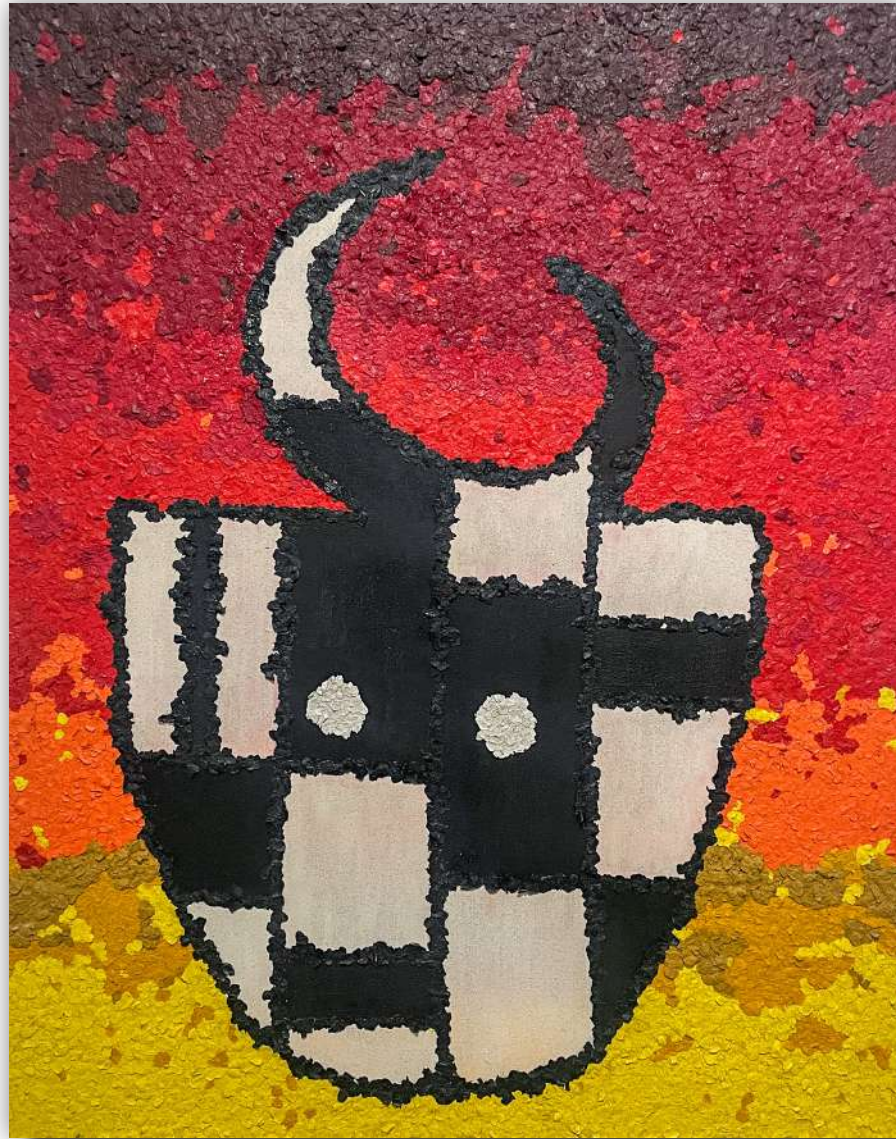
DIYAE DAKIR



A kid's tale

Mixed media on canvas
(acrylic, sand, coating, thorns)
120 × 50 cm
R 49 000 incl. vat

DIYAE DAKIR



Mask

Mixed media on canvas
(fish scale, acrylic, sand)
100 × 80 cm
R 58 000 incl. vat

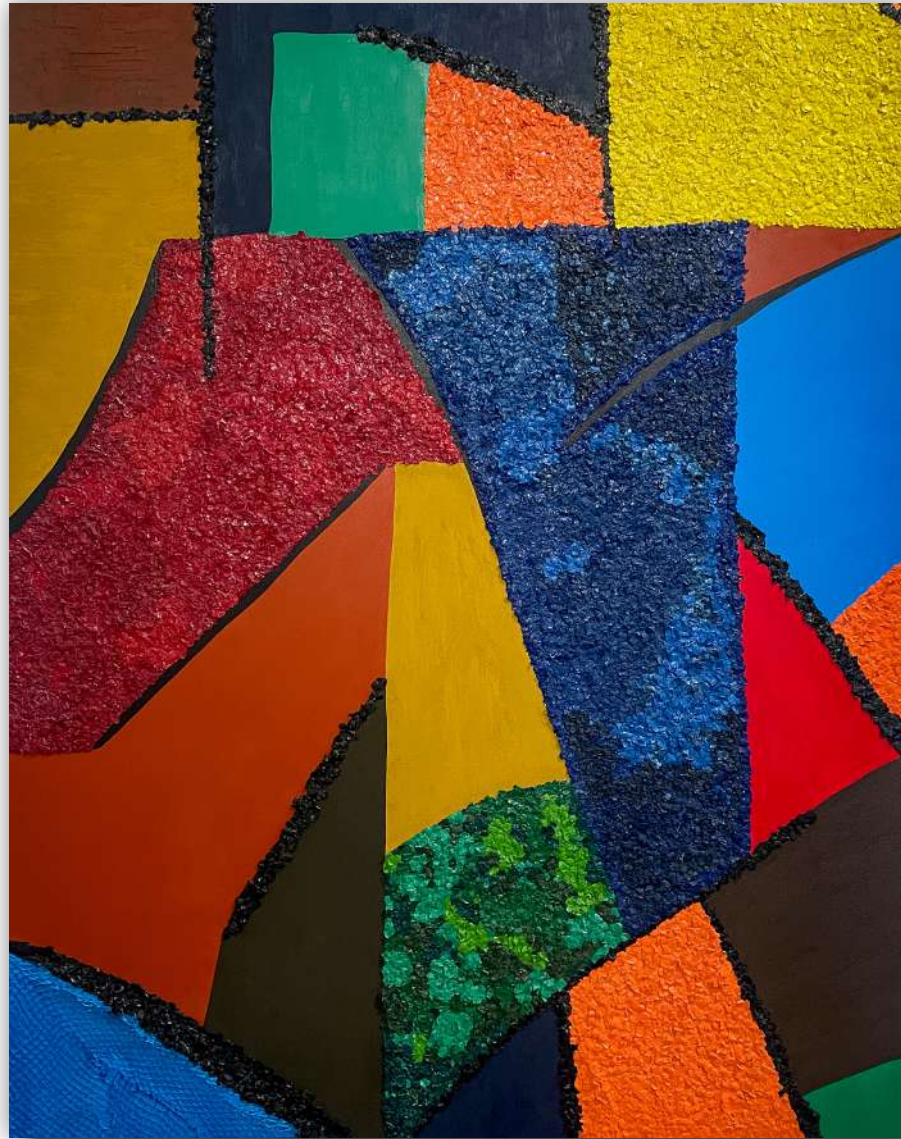
DIYAE DAKIR



(Un) Wiring

Mixed media on canvas
(fish scale, acrylic, sand, coating)
120 × 60, 120 x 60, 120 × 60 cm
R 74 000 incl. vat

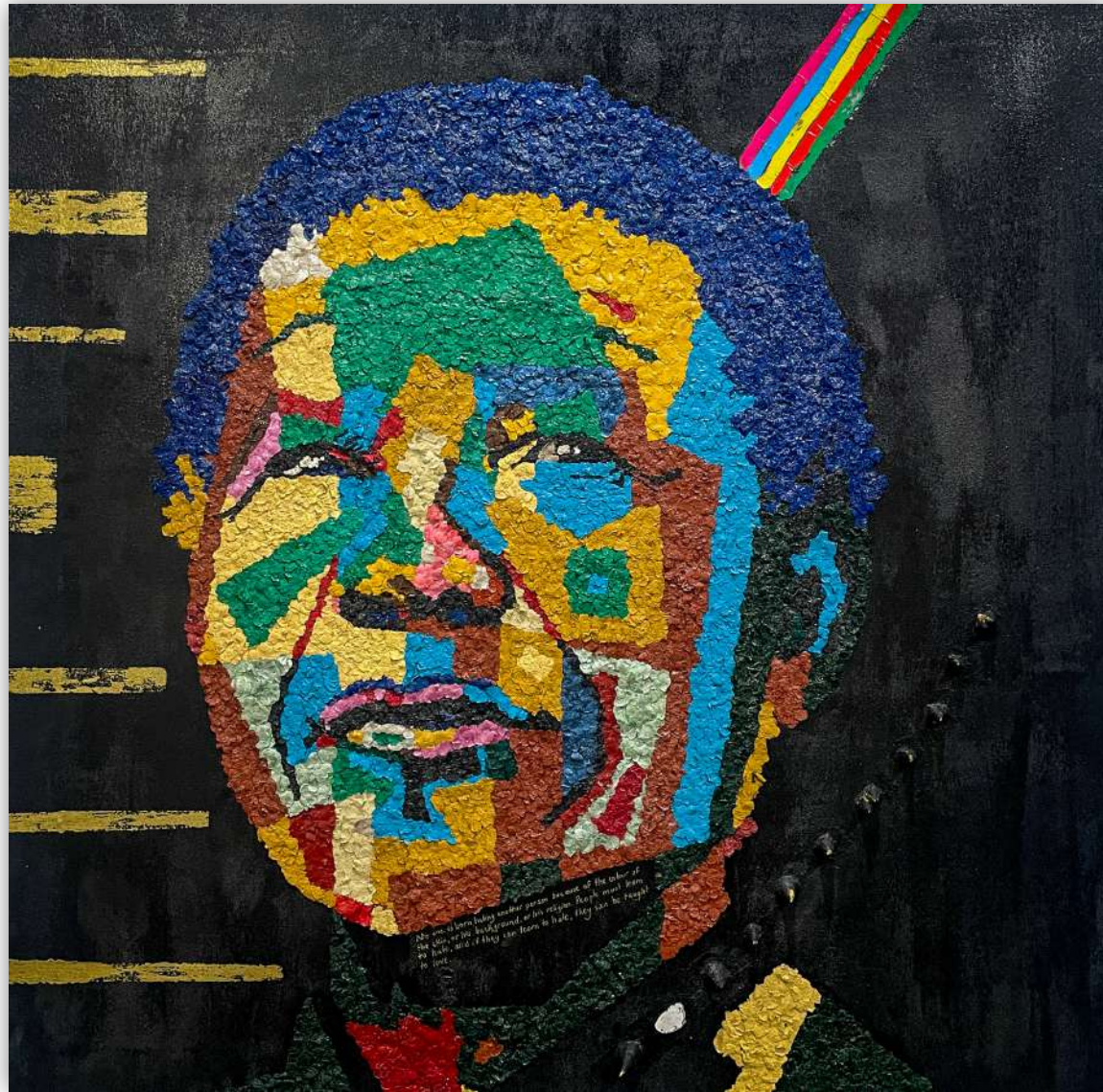
DIYAE DAKIR



Inner Child

Mixed media on canvas
(fish scale, acrylic, sand, coating)
180 × 120 cm
R 74 000 incl. vat

