

YOUNGBLOOD AFRICA
CATALOGUE | MARCH 2026

FEATURING ARTISTS

SIPHIWE MHLAMBI

ARTHUR DLAMINI

MELANY ISMAIL

SEPID

LAURA STÖKL

ORY KATALAYI

DIYAE DAKIR

JOOJ

THAT'S ASH

DESSIE DI MAR

GUTO BUSSAB

BRUIN FESTER

JOOJ

MICHAEL OLIVER LOVE

HAGE MUKWENDJE

SIPHIWE MHLAMBI

ARTIST STATEMENT

An exhibition by Siphiwe Mhlambi and Arthur Dlamini

In a shared devotion to the sacred language of jazz, Siphiwe Mhlambi and Arthur Dlamini extend two lenses, one searching the metaphysical pulse of the present, the other grounding the continuum through decades of cultural witnessing and archiving. Together, they lean toward their subjects with reverend mischief, stealing still moments and movement alike.

As they earnestly search beyond the performance to capture the sacred stillness between blue notes ringing and melodic voices singing, with horns humming and strings strumming, Mhlambi and Dlamini pull parallels between past and presence, witnessing amagqirha endlela elandelwa ngabo abayihambayo. Suspending time, they place two timelines in conversation. Flowers of the nation emerge in monochromatic glory: from Makeba to Mazwai, from Oxamu to Milele, the continuum made visible.

Across decades shaped by witnessing transition and cultural renewal, Siphiwe Mhlambi's lens carries the long memory of South African jazz; its survival in dimly lit clubs, its celebration and return from exile. From the early days of his career, Mhlambi has moved through film stills, editorial portraiture, and live performance archives with his sharp lens and eager intuition. Grounded in documentary discipline and sharpened by a strong instinct for timing, context, and detail, his photography holds testimony: jazz as joy in time of turmoil, as furious fist raised in protest, jazz as communal celebration.

Then emerges Arthur Dlamini. Having spent years in close study of the artists he photographs, he displays the spiritual pulse of new-age South African jazz and the morphing of each generation. Dlamini traces this evolution, not only documenting the vessels on stage, but tracing uMoya weNgoma, how the soul of the song moves through bodies, breath, and breadth of the stage. From the melodic prayerwork of Nduduzo Makhathini, to feminist expression through song by Thandiswa Mazwai, to cultural and ancestral pride as voiced by Simphiwe Dana, his archive documents how contemporary artists expand jazz into personal cosmologies while remaining rooted in lineage.

Together, their work preserves jazz as nostalgia and living heritage alike; ukuxhasana kwamaxesha, timelines leaning on and learning from each other. A galactic transitional corridor folds time inward, dissolving voices across generations as history gently hands over the microphone. Mhlambi documents place and presence while Dlamini documents energy and embodiment.

These images across eras sit in quiet dialogue presented within the cultural pulse of the Cape Town International Jazz Festival. This exhibition is an act of cultural preservation, spiritual documentation, and historical continuity.

Written by **Mkhokheli Dlamini**

SIPHIWE MHLAMBI

ARTIST BIOGRAPHY

Siphiwe Mhlambi is an acclaimed South African documentary and jazz photographer known for capturing the “soul” of his subjects. Often described as a “visual storyteller,” he has documented South Africa’s history from the volatile end of Apartheid to the vibrant democratic era. He has created visual reportage across film stills, editorial, documentary, portraiture, and commissioned work for clients such as filmmakers, style editors, government agencies, and advertising agencies. With more than 35 years of experience since starting at age 20, Mhlambi navigated Apartheid’s challenges and established a visual voice in the early 1990s during South Africa’s transition.

His subjects range from political figures and children in townships to royalty and influential leaders. His images have international acclaim and are sought after by galleries, universities, governments, and celebrities. He is renowned for jazz photography and is considered a premier archivist of the genre, capturing the emotion and ritual of performances. Key highlights include growing up in Soweto, facing hardships like poverty and orphanhood. He received his first camera at 13, which helped him start school. He began photojournalism in the 1980s and 90s for major publications like The Sowetan, mentored by Peter Magubane.

Mhlambi is known as South Africa’s custodian of jazz imagery, having photographed icons such as Hugh Masekela, Jonas Gwangwa, Miriam Makeba, Abdullah Ibrahim, Sipho “Hotsix” Mabuse, Sathima Bea Benjamin, and Nduduzo Makhathini. His awards include the Jazz World Photo Award (2024) and the Standard Bank Joy of Jazz Honours (2019). He founded African Skies Media to preserve South African stories.

His style is compared to Henri Cartier-Bresson, focusing on decisive moments, light, human connection, and history—bridging the painful past and celebratory present. Sandile Memela described him as an “accompanist” of jazz, using his camera as an instrument, and he authored the coffee-table book *Rhythms in Black & White*.



Abdullah Ibrahim



Andre Petersen

Giclee print on Cotton Rag

Edition: 01/20, 2016

42.6 x 60 cm

R 27 000 incl. vat



**Hugh Masekela, Caiphus Semenya and
Jonas Gwangwa**

Giclee print on Cotton Rag

Edition: 01/20, 2016

42.6 x 60 cm

R 27 000 incl. vat



Hugh Masekela

Giclee print on Cotton Rag

Edition: 01/20, 2016

42.6 x 60 cm

R 37 000 incl. vat



Jonas Gwangwa

Giclee print on Cotton Rag

Edition: 05/20, 2017

42.6 x 60 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Bheki Mseleku

Giclee print on Cotton Rag

Edition: 05/20, 1998

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Feya Faku

Giclee print on Cotton Rag

Edition: 05/20, 2018

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Louis Moholo

Giclee print on Cotton Rag

Edition: AP 2/2, 2016

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Miriam Makeba

Giclee print on Cotton Rag

Edition: 05/20, 2002

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Moses Taiwa Molelekwa

Giclee print on Cotton Rag

Edition: 05/20, 2000

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Pops Mohamed

Giclee print on Cotton Rag

Edition: 05/20, 2009

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Sathima Bea Benjamin

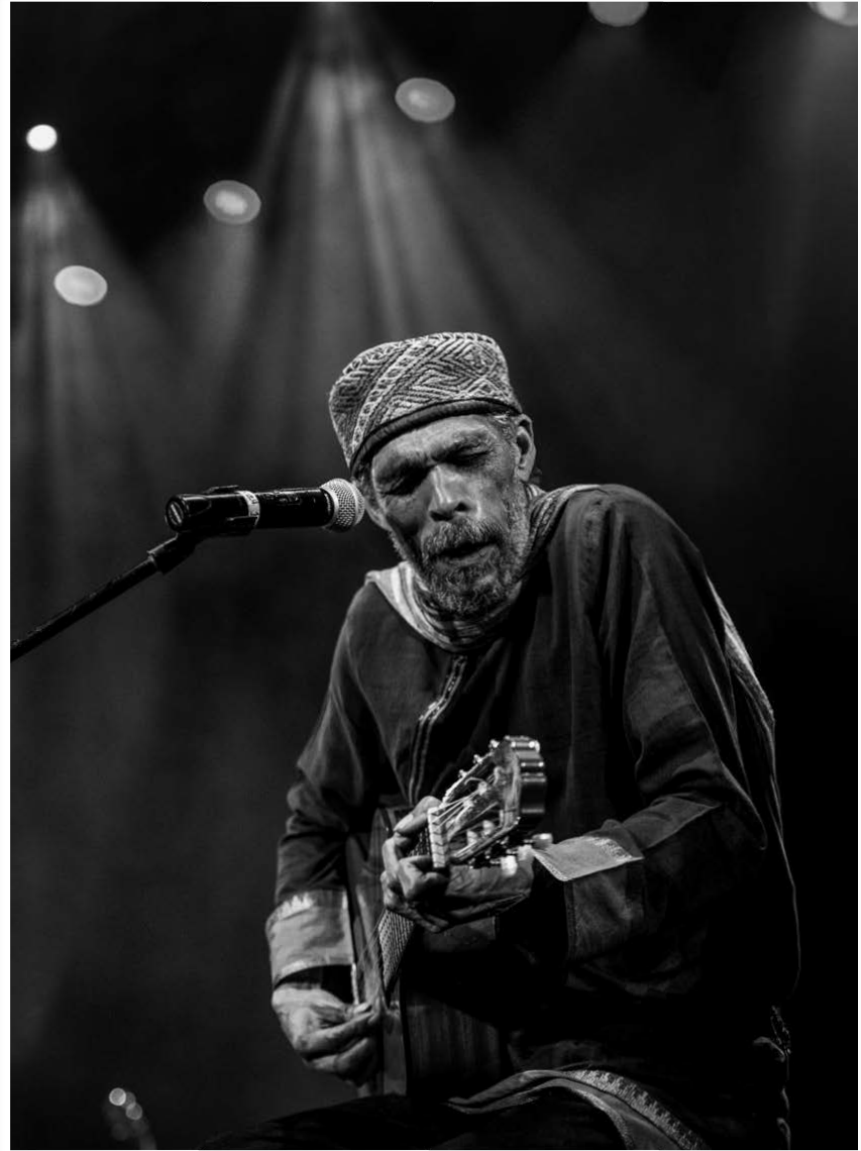
Giclee print on Cotton Rag

Edition: 01/20, 2021

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Tony Cedras

Giclee print on Cotton Rag

Edition: 05/20, 2019

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Victor Ntoni

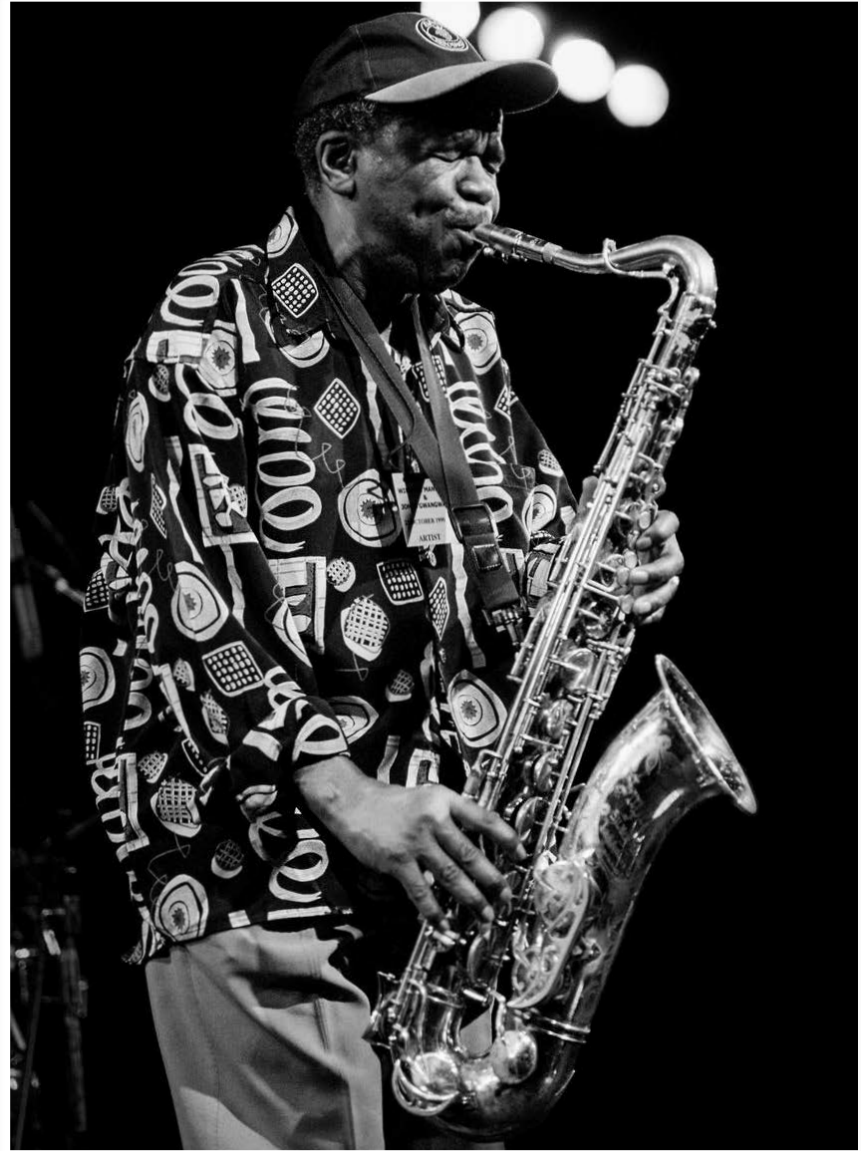
Giclee print on Cotton Rag

Edition: 02/12, 2011

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Winston Mankunku Ngozi

Giclee print on Cotton Rag

Edition: 05/20, 2008

60 x 42.6 cm

R 27 000 incl. vat

SIPHIWE MHLAMBI



Zim Ngqawana

Giclee print on Cotton Rag

Edition: 01/20, 2007

60 x 42.6 cm

R 27 000 incl. vat

ARTHUR DLAMINI

ARTIST BIOGRAPHY

The process of discovering oneself through love is the heartbeat of Arthur Dlamini's work as a visual artist. The lens is his talisman, which opens up a world where he captures the sacred journey of the human experience. Armed with curiosity and a unique perspective of the Divine, he navigates the domains of creating memory by exposing the authenticity of human emotion. His source of inspiration comes from his soul, his connection to music, and the conversations he shares with everyday people.

One cannot separate the cry for collective liberation and personal freedom from an Arthur Dlamini original. In a contemporary art space that often celebrates technique over message, Dlamini has managed to challenge the standard by using the complexities of human emotion as his creative compass. Each piece brings with it a reverence for compassion, vulnerability, and honouring one's divinity.

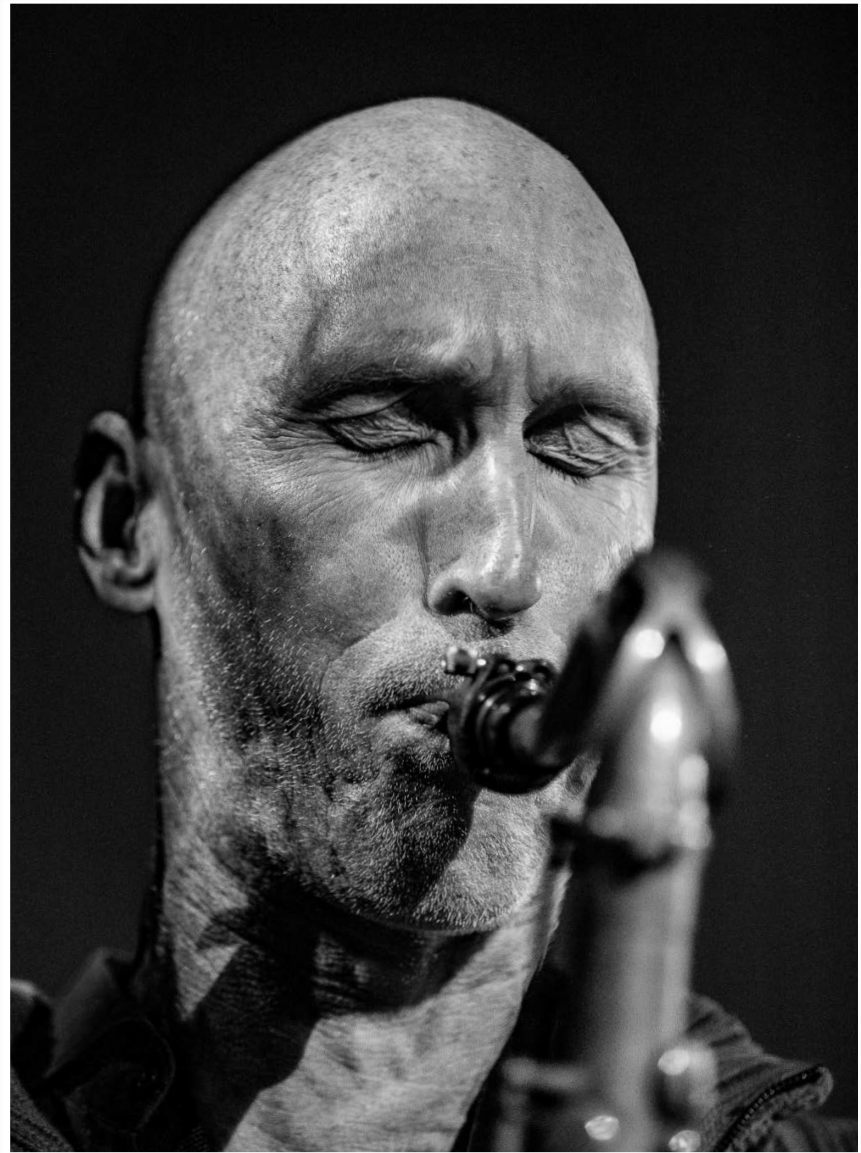
The magic of how Dlamini captures a moment comes from his appreciation of the present. Being present for him means letting go of the limitations of the past and the future, and fully surrendering to each moment as though it is the only truth to ever exist. That is the threshold from which one can enter the transcendental work of Arthur Dlamini.

With feeling as his guide, his work inspires us to take a moment to release the confines associated with intellect – and to indulge in the expansive process of feeling. One can describe Dlamini's art as lyrical, where each piece is as expressive as the last. Directed by the understanding that he sees with the help of his ancestors, the task of capturing a moment is how he serves others through his purpose.

Dlamini's work not only inspires us to find channels of healing from within, it also challenges us to respond to the ancestral call of nurturing UbuNtu within our communities. South African communities are crowded by intergenerational trauma and layered with adversity. Dlamini has responded to the call by using his practice as medicine for the social and spiritual ills faced by those who surround him.

By experiencing the photographs and paintings of Arthur Dlamini, we are reminded of the wonders that emerge when artmaking is used as a portal into meditation, and creativity as a passage of prayer.

ARTHUR DLAMINI



Buddy Wells

Giclee print on Cotton Rag
Edition: Edition: 1/20, 2022
60 x 42.6 cm
R 27 000 incl. vat

ARTHUR DLAMINI

Cooper

Giclee print on Cotton Rag
Edition: Edition: 1/20, 2022
60 x 42.6 cm
R 27 000 incl. vat



ARTHUR DLAMINI

Echoes of Mama Africa

Giclee print on Cotton Rag

Edition: Edition: 1/20, 2022

60 x 42.6 cm

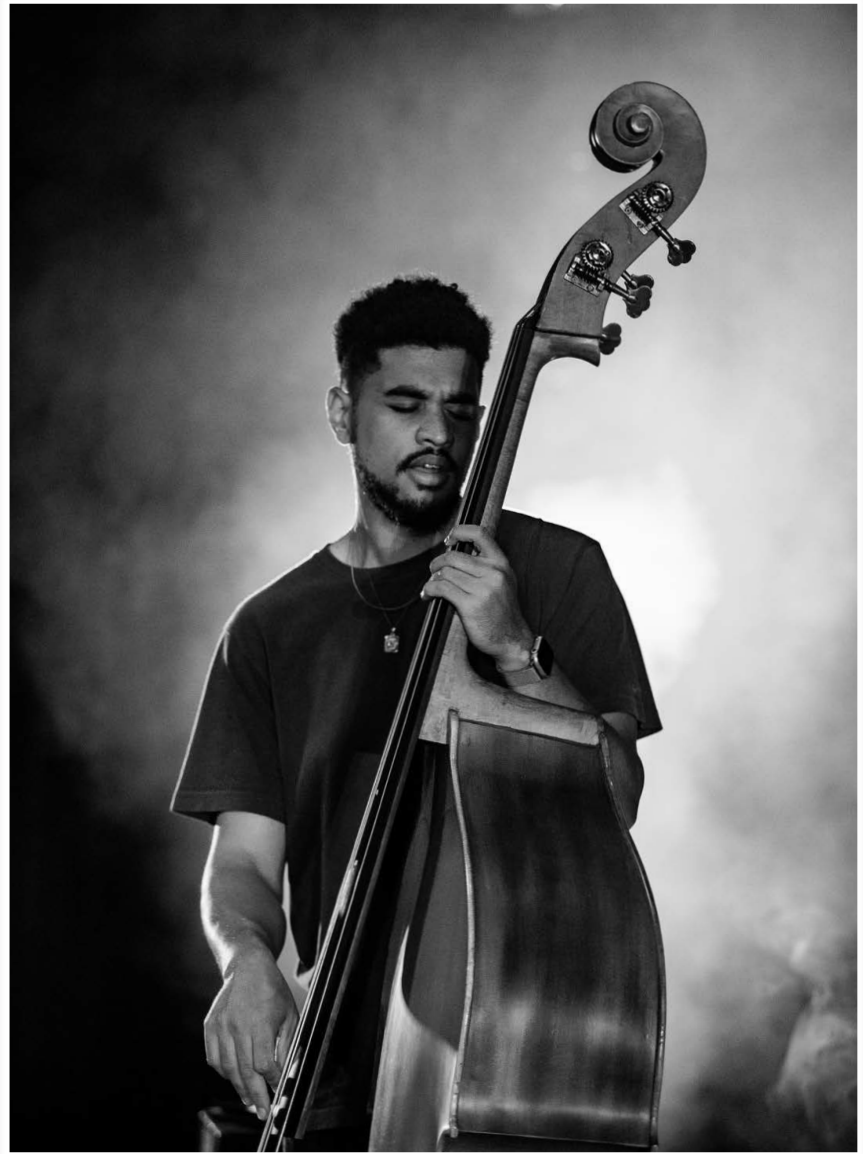
R 27 000 incl. vat



ARTHUR DLAMINI

Homecoming

Giclee print on Cotton Rag
Edition: Edition: 1/20, 2022
60 x 42.6 cm
R 27 000 incl. vat