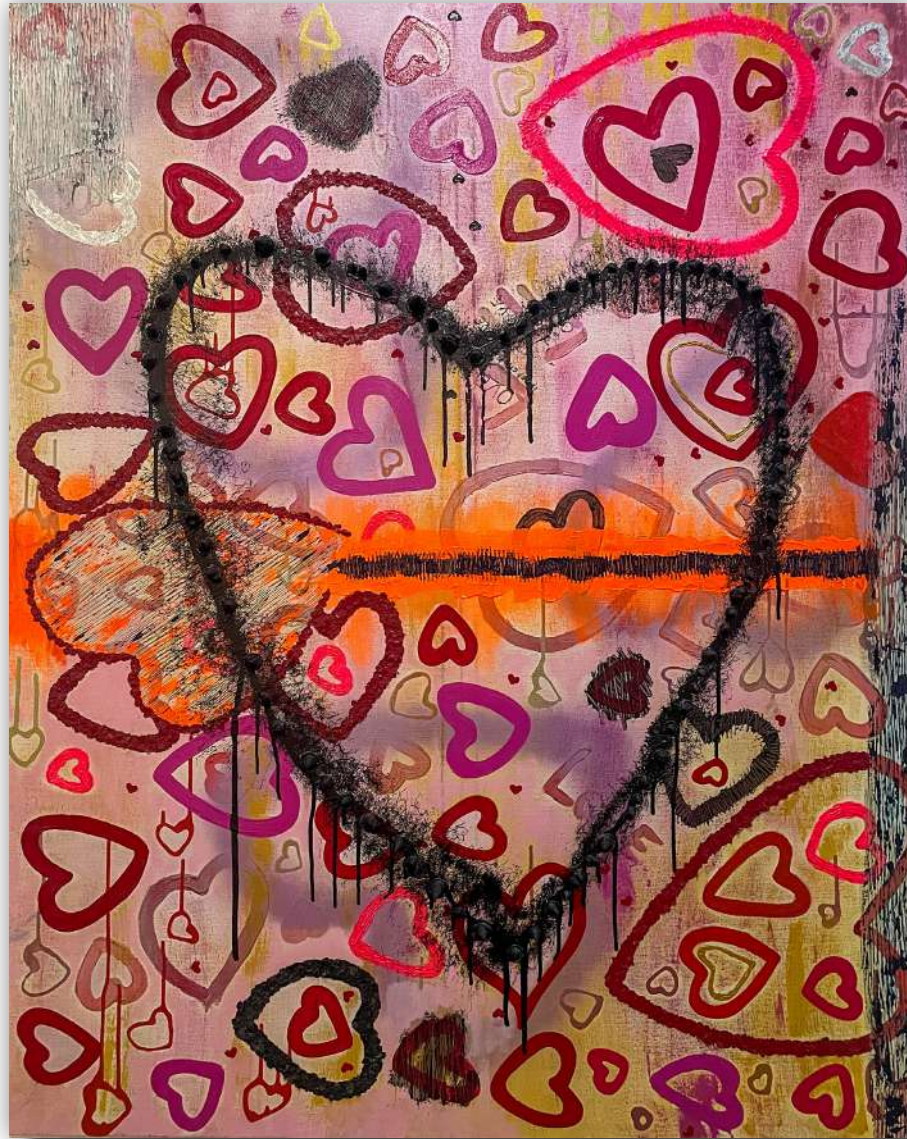
DIYAE DAKIR



Portrait of Nelson Mandela

Mixed media on canvas
(fish scale, acrylic, sand, coating)
100 x 100 cm
R 99 000 incl. vat

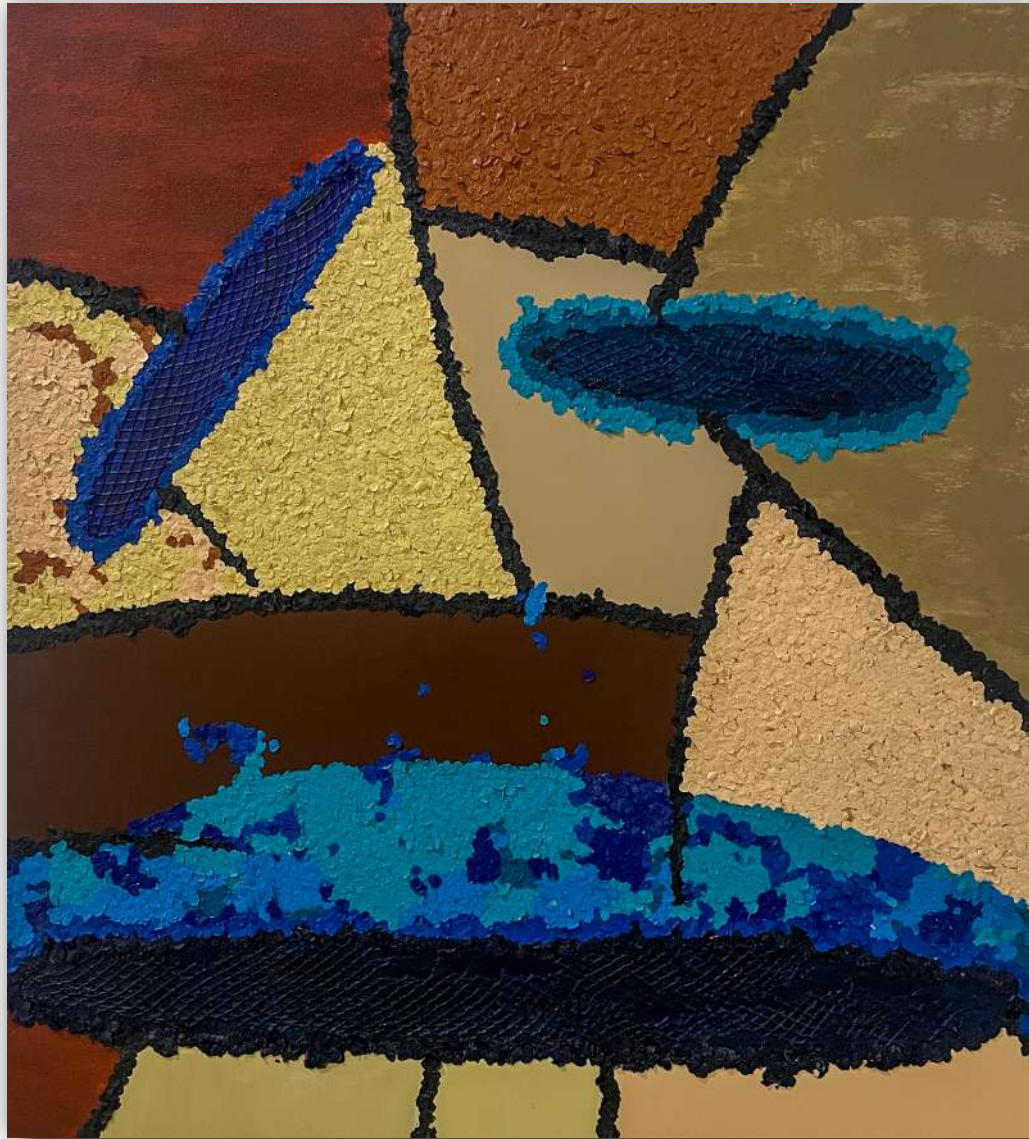
DIYAE DAKIR



Love, Me

Mixed media on canvas
(fish scale, acrylic, sand, coating, thorns)
120 × 50 cm
R 82 500 incl. vat

DIYAE DAKIR



Pinocchio

Mixed media on canvas
(fish scale, acrylic, sand)
100 × 90 cm
R 49 000 incl. vat

DIYAE DAKIR



We are One

Mixed media on canvas
(fish scale, acrylic, sand, coating)
80 × 100, 80 × 80, 80 × 60 cm
R 107 000 incl. vat



Striped Body

Mixed media on canvas
(fish scale, acrylic, sand)
120 × 60, 120 x 100, 120 x 70 cm
R 132 000 incl. vat

ARTIST STATEMENT

Listen | The Sound of Freedom explores listening as an act of courage, empathy, and transformation. In this Origami Butterflies collection, JooJ uses thousands of individually folded butterflies to visualise how freedom is not declared by one voice alone, but formed through many — layered, fragile, and powerful when united.

The butterfly, a recurring symbol in JooJ's practice, represents change, hope, and the quiet strength of repetition. Each fold is intentional, echoing the idea that freedom is built patiently, moment by moment. When assembled, these delicate forms create dynamic movement, suggesting voices in motion — rising, converging, and resonating beyond the individual.

The Madiba work anchors the collection. Mandela's legacy was shaped as much by his ability to listen as by his ability to lead. His belief in dialogue, reconciliation, and collective dignity is translated here into a living surface of butterflies — a visual chorus that speaks to unity, resilience, and the enduring power of humanity when heard.

The Silence Before Climax is the collection's most explicit provocation. It captures the suspended moment just before surrender, when breath is held, bodies pause, and everything is possible. Here, silence becomes erotic, powerful, and destabilising. The butterflies hover on the brink of motion, transforming anticipation itself into spectacle. JooJ suggests that climax is not the point — the tension before it is where truth lives.

The two circular compositions extend this dialogue. The circle, a symbol of continuity and wholeness, reflects freedom as an ongoing conversation rather than a final destination. These works suggest rhythm and return — the idea that listening is cyclical, shared, and essential to collective growth.

Across Listen | The Sound of Freedom, JooJ invites viewers to pause, to listen beyond noise, and to recognise freedom not only as a historical achievement, but as a living, shared responsibility, carried forward through presence, compassion, and connection.