ARTHUR DLAMINI

IHotstix Mabuse

Giclee print on Cotton Rag
Edition: 1/20, 2022
60 x 42.6 cm
R 27 000 incl. vat



ARTHUR DLAMINI

Imithandazo Ya KwaNtu (Emkhathini)

Giclee print on Cotton Rag

Edition: AP 2/2, 2020

60 x 42.6 cm

R 37 000 incl. vat



ARTHUR DLAMINI



Imithandazo Yeengelosi

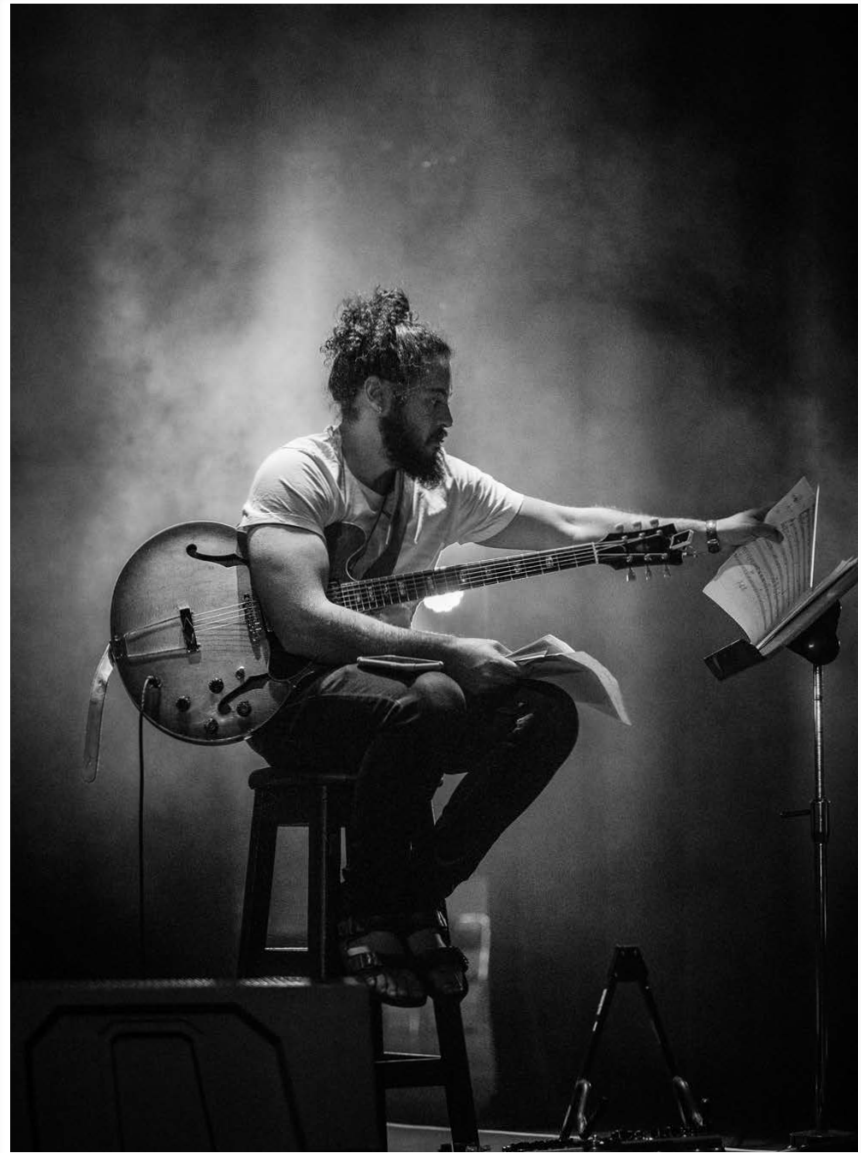
Giclee print on Cotton Rag

Edition: Edition: 1/20, 2022

60 x 42.6 cm

R 27 000 incl. vat

ARTHUR DLAMINI



Notes of Stillness

Giclee print on Cotton Rag
Edition: Edition: 1/20, 2022
60 x 42.6 cm
R 27 000 incl. vat

ARTHUR DLAMINI



S'khakhane

Giclee print on Cotton Rag

Edition: AP 2/2, 2023

60 x 42.6 cm

R 37 000 incl. vat

ARTHUR DLAMINI

Wa Mogorosi

Giclee print on Cotton Rag

Edition: 1/20

60 x 42.6 cm

R 27 000 incl. vat



ARTHUR DLAMINI

Woza Moya

Giclee print on Cotton Rag
Edition: Edition: AP 2/2, 2022
60 x 42.6 cm
R 37 000 incl. va



ARTHUR DLAMINI



Zu. The Brother moves on

Giclee print on Cotton Rag

Edition: Edition: 1/20, 2024

60 x 42.6 cm

R 27 000 incl. vat

NDUVHO MPHIDI

ARTIST STATEMENT

I'm a mixed-media visual artist, with a focus on utilizing acrylics and charcoal to produce captivating works on paper and canvas. I view art as a powerful tool for storytelling, weaving narratives that resonate across cultures while drawing from my own heritage and personal experiences. My artistic approach involves a deliberate exploration of textures and forms on a variety of surfaces, blending abstract expressionism with direct representation to create compelling scenes that invite viewer interaction and interpretation.

ARTIST BIOGRAPHY

Nduvho Mphidi, of the Mphidi-Madzivhandila clan, was born in 1997 in Johannesburg, South Africa, but grew up in the lush Limpopo province, also known as "Africa's Eden." He spent his early childhood in Venda (Vhembe region) and later moved to Polokwane during his primary school days, where he stayed until he completed his Matric. His love for art was notable from a young age, as he was fascinated by drawing cars and animation characters when he wasn't playing hockey, cricket, or video games. His innate passion for drawing took form in his school subjects, namely Engineering Graphics and Design at high school level, where he excelled with distinctions and received awards for his meticulous work.

Nduvho (which means "Praises" in Tshivenda) is a self-taught, interdisciplinary artist who loves to explore when it comes to expressing himself through his creativity. This is evidenced in other artistic avenues, like the composition of deep house music, to using his pen to express his creative thoughts across the various platforms in the visual arts disciplines best suited to express his life experiences, ideologies, and emotions.

His focus and discipline are mainly in the visual arts, where he works with acrylics, charcoal, and mixed media on paper as well as canvas. He incorporates his Engineering Graphics and Design background into his work by employing the density and the weight of perpendicular cross-hatching techniques. The precise details and accuracy of the hatching allow him to accentuate distinction between shadows and highlights through a technique largely used in the technical drawing space to indicate different materials.

Art is a form of expression for him, and it is a visual representation of stories shared in ways that are relatable to people of different cultural and religious backgrounds, as he likes to casually say, "everyone can understand a picture, but not everyone can understand Tshivenda."