Silent Movie

Movie poster origami butterflies, on perspex, framed

115x115 cm

R 48 000 incl. vat



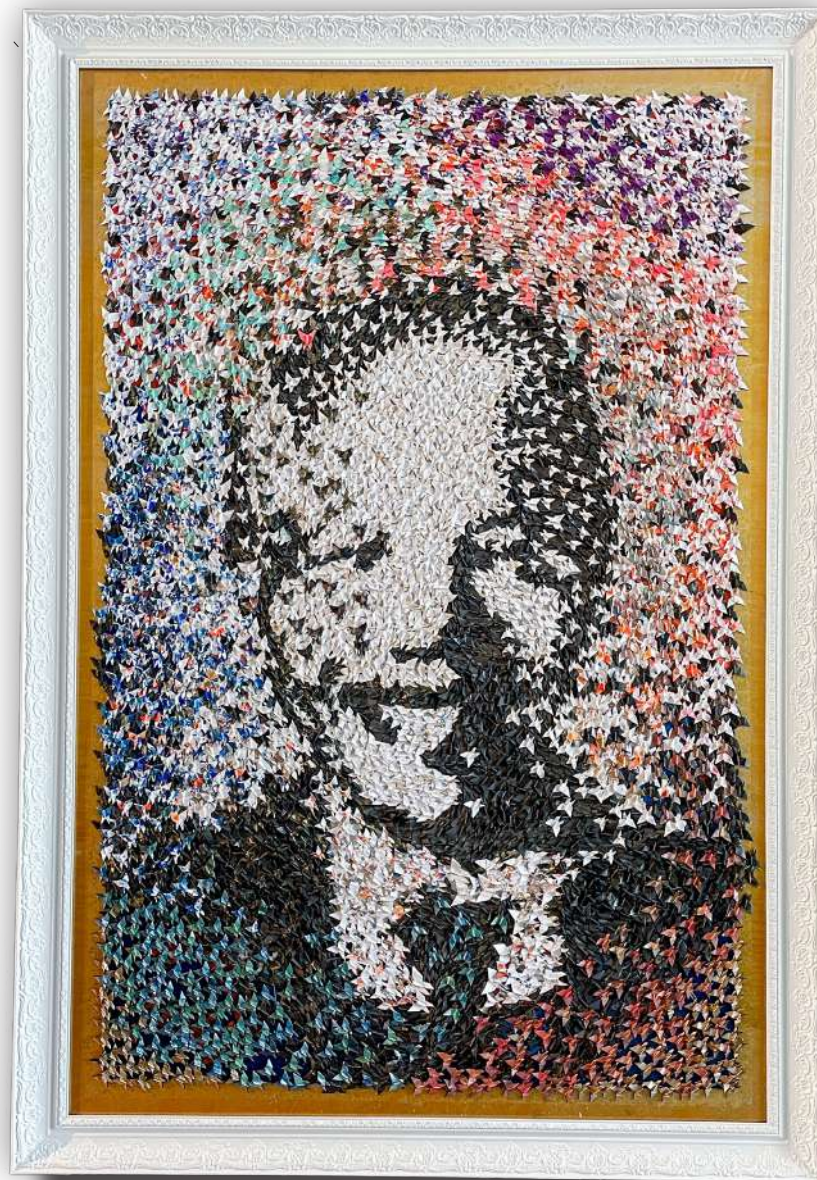
Pearlescence

acrylic paint origami butterflies, on perspex, framed
104 x 104 cm
R 78 000 incl.vat



The Silence before Climax

Acrylic paint, origami butterflies, on perspex, framed
160 x 115 cm
R 85 000 incl. vat



The Sound of Freedom

Acrylic paint, origami butterflies, on perspex, framed
165 × 115 cm
R 85 000 incl. vat



Endless Conversations

Acrylic paint, origami butterflies, on perspex, framed
135 × 135 cm
R 58 000 incl. vat



Infinity Ghost

Acrylic Paint, Origami Butterflies,
3 Perspex, Framed w/ NR Glass
78 × 78 cm
R 48 000 incl. vat



Ghost of the Past

Acrylic paint on metal print, framed
120 × 120 cm
R 28 000 incl. vat



Ghost of the Present

Acrylic paint on metal print, framed
120 × 120 cm
R 28 000 incl. vat

DION CUPIDO

ARTIST STATEMENT

This exhibition brings together a new body of paintings in which Cupido responds directly — and unapologetically — to the fractured realities of contemporary life.

Cupido's starting point is the world as he encounters it: the art world, politics, religion, and lifestyle culture collide on his canvases. The works reflect a landscape where certainty has dissolved and positions are constantly questioned. Is art still in the eye of the beholder? Whose politics do we align with? Do moral absolutes exist, or has everything become negotiable?

"There is a sense that everyone is on a battlefield," Cupido suggests, "but no one really knows who — or what — they are aiming at." This atmosphere of confusion, noise, and contradiction is central to the exhibition. Rather than offering answers, Cupido exposes the tension itself, using painting as a space where ambiguity is not only allowed, but necessary.

Visually bold and conceptually direct, *Let Me Tell You Something* continues Cupido's exploration of contemporary identity and belief systems, pushing beyond comfort zones without slipping into spectacle. The works are confrontational at times, ironic at others, but never neutral. Indifference, in this case, is not an option.

DION CUPIDO



A portrait of us 1, 2026

Mixed media on canvas
80 × 70 cm
R 34 800 incl. vat

DION CUPIDO



A portrait of us 2, 2026

Mixed media on canvas
80 x 70 cm
R 34 800 incl. vat

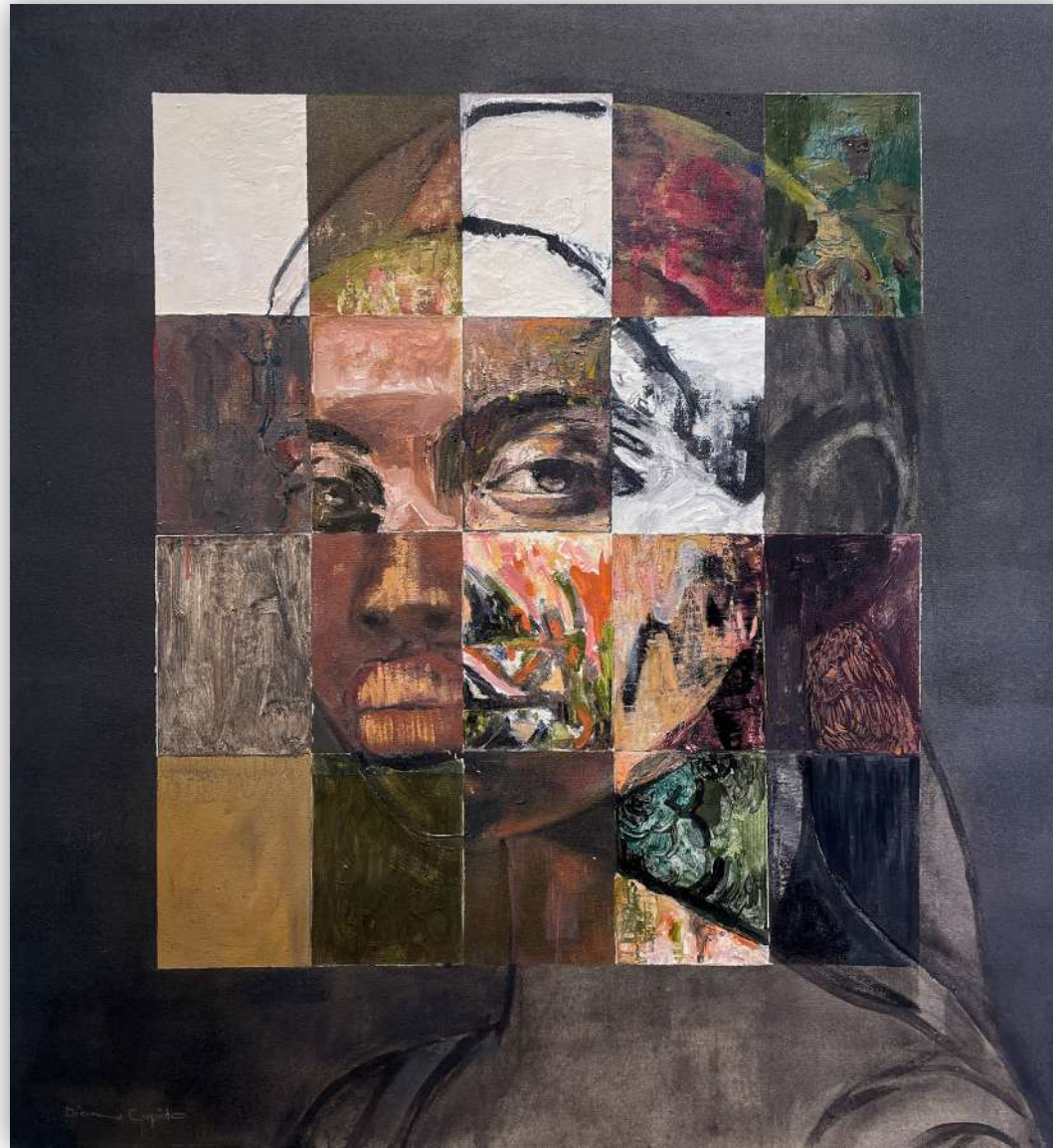
DION CUPIDO



Changing landscapes, 2026

Mixed media on canvas
104 × 144 cm
R 58 000 incl. vat

DION CUPIDO



Piercing together moments, 2026

Mixed media on canvas
95 × 88 cm
R 42 000 incl. vat

THAT'S ASH

ARTIST STATEMENT

Hear Me is about how meaning gets lost in a world full of noise, images, and too many choices. It looks at love, trust, and conflict, and how they've changed over time. This is my message of advice to every generation.

Overall, my collection is about slowing down, questioning what we're told, and learning to listen — not just with our eyes, but with intention and feeling. In a world where life is hard enough, our decisions shape generations, whether we believe it or not.

Hear Me!

Love, Distorted

My generation

Represents how love isn't what it used to be. With so many options and constant access to new people, loyalty feels weaker and commitment feels temporary. The broken wording reflects how love has been changed, edited, and often treated as disposable.

Seeing isn't believing

The new generation

Speaks to how easy it is to believe things at face value. We're shown so much every day that it's hard to know what's real and what's controlled or fake. The work is a reminder to question what we're being fed.

Wars we didn't choose

Old generation

Represents wars and conflicts that are passed down rather than chosen. They speak to a generation that is tired of being handed violence, beliefs, and problems that don't belong to them. We choose love, kindness, compassion, respect, and equality in all walks of life.

The Bare Bear sculptures

For all generations

The Bare Bear sculptures show the difference between thinking and feeling. One bear exposes a brain, symbolising logic, overthinking, and being shaped by outside voices. The other exposes a heart, representing emotion, vulnerability, and intuition. Together they ask whether we listen with our heads or our hearts, and how that shapes everyday life in different ways.

THAT'S ASH

ARTIST STATEMENT

My name is Ashley Algeria Ferreira, otherwise known as That's Ash. I was born and raised in the East of Johannesburg. I love all things colourful and vibrant. As a child, taking things apart to change their appearance was an everyday adventure — I needed to ensure everything I owned was unique to me.

When Covid struck, I had the unique opportunity to reflect on my life, and I decided to make a bold move to Cape Town with no clear direction or intention. Here, I discovered my true passion for creating through spray painting, painting, and sculpting. I've since been able to bring my imagination to life in unique ways.

As a versatile artist, I am driven by the exploration of diverse materials and mediums, ensuring that each piece I create is one of a kind. My work spans a wide range of styles, from vibrant, colourful compositions to textured, technical designs. I take great satisfaction in the entire creative process, from conceptualising and crafting my artwork to refining each detail. Embracing a hands-on approach, I believe in experimenting with every possibility and dedicating myself fully to each project I undertake.

My true passion blossomed when I created my own character, Bare Bear. From the first sketch, I knew this was the one. I have since brought him to life in sculptural form and continue to create entire collections dedicated to this character.

THAT'S ASH



Love, Distorted

Mixed Media, LED Neon Flex, Framed
114×94 cm
R 40 000 incl. vat

THAT'S ASH



Seeing isn't Believing

Mixed Media, LED Neon Flex, Framed
111 × 80 cm
R 38 000 incl. vat

THAT'S ASH



Wars we didn't Choose

GPR Glass Fabric reinforced by Epoxy
32 × 20 × 20 cm
R 30 000 incl. vat

THAT'S ASH



Feel before you Think

Glass Fabric reinforced by Epoxy with Perspex Cover
50 x 45 x 45 cm
R 25 000 incl. Vat

THAT'S ASH



Think before you Feel

Glass Fabric reinforced by Epoxy with Perspex Cover
50 x 45 x 45 cm
R 25 000 incl. Vat

DESSI DI MAR

ARTIST STATEMENT

In the soft folds of fabric, motion reveals itself as something both elemental and deeply personal. I was drawn to the way silk responds to air and touch — how it ripples and folds, how it gathers into wave-like forms, never still. This is the moment I was trying to capture: like water in motion, with its shifting reflections and fluid, changing surface.

Or like the aftermath of moments of passion — what remains once movement has calmed. Like sateen sheets after bodies have shifted and rested, the fabric carries the imprint of closeness: creases, tension, release. Through layered forms and flowing lines, I sought to capture that charged stillness — a moment suspended between motion and rest, where energy lingers in the folds.

These pieces explore the balance between softness and strength, stillness and motion. They invite the viewer to slow down, observe closely, and sense the traces left behind by moments of touch and connection.

DESSI DI MAR



Sonus Undarum Obscurum

Silk in resin on board, framed
93 x 93 cm
R 38 000 incl. vat

DESSI DI MAR



Sonus Undarum Aurum

Fabric in resin on board, framed
93 × 93 cm
R 38 000 incl. vat

GUTO BUSSAB

ARTIST STATEMENT

In **'ABANDONED'**, Guto Bussab uses oil on canvas to explore the fine line between presence and disappearance. This series of abstract expressionism unfolds across heavily textured, plaster-like impasto surfaces, against which silhouettes flicker in and out of view. Bussab's signature touch is characterised by throwing paint and turpentine, repeatedly rotating the canvas between landscape and portrait orientation, and ultimately manoeuvring the heartbeat onto canvas.

Bussab's distinctive style is evident in the tapping and beating of blobs which cement the heartbeat that distinguishes the work. Rendered only as outlines that echo the human form rather than its fullness, simple symbols such as triangles, hearts, circles, and root-like tendrils convey complex meanings across the canvases like fragments of an unrecoverable memory. They mark and carry the intentional and the unresolved like two hands. Across the series, the tension between chaos and stillness becomes palpable. Red lines slash through eroded white grounds; delicate gold contours stand before suspended root forms; scattered shapes accumulate into psychological weather. Even when the figure disappears entirely, its absence presses against the surface like breath on a window.

The title **'ABANDONED'** acts as a lens through which each work resonates differently. It represents the abandonment not only of the self, but also of thoughts, emotional interiors and identities in the process of formation. Bussab's canvases resemble the residue of private storms and public wars: the moment after rupture, and the moment before rebuilding.

ABANDONED is a body of work that reveals inner worlds left raw and unguarded. In these textured, spacious and fragmented scenes, Bussab sketches the outline of a self navigating its own erosion and the quiet, persistent desire to endure beyond it.

words by: Thandolwethu Gulwa

GUTO BUSSAB



ABANDON

Oil on canvas
120 x 220 cm
R 32 000 incl.vat

GUTO BUSSAB



BI

Oil on canvas
90 x 160 cm
R 25 000 incl.vat

GUTO BUSSAB



SURFACE

Oil on canvas
100 x 100 cm
R 19 500 incl.vat

GUTO BUSSAB



LOVERS

Oil on canvas
100 x 100 cm
R 19 500 incl.vat

GUTO BUSSAB



BANTUANA

Oil on canvas
100 x 100 cm
R 19 500 incl.vat

GUTO BUSSAB



FACING

Oil on canvas
90 × 160 cm
R 25 000 incl.vat

ARTIST STATEMENT

KOKORO

Nothing is permanent
Nothing is finished
Nothing is perfect

I show beauty without a face.
Something away from lust, an expression of the moment.

I believe in our strength, that we are capable of more.
To free the mind and let the body create.

That a part of beauty is honesty.
Free from the bondage of restrictions.
True creativity in a grainy silence.

Creating a new-old world,
with the absence of disturbances.

Nothing is changeless
Nothing is flawless
Nothing is absolute

Cherish your light

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 10 x in 60 x 40 cm
Editions 10 x in 120 x 80 cm

Print only
60x40 = R 9 000,- &
120x80 = R 19 000,-

Framed (no glass)
64x44 = R 11 000,- &
124x84 = R 23 000,-

Framed (glass)
64x44 = R 13 000,- &
124x84 = R 28 000,-

All inclusive of VAT



True level

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 03/10 x in 60 x 40 cm
Editions 10/10 in 120 x 80 cm

Print only

60x40 = R 9 000,- &
120x80 = R 19 000,-

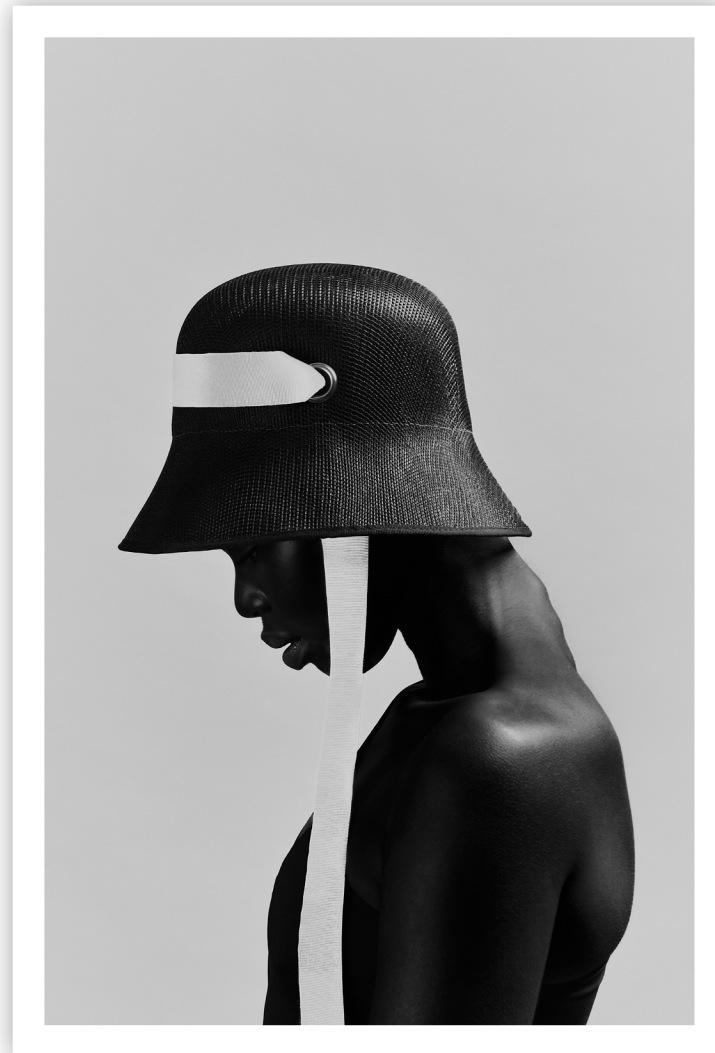
Framed (no glass)

64x44 = R 11 000,- &
124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &
124x84 = R 28 000,-

All inclusive of VAT



Unbounded

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 01/10 x in 60 x 40 cm
Editions 05/10 x in 120 x 80 cm

Print only

**60x40 = R 9 000,- &
120x80 = R 19 000,-**

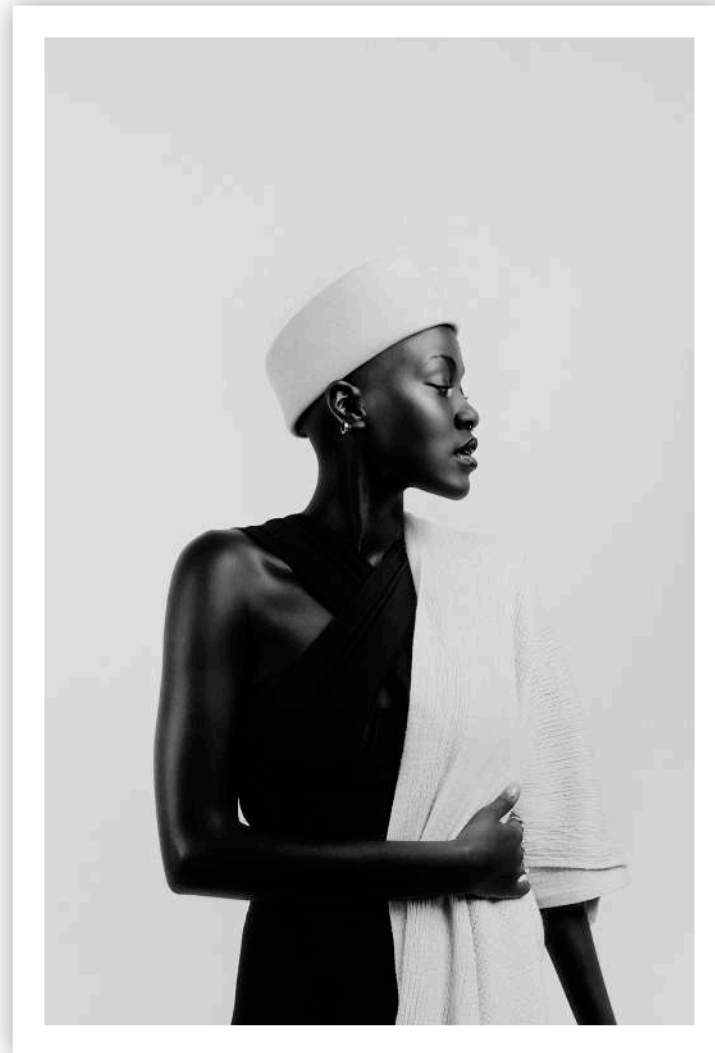
Framed (no glass)