NDUVHO MPHIDI



Greed

Acrylic on canvas
84.1 × 59.4 cm
R 14 999 incl. vat

NDUVHO MPHIDI



Malume

Mixed media on canvas
100 x 100 cm
R 49 499 incl. vat

NDUVHO MPHIDI



Lupfumo

Mixed media on Fabriano Paper
105.5 × 75.5 cm
R 33 499 incl. vat

NDUVHO MPHIDI



The Put Options Trader

Mixed media on canvas
100 x 100 cm
R 39 499 incl. vat

NDUVHO MPHIDI



Mugodinl

Mixed media on canvas
93 × 61 cm
R 44 999 incl. vat

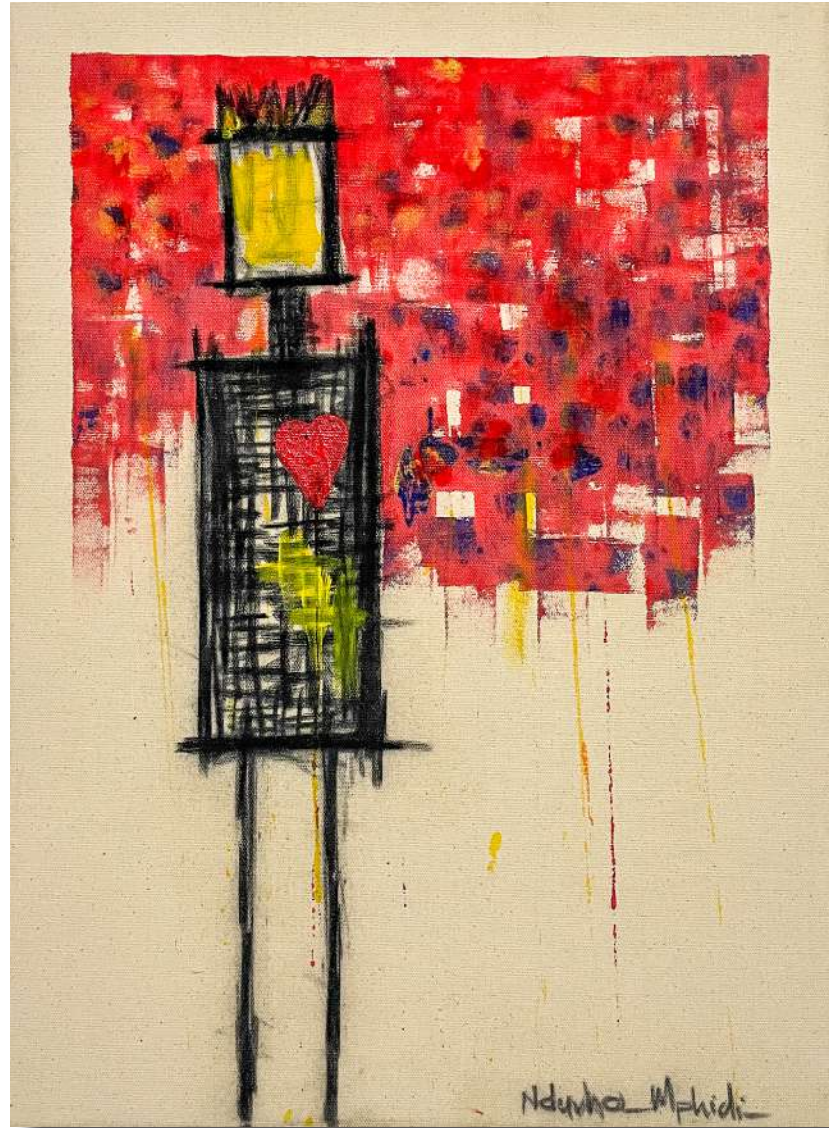
NDUVHO MPHIDI



Navha

Mixed media on canvas
71 x 56 cm
R 24 499 incl. vat

NDUVHO MPHIDI



Lufuno Lwo Kunda Duvha: I

Mixed media on canvas
61 × 45.5 cm
R 8 749 incl. vat

NDUVHO MPHIDI



Lufuno Lwo Kunda Duvha: II

Mixed media on canvas
41.5 × 33.5 cm
R 4949 incl. vat

NDUVHO MPHIDI



Malwelanda#10_UP_2025

Mixed media on canvas
89 × 89 cm
R 22 499 incl. vat

NDUVHO MPHIDI



Dynamite: I

Mixed media on canvas
35 × 30 cm
R 5499 incl. vat

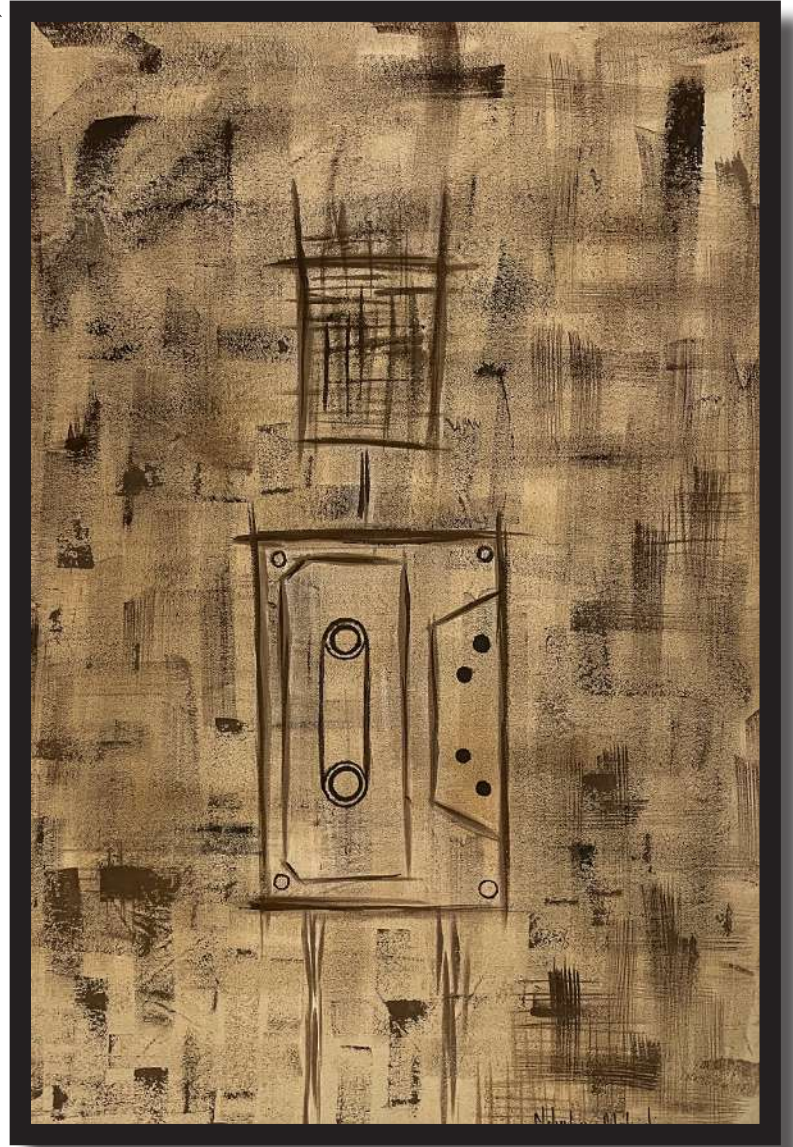
NDUVHO MPHIDI



Dynamite: II

Mixed media on canvas
35 × 30 cm
R 5499 incl. vat

NDUVHO MPHIDI



Thetshelesani

Mixed media on canvas
93 × 61 cm
R 22 499 incl. vat

ARTIST STATEMENT

SECHI ART STUDIO

Before a book belongs to the world, it belongs to one pair of hands.
Before it is shared, it is whispered.
Before it is printed, it is pressed into paper by someone who needed to write it down.

Every book begins as a note. A margin. A loose page carried in a pocket.

This work follows the life of the written word, from its first quiet mark in a notebook to the moment it slips out of reach. What becomes of a book when no one opens it?
When its sentences fall silent? When it is passed along, shelved, or left behind?

Here, forgotten books are not waste. They are memory with weight.

Their pages are folded and gathered into sculptural forms.
The text is no longer read for meaning. It becomes texture, pulse, surface. Paragraphs turn into language.
Language loosens from its duty to explain and settle into the body of the paper itself.
Shadow boxes layered with fragments of printed pages hold handcrafted notebooks at their center. The beginning rests inside the remains of what might follow. Origin and afterlife share the same space, as if time has folded in on itself.

This installation is not separate from the notebooks. It exists to frame them. The surrounding books, once vessels of ideas, now become a physical context for where ideas start again. The sculptural elements and layered pages are both material and metaphor, drawing attention back to the object at the center, the notebook as a place of potential.

Rooted in graphic design and traditional bookbinding, Sechi Art Studio treats the book as something built.
Measured.

Held. Worn at the edges. Each notebook is constructed with structural integrity and material awareness, designed not only to be seen, but to be used.

In an age of endless scrolling, this work returns to the simple act of marking a surface. Pen against paper. Pressure and ink. The small resistance of fiber. Many believe they cannot draw or write, yet the moment ink meets paper, something shifts. A quieter voice rises. A private self begins to take shape.

This exhibition does not try to preserve what was.
It continues what is still possible.

Because meaning does not vanish when a book is closed.
Sometimes it waits
for the next hand willing to begin.