**64x44 = R 11 000,- &
124x84 = R 23 000,-**

Framed (glass)

**64x44 = R 13 000,- &
124x84 = R 28 000,-**

All inclusive of VAT



Eye of Horus

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 01/10 x in 60 x 40 cm
Editions 01/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &
120x80 = R 19 000,-

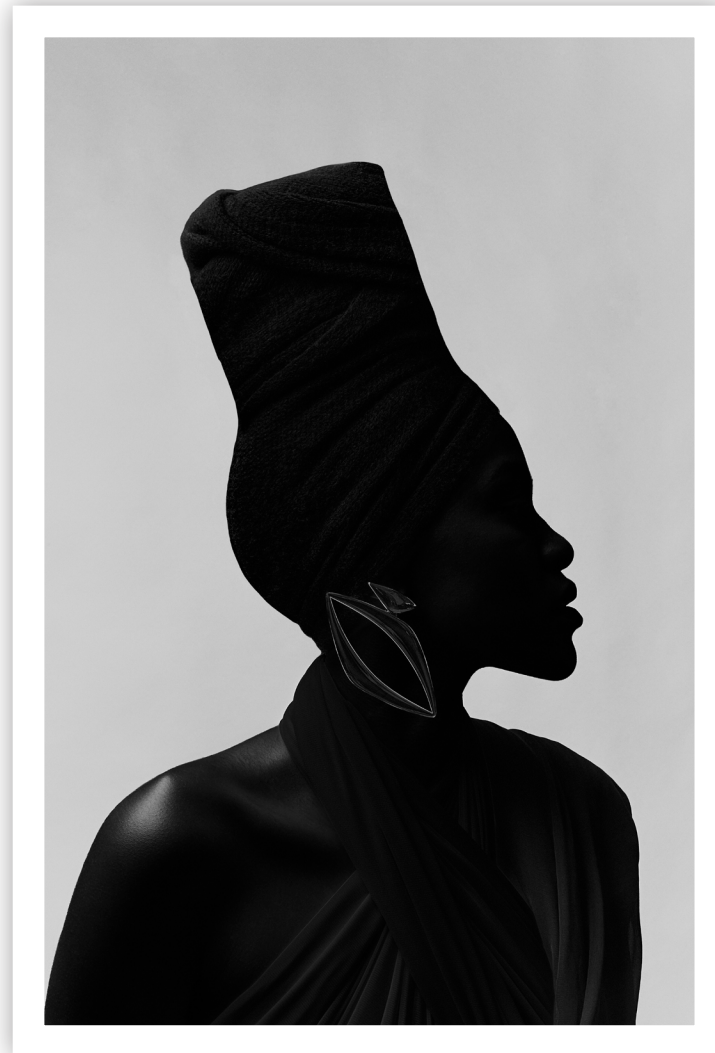
Framed (no glass)

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124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &
124x84 = R 28 000,-

All inclusive of VAT



A forgotten coin for kharon

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 01/10 x in 60 x 40 cm
Editions 01/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &
120x80 = R 19 000,-

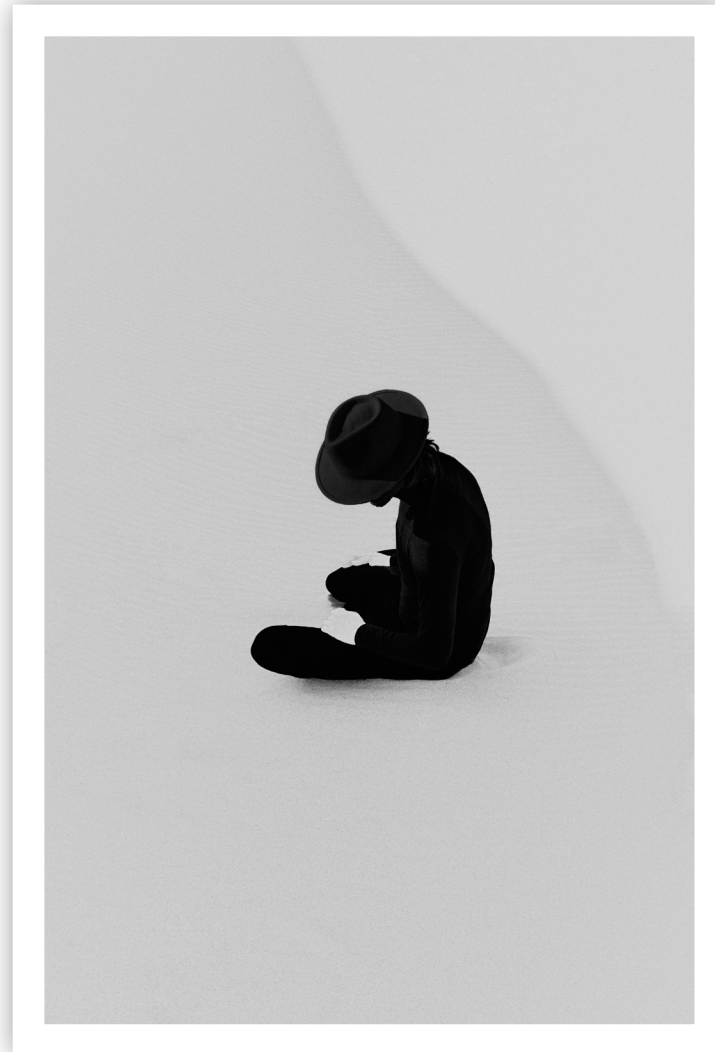
Framed (no glass)

64x44 = R 11 000,- &
124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &
124x84 = R 28 000,-

All inclusive of VAT



Silicone skin

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 01/10 x in 60 x 40 cm
Editions 01/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &
120x80 = R 19 000,-

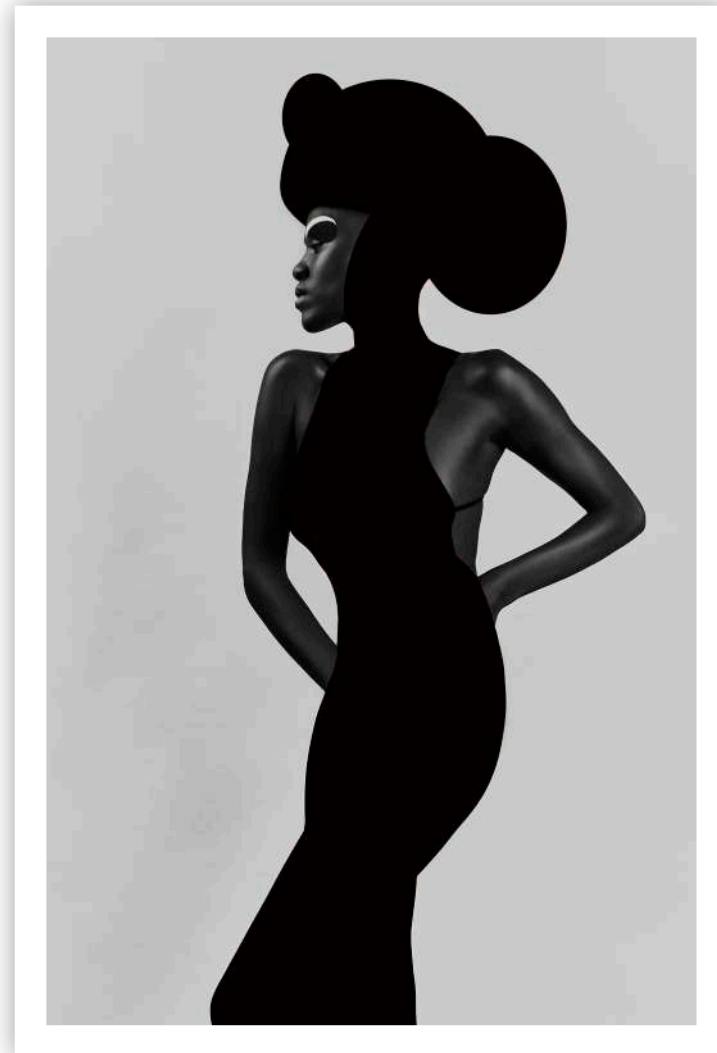
Framed (no glass)

64x44 = R 11 000,- &
124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &
124x84 = R 28 000,-

All inclusive of VAT



The Anunu-ebe tree

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 01/10 x in 60 x 40 cm
Editions 01/10 x in 120 x 80 cm

Print only

**60x40 = R 9 000,- &
120x80 = R 19 000,-**

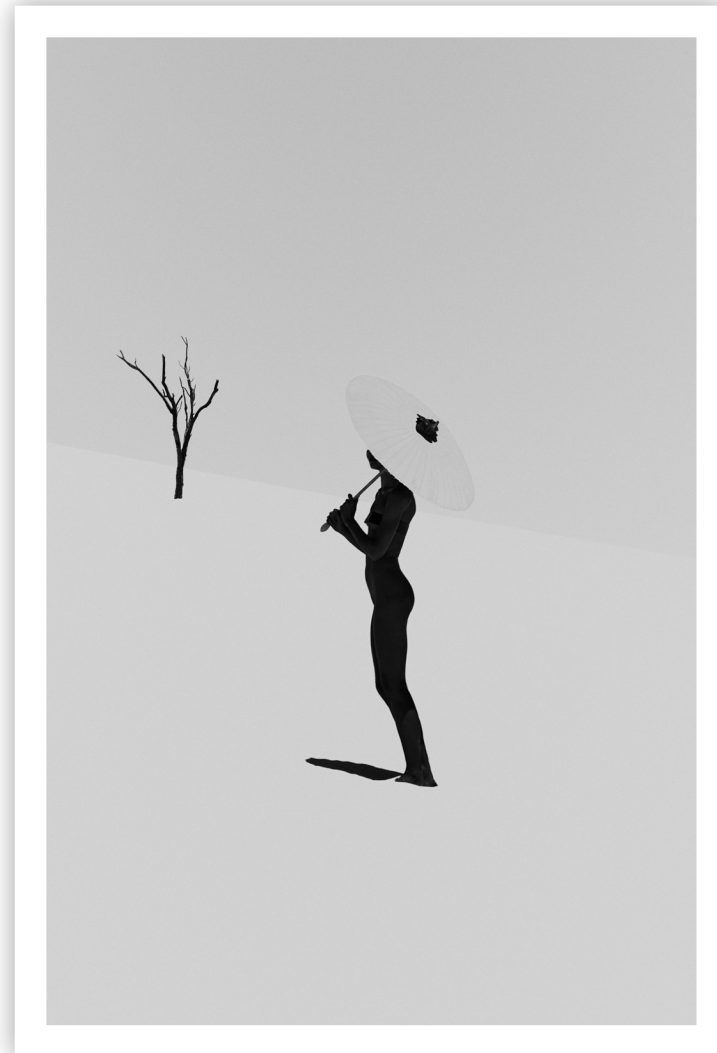
Framed (no glass)

**64x44 = R 11 000,- &
124x84 = R 23 000,-**

Framed (glass)

**64x44 = R 13 000,- &
124x84 = R 28 000,-**

All inclusive of VAT



BRUIN FESKENS

Birdwoman

Archival Pigment print on
Hahnemühle Baryta Photo Rag
Framed w/ NR and UV glass

Editions 01/10 x in 60 x 40 cm
Editions 01/10 x in 120 x 80 cm

Print only

**60x40 = R 9 000,- &
120x80 = R 19 000,-**

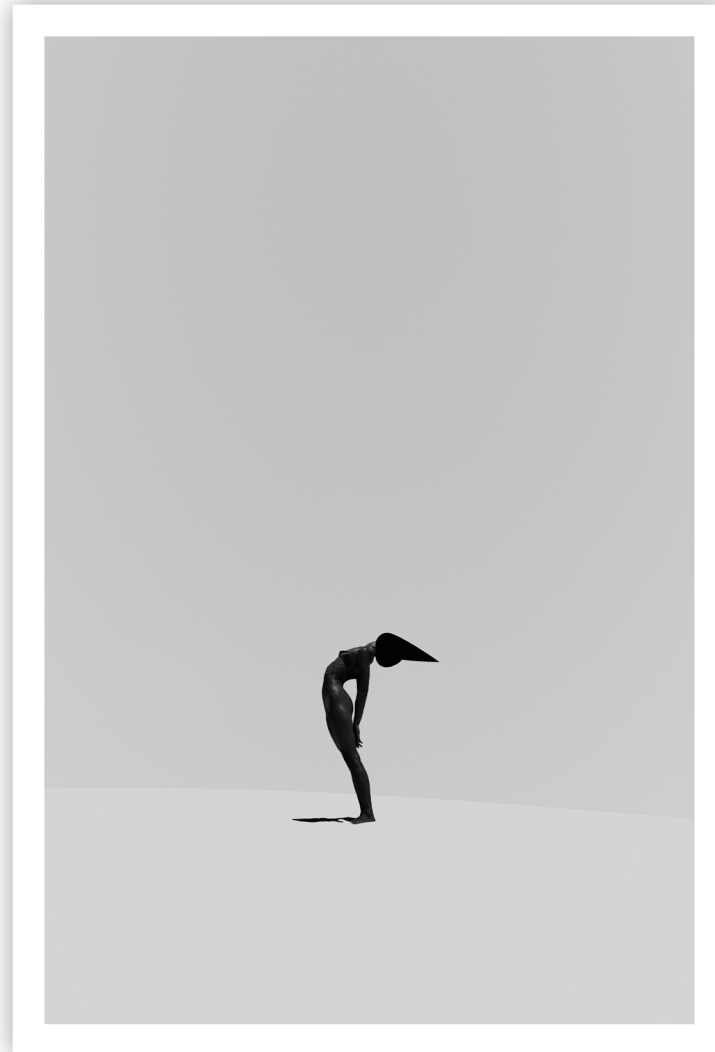
Framed (no glass)

**64x44 = R 11 000,- &
124x84 = R 23 000,-**

Framed (glass)

**64x44 = R 13 000,- &
124x84 = R 28 000,-**

All inclusive of VAT



Psammos

Archival Pigment print on
Hahnemühle Baryta Photo Rag

Editions 01/10 x in 60 x 40 cm

Editions 02/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &

120x80 = R 19 000,-

Framed (no glass)

64x44 = R 11 000,- &

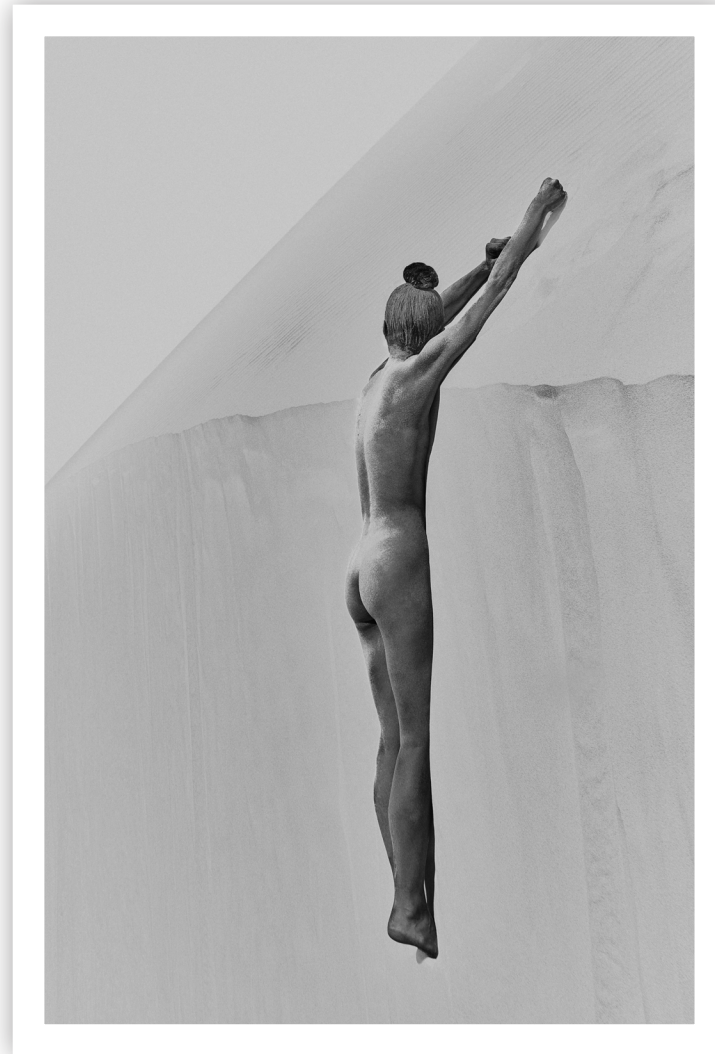
124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &

124x84 = R 28 000,-

All inclusive of VAT



BRUIN FESKENS

Desert born

Archival Pigment print on
Hahnemühle Baryta Photo Rag

Editions 02/10 x in 60 x 40 cm

Editions 01/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &

120x80 = R 19 000,-

Framed (no glass)

64x44 = R 11 000,- &

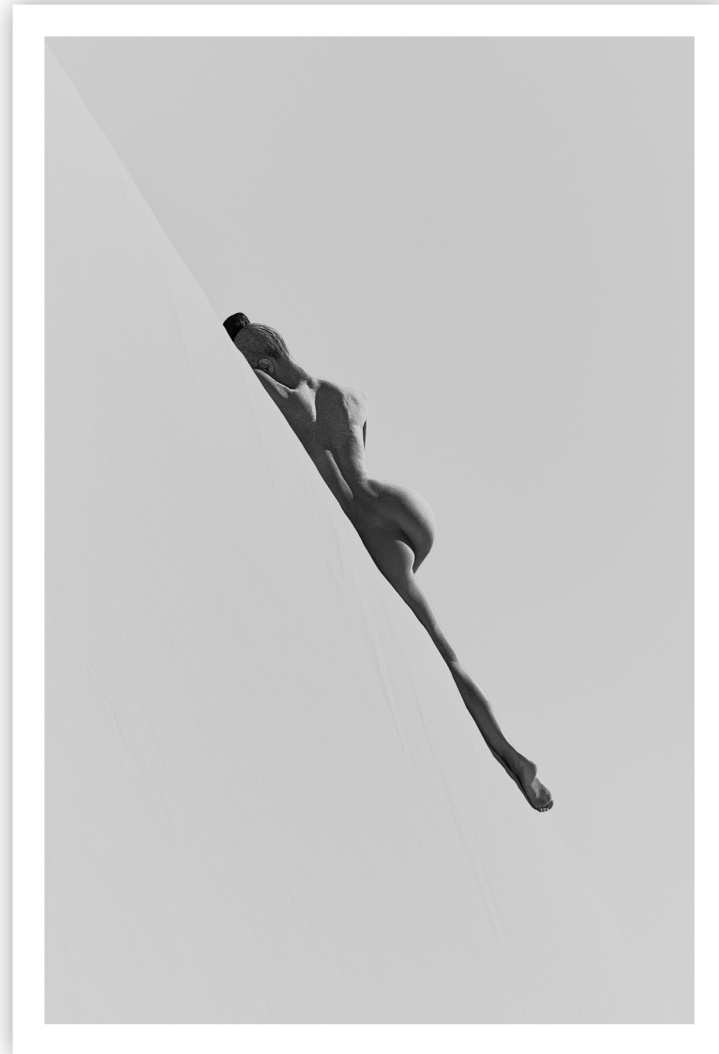
124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &

124x84 = R 28 000,-

All inclusive of VAT



BRUIN FESKENS

Still here

Archival Pigment print on
Hahnemühle Baryta Photo Rag

Editions 01/10 x in 60 x 40 cm

Editions 03/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &

120x80 = R 19 000,-

Framed (no glass)