SEPID



The blue textile art

Vegetable dyed wool
100 cm diameter
R 8 500 incl. vat

SEPID



Burning core

Vegetable dyed wool
67 cm diameter
R 9 000 incl. vat

SEPID



Solar nest

Vegetable dyed wool
69 cm diameter
R 14 000 incl. vat

SEPID



Blue Horizon

Vegetable dyed wool
99 cm diameter
R 10 000 incl. vat

SEPID



Ritual map

Vegetable dyed wool
69 cm diameter
R 8 000 incl. vat

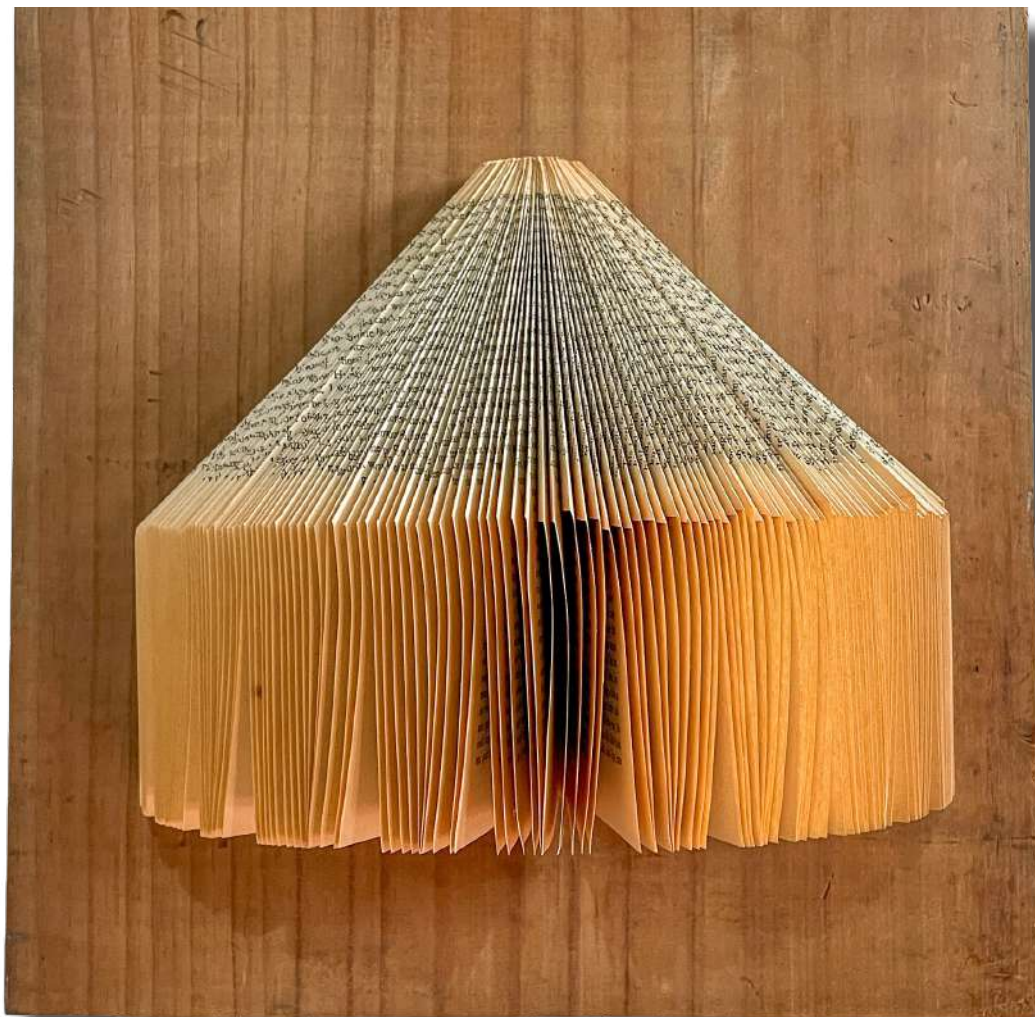
SEPID



Totem of pages I

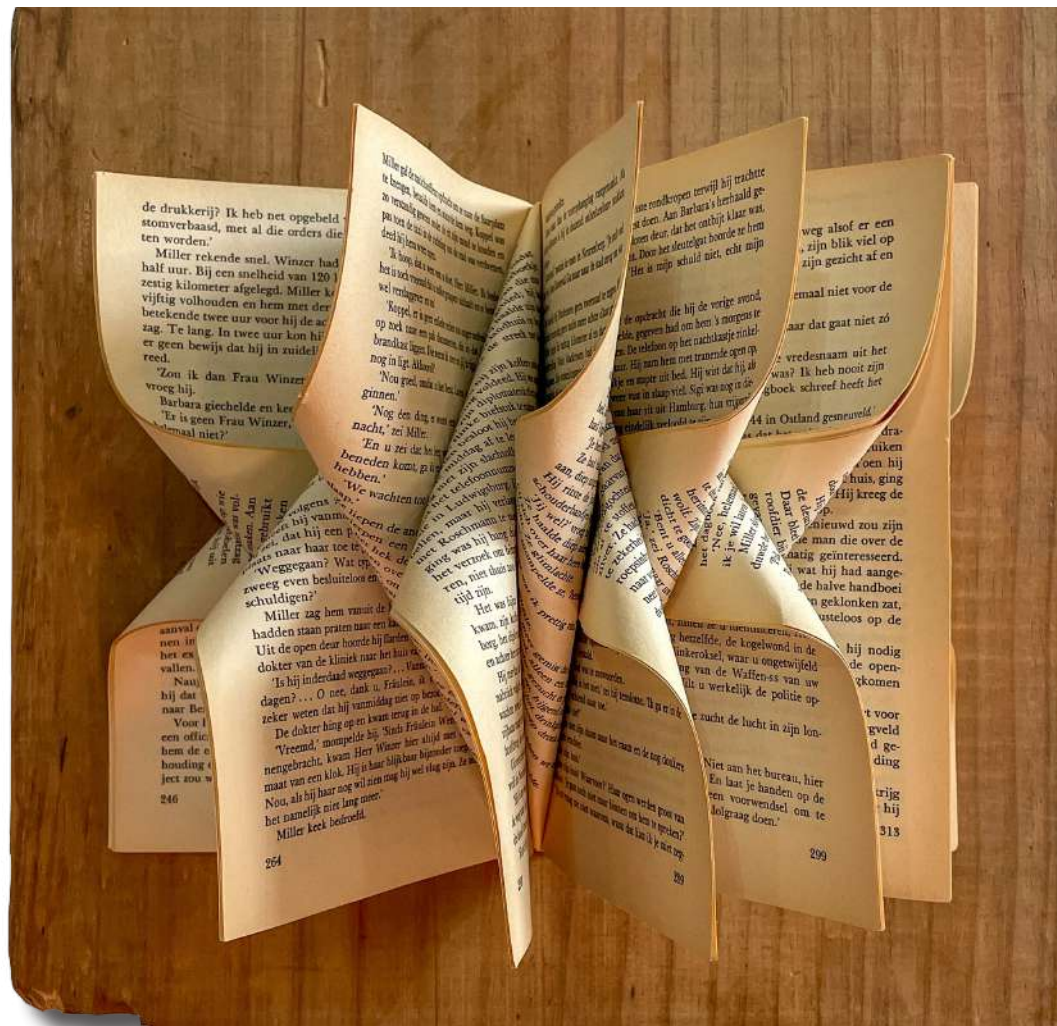
Book pages on wood
30 × 30 cm
R 1 800 incl. vat

SEPID



Totem of pages II

Book pages on wood
30 × 30 cm
R 1 800 incl. vat



Totem of pages III

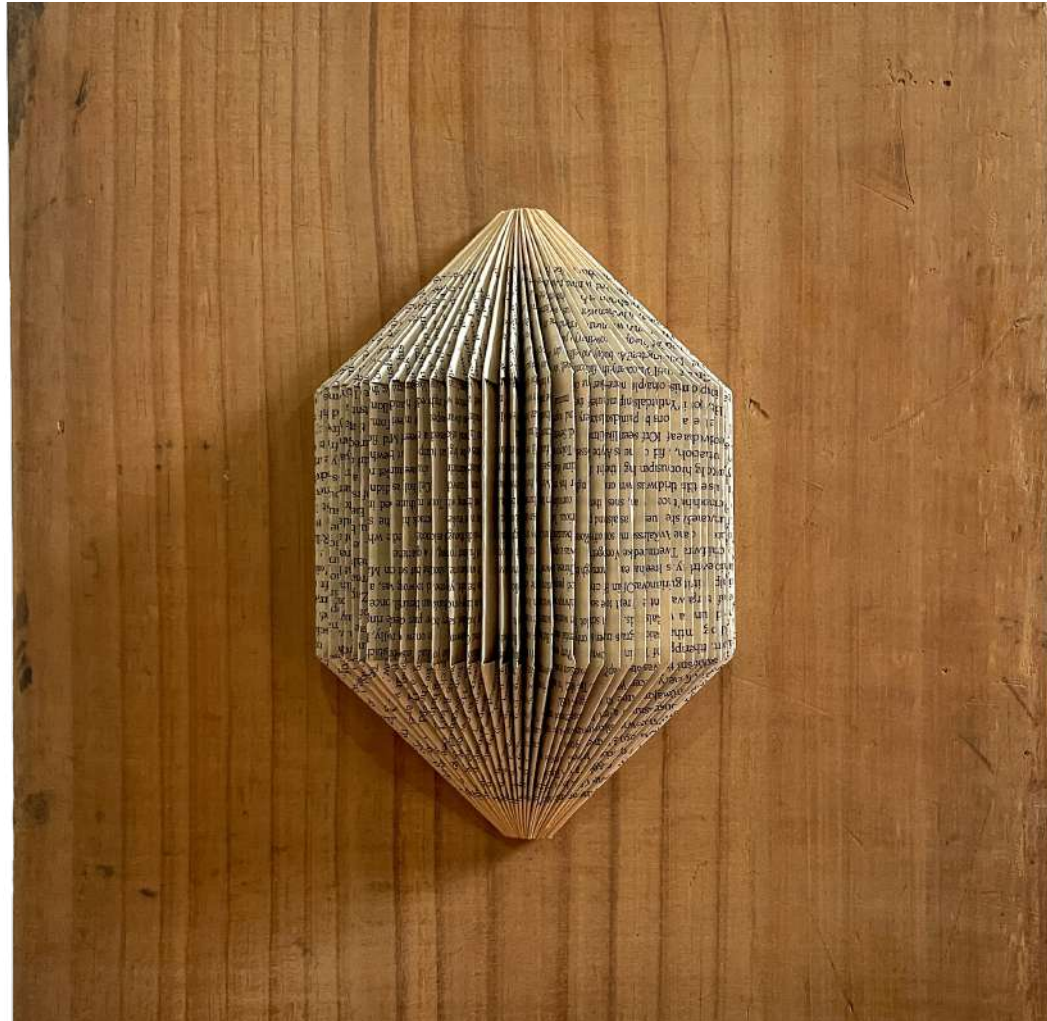
Book pages on wood
30 × 30 cm
R 1 800 incl. vat



Totem of pages IV

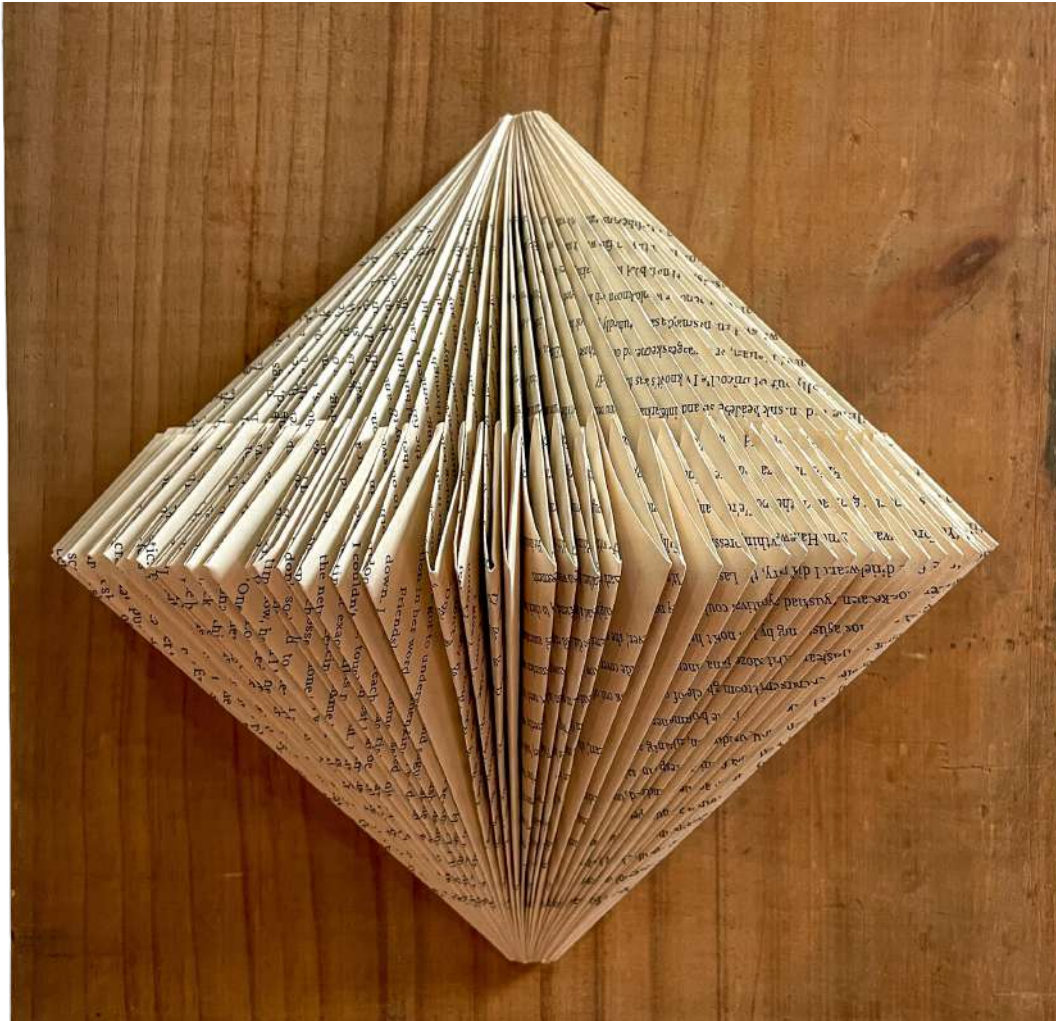
Book pages on wood
30 × 30 cm
R 1 800 incl. vat

SEPID



Totem of pages V

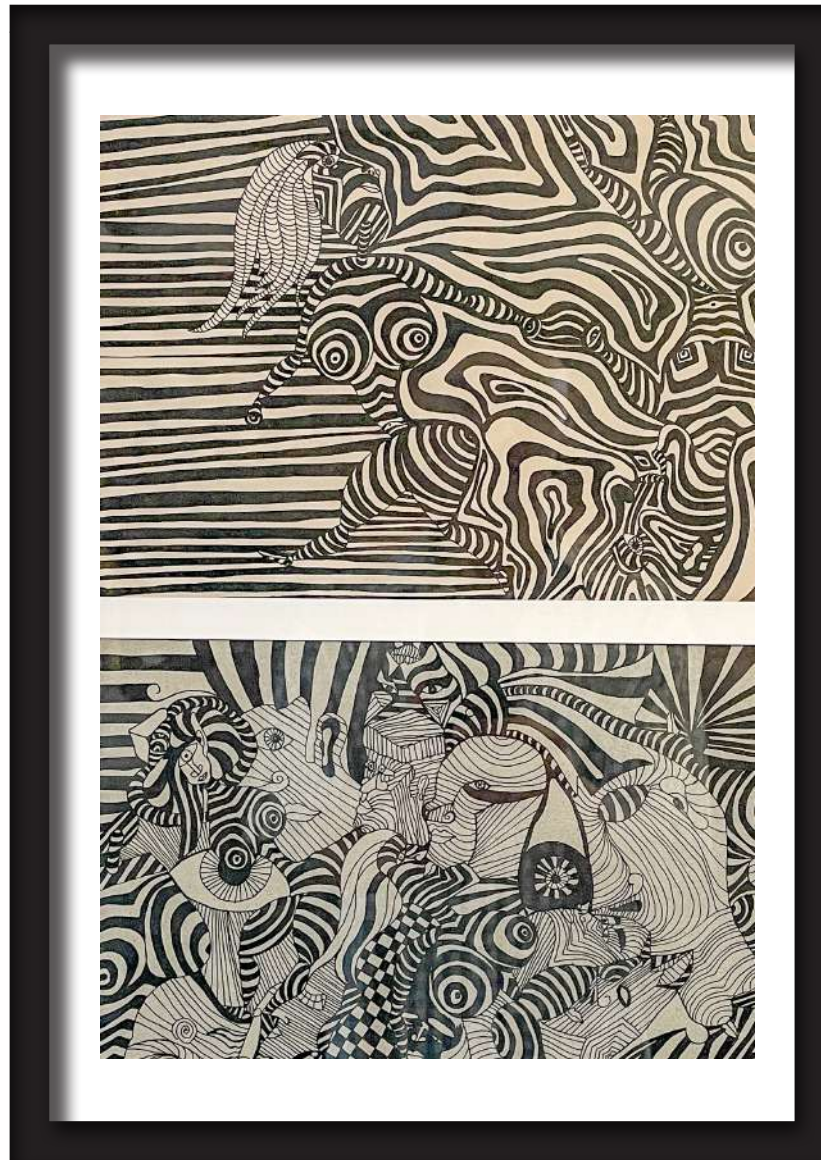
Book pages on wood
30 × 30 cm
R 1 800 incl. vat



Totem of pages VI

Book pages on wood
30 × 30 cm
R 1 800 incl. vat

SEPID



Creatures of mind

Ink on paper
53 × 43 cm

R 16 000 incl. vat

SEPID



Geometry of identity

Ink on paper
63 x 53 cm

R 22 000 incl. vat

SEPID

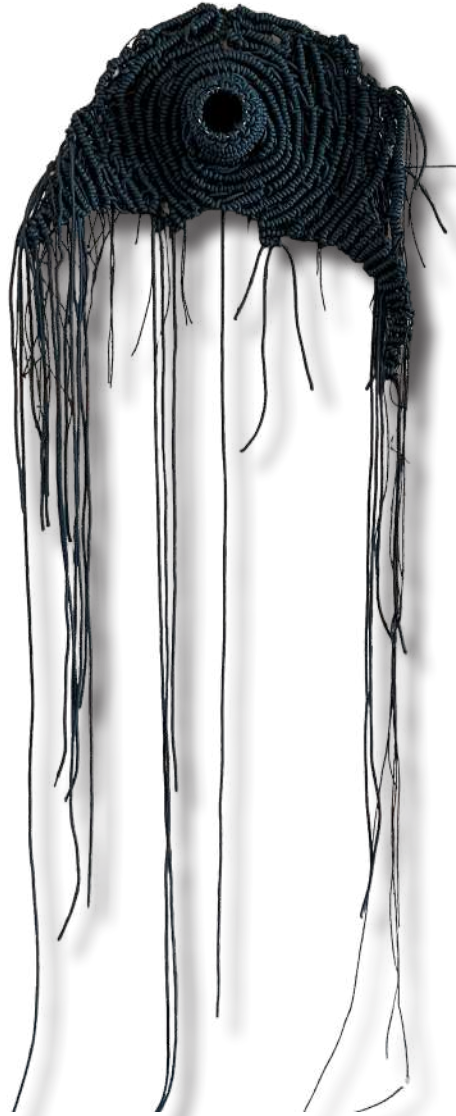


Labyrinth of the mind

Ink on paper
97 × 71 cm

R 35 000 incl. vat

SEPID



Falling eclipses I

Synthetic fiber rope
185 × 70 cm
R 22 000 incl. vat

SEPID



Falling eclipses II

Synthetic fiber rope
185 × 70 cm
R 15 000 incl. vat

LAURA STÖCKL

ARTIST STATEMENT

I am a German-Luxembourgish artist based in Amsterdam. My work moves between color, fashion, and storytelling.

With a background in high fashion — having worked with houses such as Louis Vuitton and Karl Lagerfeld — I developed a deep sensitivity to craftsmanship, material tension, and visual precision. Today, I use that foundation to construct something more personal: a language of color that translates sensation into form.

I am a synesthete. I experience sound, memory, and emotion as color. A song becomes a gradient. A conversation becomes saturation. An experience or feeling becomes colorful movement. My abstract color studies and large-scale gradient works are translations of these invisible frequencies — immersive fields of chromatic energy.

This new body of work explores vibrancy as a living force — the energy of a horse, the spirit of freedom it carries; I am painting atmospheres. I am interested in how light vibrates inside the body, how color can feel tidal, how saturation can hum.

Alongside my abstract practice, my mixed-media collages dissect pop culture, luxury, intimacy, and power. I layer personal notes, WhatsApp fragments, and newspaper clippings into dense visual narratives. Beauty acts as a lure — drawing the viewer inward before revealing reflections on identity, female agency, and the contradictions of modern visibility.

Beauty, for me, is never passive. It vibrates. It hums. It moves.
In Motion is about energy that cannot be stilled — only directed.

LAURA STÖCKL

ARTIST BIOGRAPHY

Laura Stöckl is a German-Luxembourgish artist based in Amsterdam. With a background in high-end fashion design, she previously worked for houses including Louis Vuitton, Karl Lagerfeld, Matthew Williamson, and Liebeskind Berlin. This foundation continues to inform her sensitivity to craftsmanship, materiality, and visual structure.

For over twelve years, Laura has been selling her work while steadily refining a distinct artistic language. In recent years, she has fully committed to her independent practice, focusing on a fusion of fashion sensibility and painterly exploration centered around color, form, and conceptual material reinvention.

As a synesthete, Laura experiences music, emotion, and memory as color. This perceptual layering shapes her abstract color studies on paper and large-scale gradient works on 3D-edge canvas — immersive compositions that translate internal sensation into atmospheric fields.

In her large-scale mixed-media collages, she weaves together pop culture, luxury, and personal narrative. Personal notes, WhatsApp fragments, and newspaper clippings are meticulously layered into dense visual compositions that examine identity, female agency, and contemporary societal imbalance.

In 2020, she introduced her signature motif, Löwie — derived from the German word for “lioness,” a childhood nickname that evolved into a symbol of autonomy and creative independence within her work.

Following two solo exhibitions in Amsterdam in 2024, Laura’s international presence expanded significantly in 2025. She exhibited with Youngblood and Rare in Cape Town, created an art collaboration with Archives Du Temps in Brussels x Cartier in November 2025, and will present an upcoming solo exhibition at APPIE in Amsterdam in May 2025, also in collaboration with a local fashion house.

MELANY ISMAIL



Vrede

Acrylic on pressed paper
76.2 × 101.6 cm
R 12 500 incl. vat

MELANY ISMAIL



Raphaël

Acrylic on pressed paper
76.2 × 101.6 cm
R 12 500 incl. vat

MELANY ISMAIL



Sahara

Acrylic on canvas
25.4 x 20.3 cm
R 1 900 incl. vat

MELANY ISMAIL



Frisco

Acrylic on canvas
25.4 × 20.3 cm
R 1 900 incl. vat

MELANY ISMAIL

ARTIST STATEMENT

"I use my lens to challenge societal stereotypes of coloured people and give an authentic portrayal of coloured people, celebrating our resilience, culture and humanity. Rather than focusing on the hardships imposed by apartheid, I challenge societal stereotypes, reclaiming dignity and pride for my people who have been too often overlooked."

As with the nature of impoverished communities, coloured people are stuck in time. This beautifully complements their humble existence, using a mindful photographic aesthetic that strips the subjects of pretence and lends to the genuine insight that the photography offers. It gives an intimate look into the heart of Cape Town's coloured communities and culture.

These photographs were taken on both an iPhone and film.

"I often use the phone as it never spooks or interrupts because I wait for the moment I'm waiting for that captures not just the environment but stirs an emotion."

MELANY ISMAIL

ARTIST BIOGRAPHY

I am a South African documentary photographer and filmmaker. Born and raised in Cape Town, I document my underrepresented culture intimately, representing an honest portrayal of coloured people in their natural environment.

The authenticity and emotional depth of my work serve to consistently uplift and celebrate the narratives of coloured people. My work showcases the humanity of a people who were displaced during apartheid and, instead of condemning them for their unfortunate situation and conditions, I use my lens to challenge societal stereotypes of coloured people and elevate our heritage to its rightful place of pride.

I employ a mindful photographic aesthetic that strips my subjects of pretence and rather gives an intimate look into the heart of coloured communities and our culture. My photography serves as a heartfelt tribute to the people, passion, and our perseverance.

Even though coloured people are descended from the original inhabitants of this country, we are not sufficiently acknowledged. I have dedicated myself to this ongoing, very personal project in direct response to the underrepresentation of my culture in the media, at home and abroad.

MELANY ISMAIL



**Paternoster,
The West Coast, 2025**

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only

MELANY ISMAIL



**Steenberg Cove,
The West Coast, 2025**

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only

MELANY ISMAIL



Die Wupperthallers I, 2020

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only

MELANY ISMAIL



**Laingville I,
The West Coast, 2025**

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only

MELANY ISMAIL



Paternoster,

The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only

MELANY ISMAIL



Laingville II,
The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only

MELANY ISMAIL



Die Wupperthallers IV, 2020

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only



Die Wupperthallers II, 2020

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

33.5 × 50 cm

R 3 500 incl. vat

R 3000 incl. vat | for print only

MELANY ISMAIL



Awww jinne, Laingville
The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

70 × 50.5 cm

R 4 500 inclvat

R 3 000 incl. vat | for print only

MELANY ISMAIL



Black Label IV

The West Coast, 2025
Photograph Printed on Epson Watercolour on
Acid-free board and Superwood
Edition: 1/5
23.5 × 30 cm
R 3 000 incl. vat
R 2000 incl. vat | for print only

MELANY ISMAIL



Black Label VI

The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

23.5 × 30 cm

R 3 000 incl. vat

R 2 000 incl. vat | for print only

MELANY ISMAIL



Black Label V

The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

23.5 × 30 cm

R 3 000 incl. vat

R 2 000 incl. vat | for print only

MELANY ISMAIL



Black Label III

The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

23.5 × 30 cm

R 3 000 incl. vat

R 2 000 incl. vat | for print only

MELANY ISMAIL



Black Label II

The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

23.5 × 30 cm

R 3 000 incl. vat

R 2 000 incl. vat | for print only

MELANY ISMAIL



Black Label I

The West Coast, 2025

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

23.5 × 30 cm

R 3 000 incl. vat

R 2 000 incl. vat | for print only

MELANY ISMAIL



**Merv,
Wupperthal, 2025**

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

40 × 50 cm

R 4 000 incl. vat

R 3 000 incl. vat | for print only

MELANY ISMAIL



**The Boys, Stompneusbaai,
The West Coast, 2025**

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

53.5 x 80 cm

R 5 000 incl. vat

R 3 500 incl. vat | for print only



**All my babies, Laingville,
The West Coast, 2025**

Photograph Printed on Epson Watercolour on
Acid-free board and Superwood

Edition: 1/5

52.5 x 70 cm

R 5 000 incl. vat

R 3 500 incl. vat | for print only

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.