64x44 = R 11 000,- &

124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &

124x84 = R 28 000,-

All inclusive of VAT



Everywhere and nowhere

Archival Pigment print on
Hahnemühle Baryta Photo Rag

Editions 01/10 x in 60 x 40 cm

Editions 02/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &

120x80 = R 19 000,-

Framed (no glass)

64x44 = R 11 000,- &

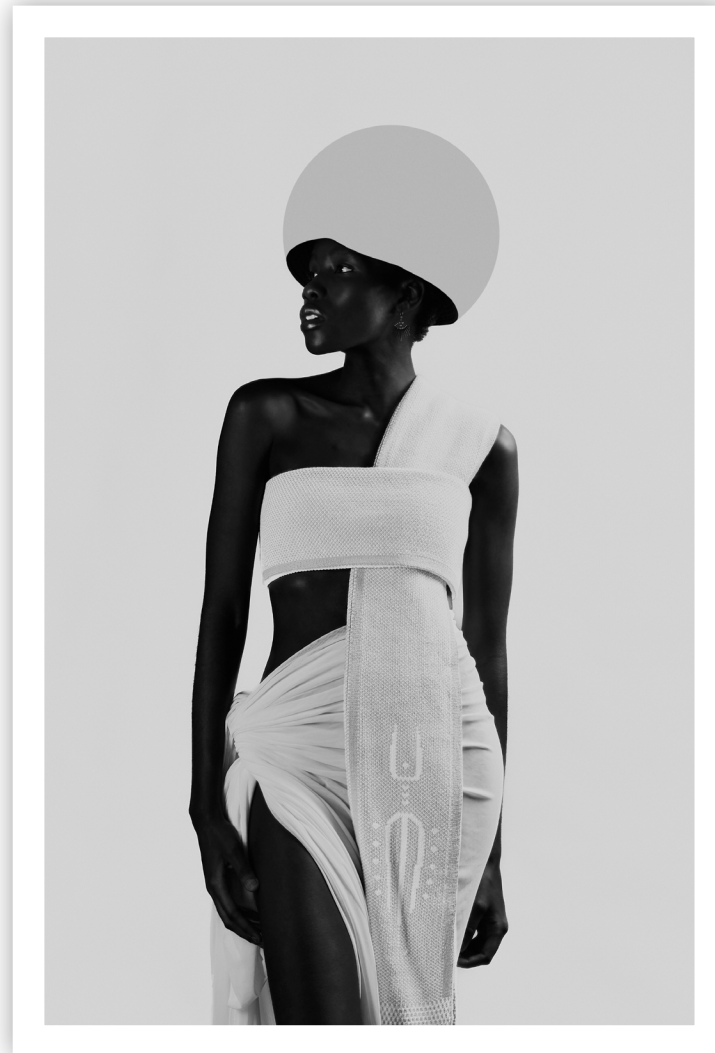
124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &

124x84 = R 28 000,-

All inclusive of VAT



BRUIN FESKENS

Ferrywoman

Archival Pigment print on
Hahnemühle Baryta Photo Rag

Editions 01/10 x in 60 x 40 cm

Editions 01/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &

120x80 = R 19 000,-

Framed (no glass)

64x44 = R 11 000,- &

124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &

124x84 = R 28 000,-

All inclusive of VAT



BRUIN FESKENS

Swirling winds

Archival Pigment print on
Hahnemühle Baryta Photo Rag

Editions 01/10 x in 60 x 40 cm

Editions 01/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &

120x80 = R 19 000,-

Framed (no glass)

64x44 = R 11 000,- &

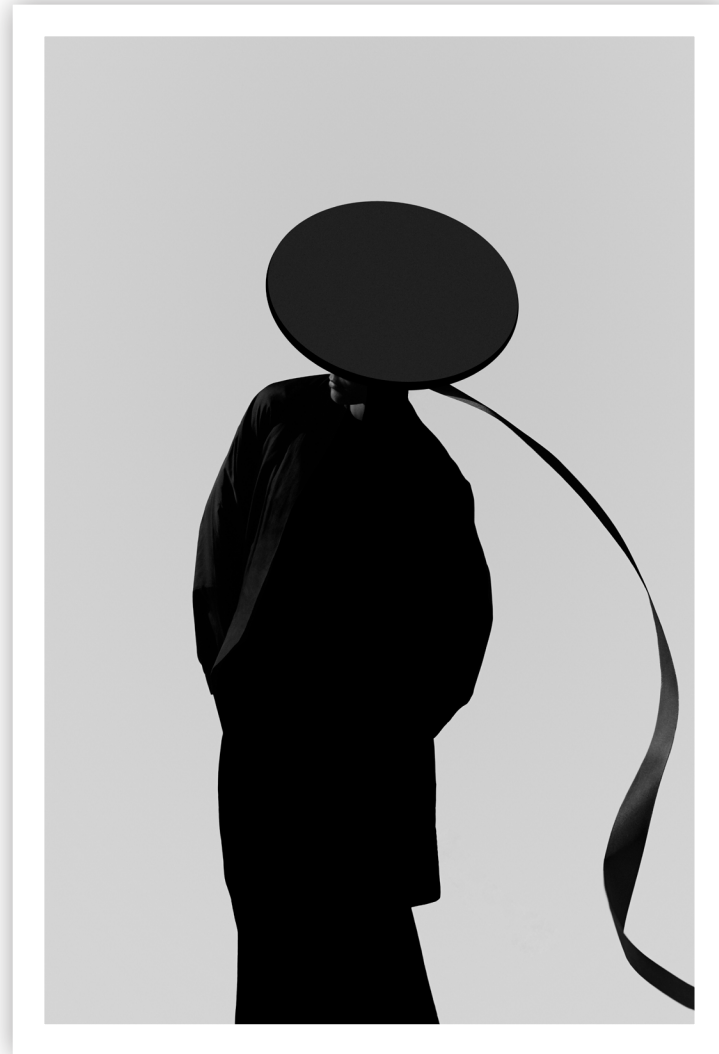
124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &

124x84 = R 28 000,-

All inclusive of VAT



our ancient ancestors, the last engineer

Archival Pigment print on
Hahnemühle Baryta Photo Rag

Editions 01/10 x in 60 x 40 cm

Editions 02/10 x in 120 x 80 cm

Print only

60x40 = R 9 000,- &

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Framed (no glass)

64x44 = R 11 000,- &

124x84 = R 23 000,-

Framed (glass)

64x44 = R 13 000,- &

124x84 = R 28 000,-

All inclusive of VAT



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.