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



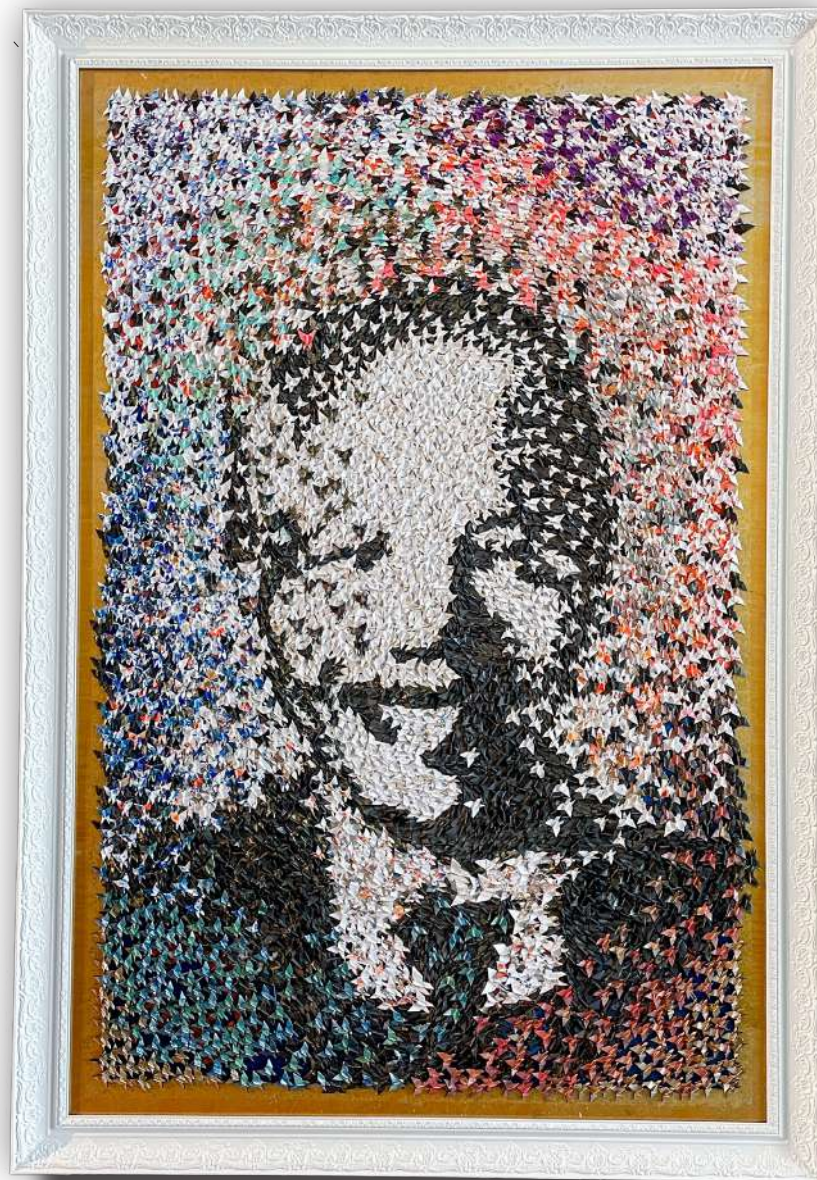
Pearlescence

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

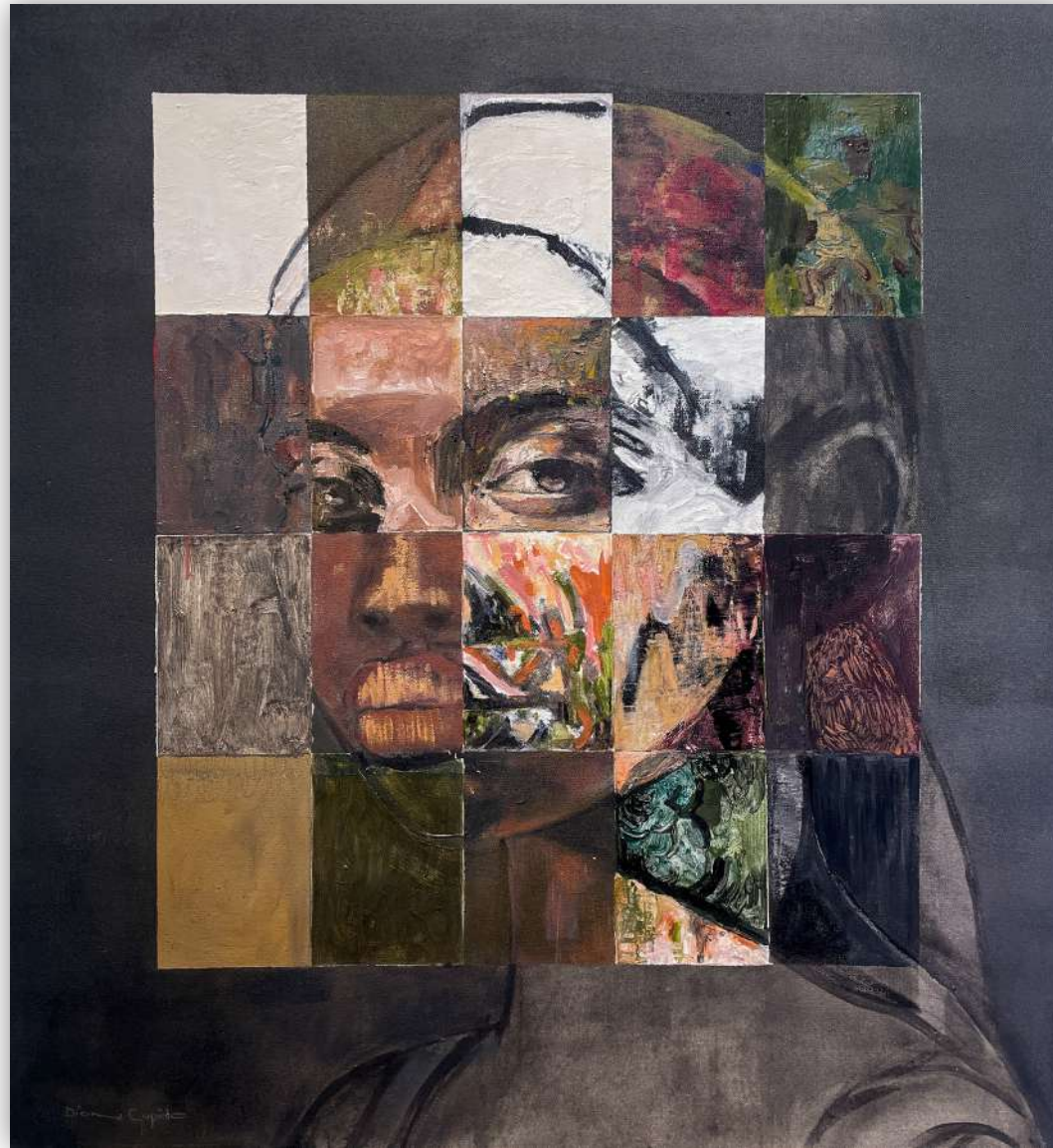
DION CUPIDO



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

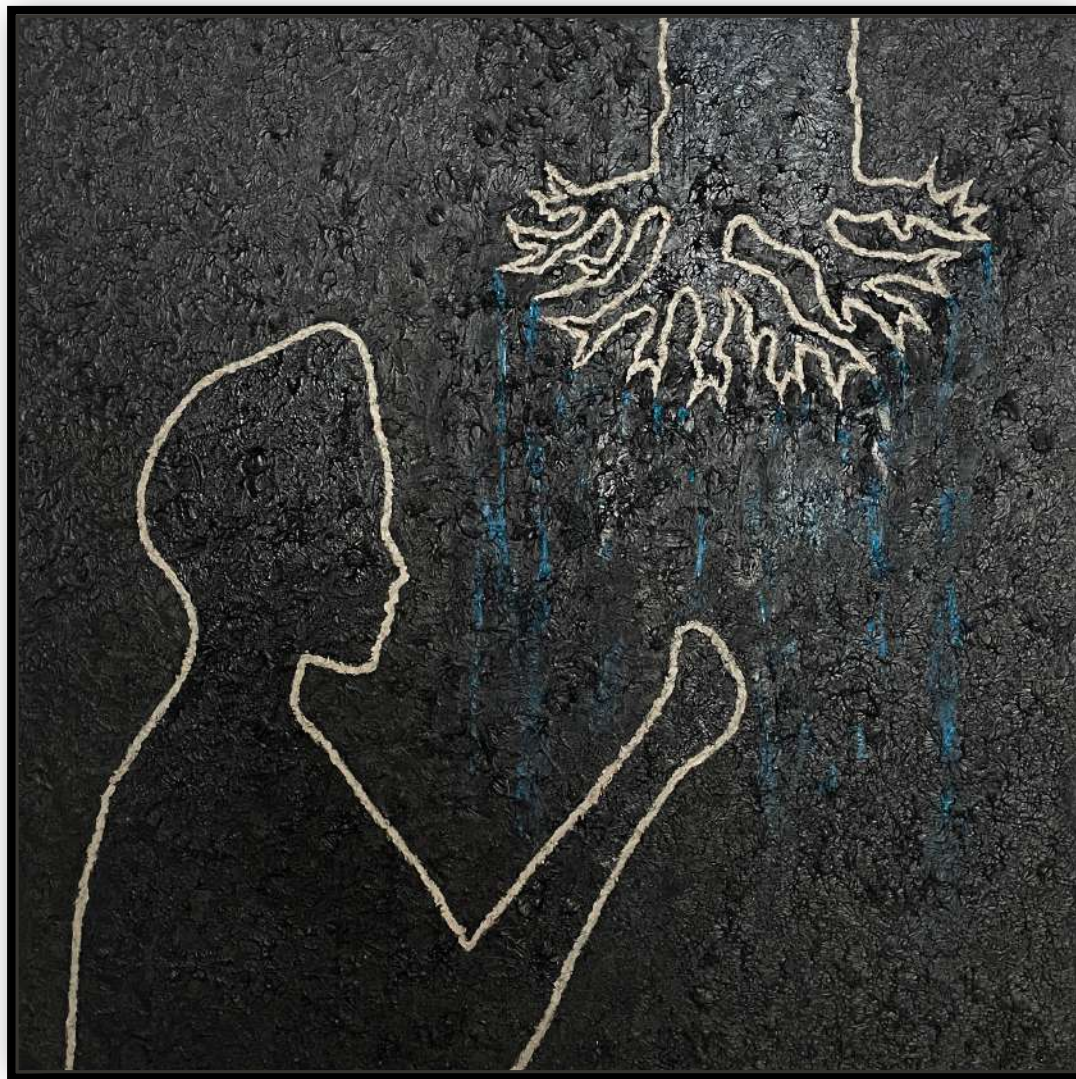
GUTO BUSSAB



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

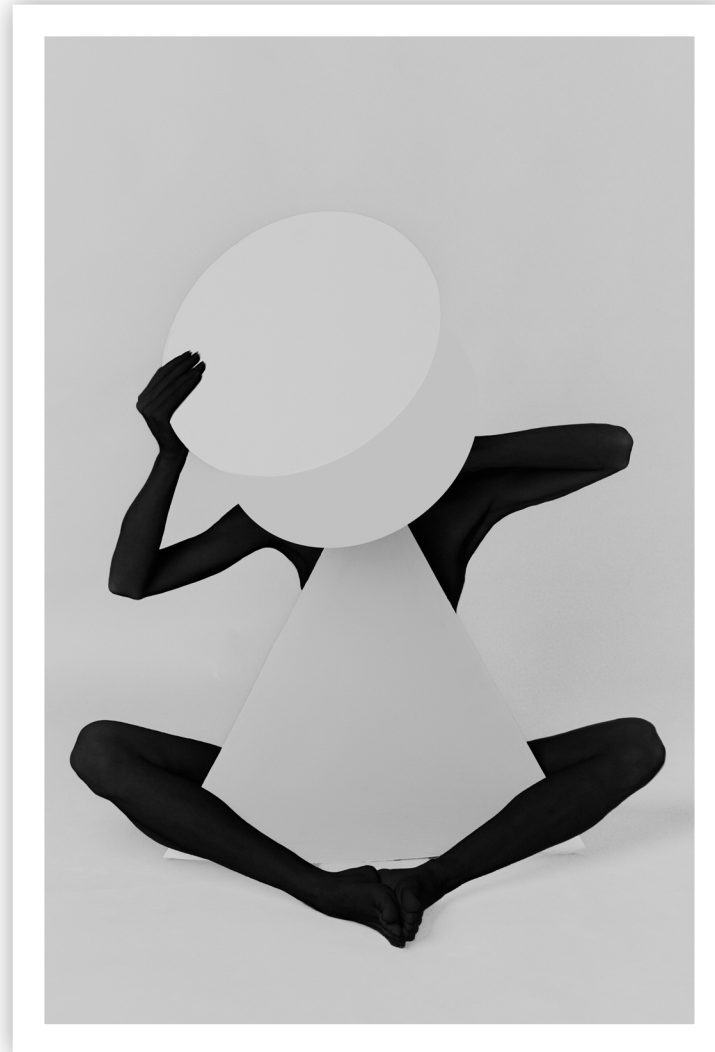
Editions 10 x in 60 x 40 cm
Editions 10 x in 120 x 80 cm