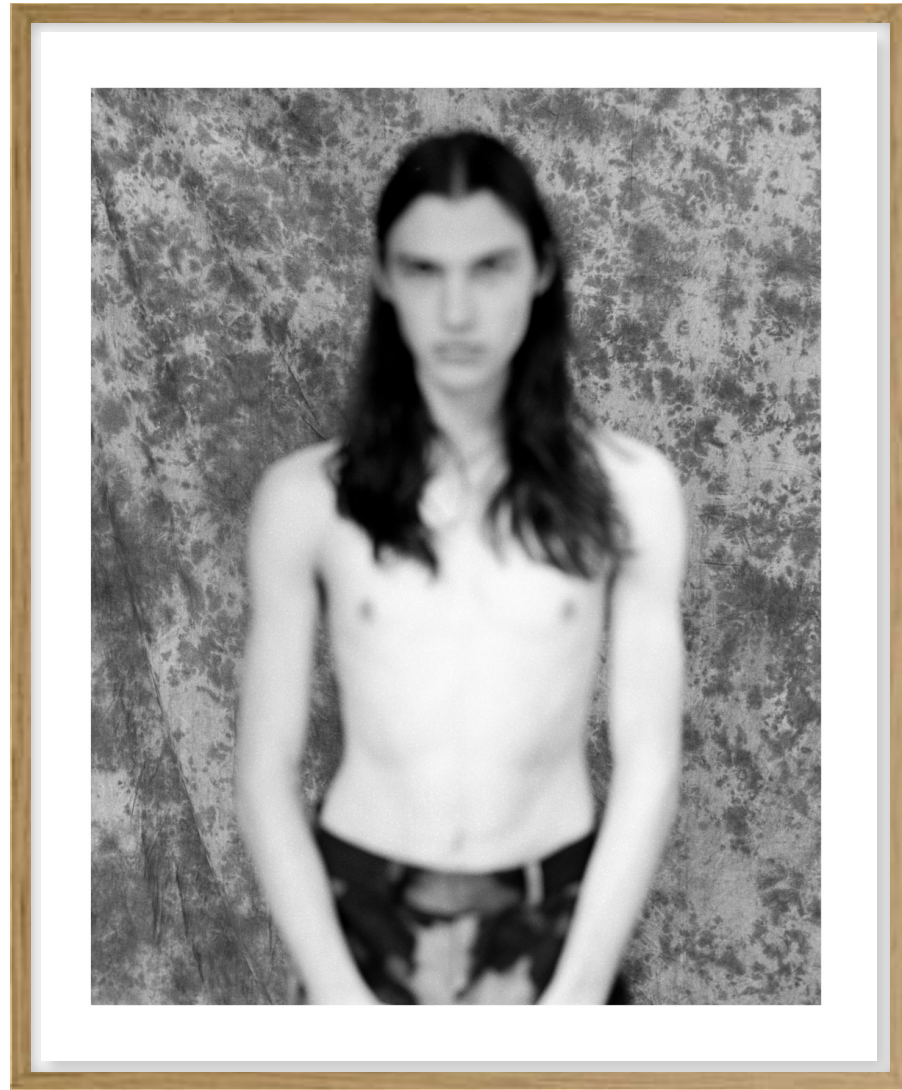
ARTIST BIOGRAPHY

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

KATINKA BESTER

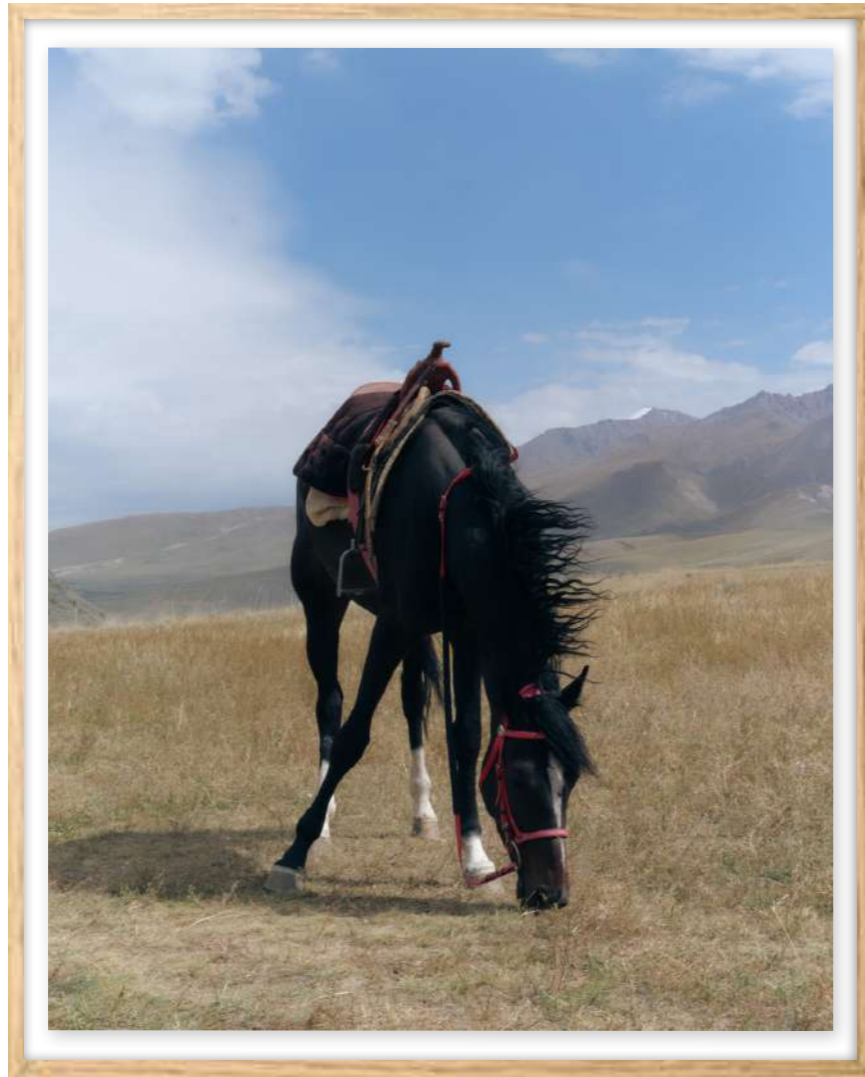
ARTIST STATEMENT

Berkutchy embodies the spirit of resilience and harmony with nature that defines Kyrgyzstan's breathtaking landscapes. These photographs capture their unique presence amidst the rugged mountains and lush valleys, symbolizing the enduring strength and cultural richness of the region. Their connection to the land and authentic embrace of tradition serve as an inspiration, reminding us of the beauty in preserving our roots while embracing our journey forward.

Baba Yaya

Baba Yaya brings to life the extraordinary story of the first African Samurai through movement, music and myth. Yazuke is a journey of resilience, hybridity and African excellence, unfolding as a ritual of remembering and healing. In collaboration with the talented Babayaya Company

KATINKA BESTER



Eagle Hunting Steed

Photographic print
on Felix Schoeller True Fibre 200gsm
88.9 x 75.8 cm, framed
R 8 500 incl. vat

KATINKA BESTER



Berkutchy - known as the Golden Eagle Hunters

Photographic print
on Felix Schoeller True Fibre 200gsm
88.9 × 75.8 cm, framed
R 8 500 incl. vat

KATINKA BESTER



Baba Yaya

Photographic print
on Felix Schoeller True Fibre 200gsm
88.9 x 75.8 cm, framed
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.

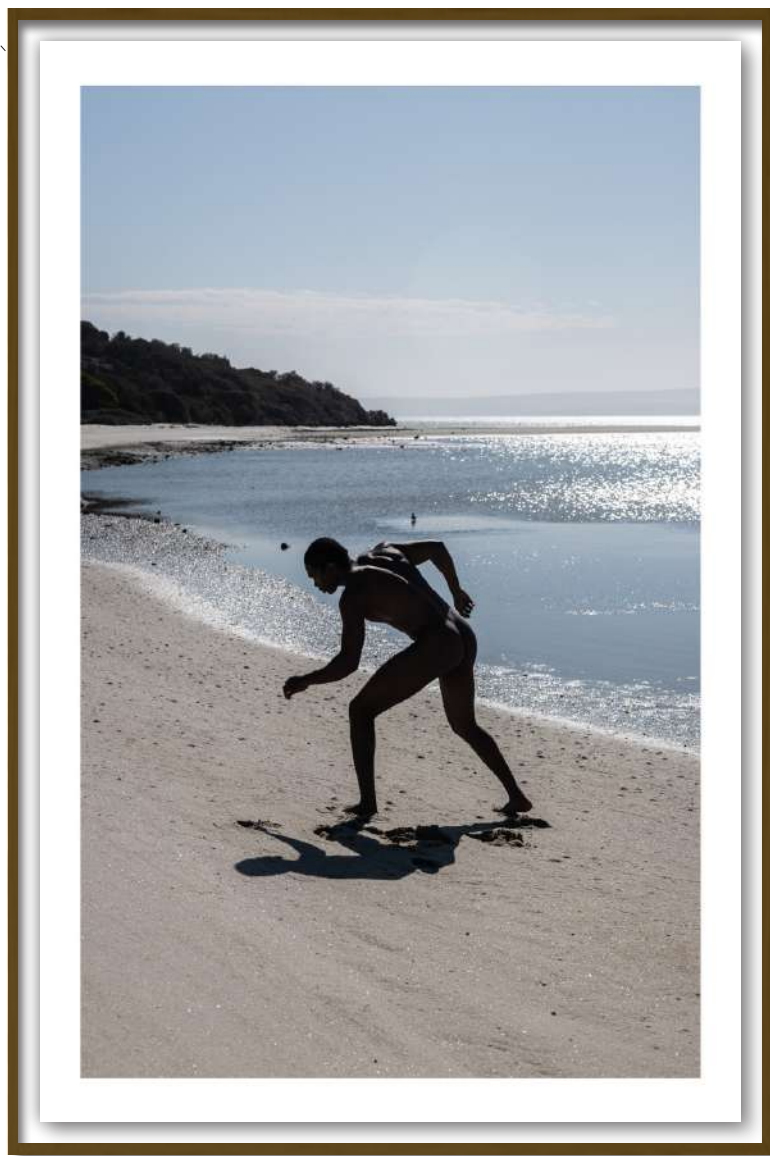
ARTIST BIOGRAPHY

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

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.

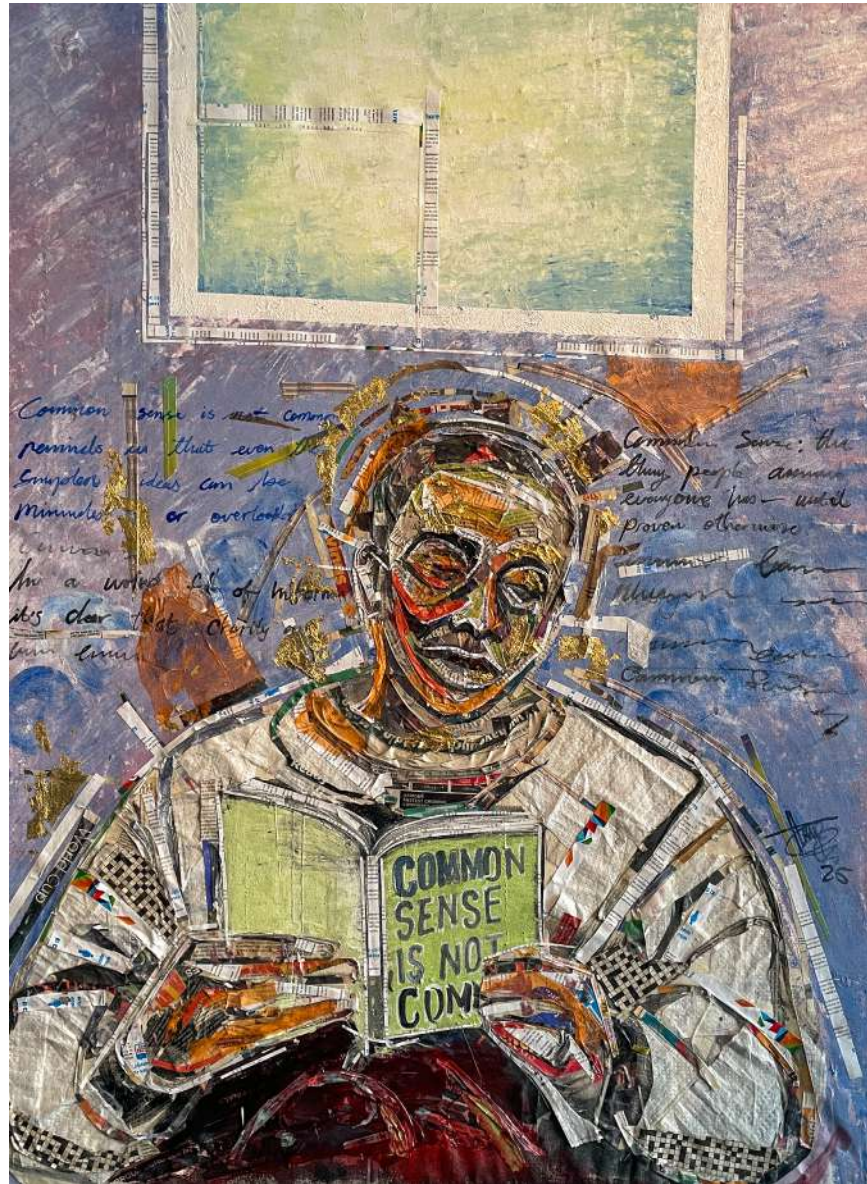
My artistic vision and connection to Namibia's history and culture are further explored in the short documentary *Healing Roots*, produced by Loft Arts. The film offers insight into my creative process, sources of inspiration, and how my work bridges past and present—bringing untold stories from Namibian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

HAGE MUKWENDJE



All alone

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



Common sense is not common

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

HAGE MUKWENDJE



Girls School

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

HAGE MUKWENDJE



Dreamers

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

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



HAGE MUKWENDJE



Our mother

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

HAGE MUKWENDJE



Look at us

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

HAGE MUKWENDJE



Learners

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

HAGE MUKWENDJE



Self confidence

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

HAGE MUKWENDJE



My Story

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

HAGE MUKWENDJE



Sun flowers

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