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,-

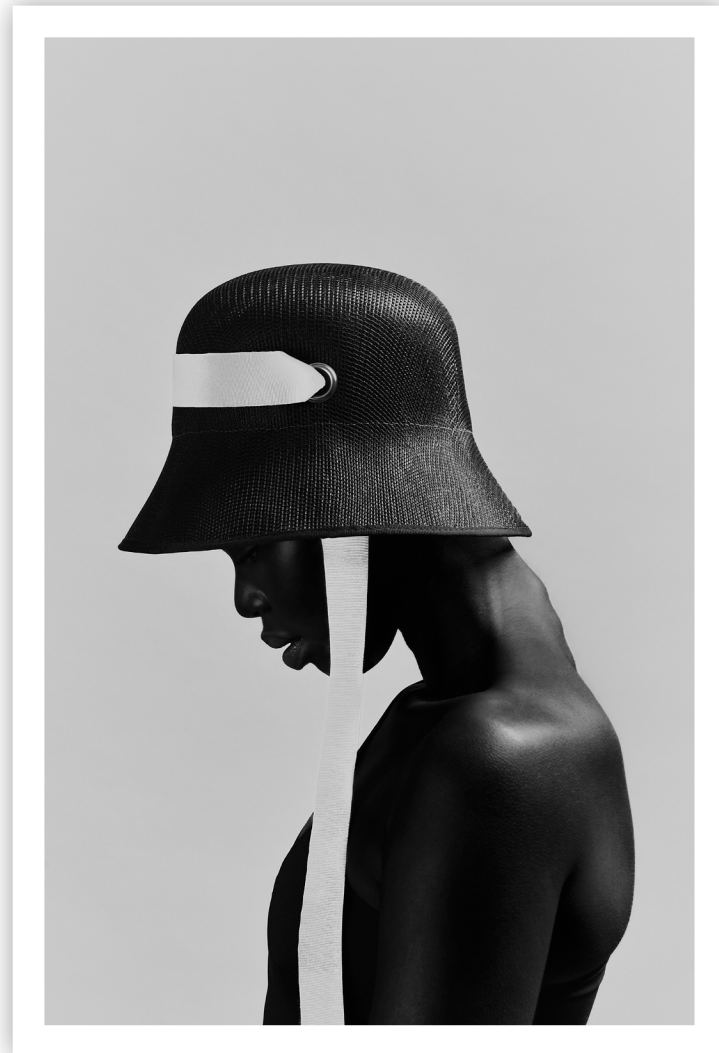
Framed (no glass)

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,-

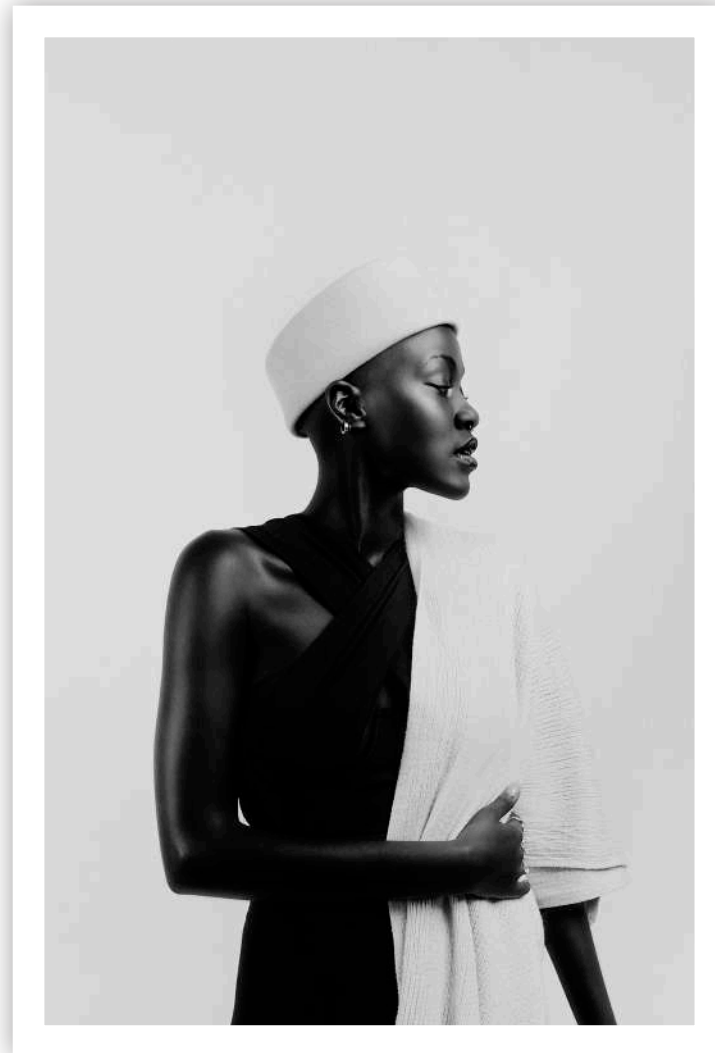
Framed (no glass)

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,-

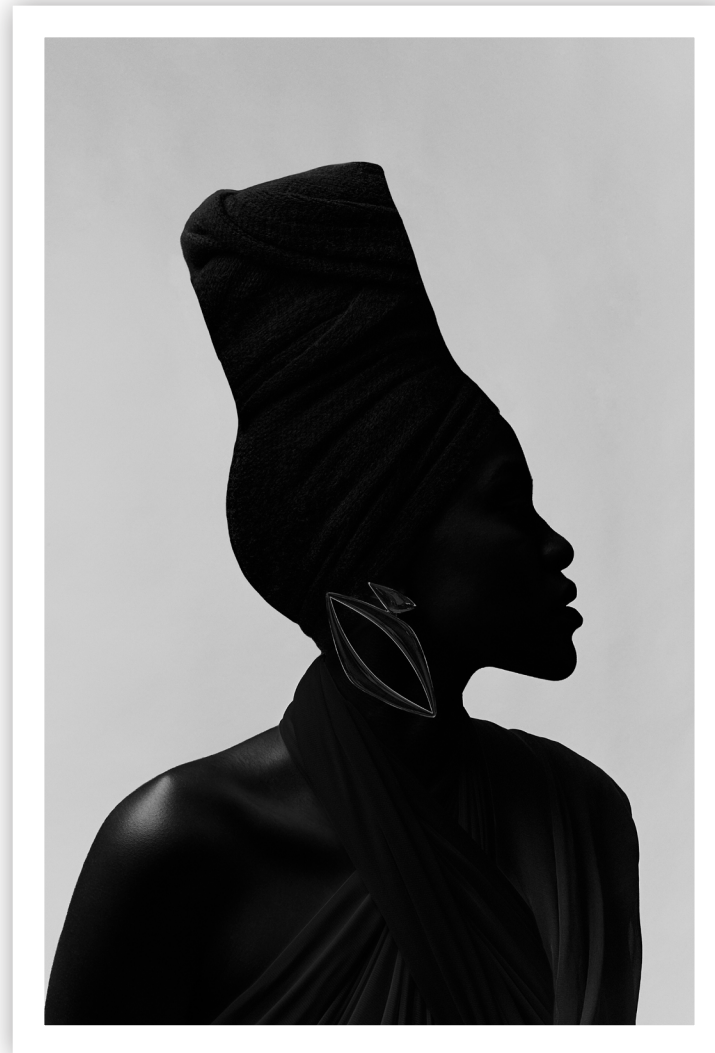
Framed (no glass)

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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,-

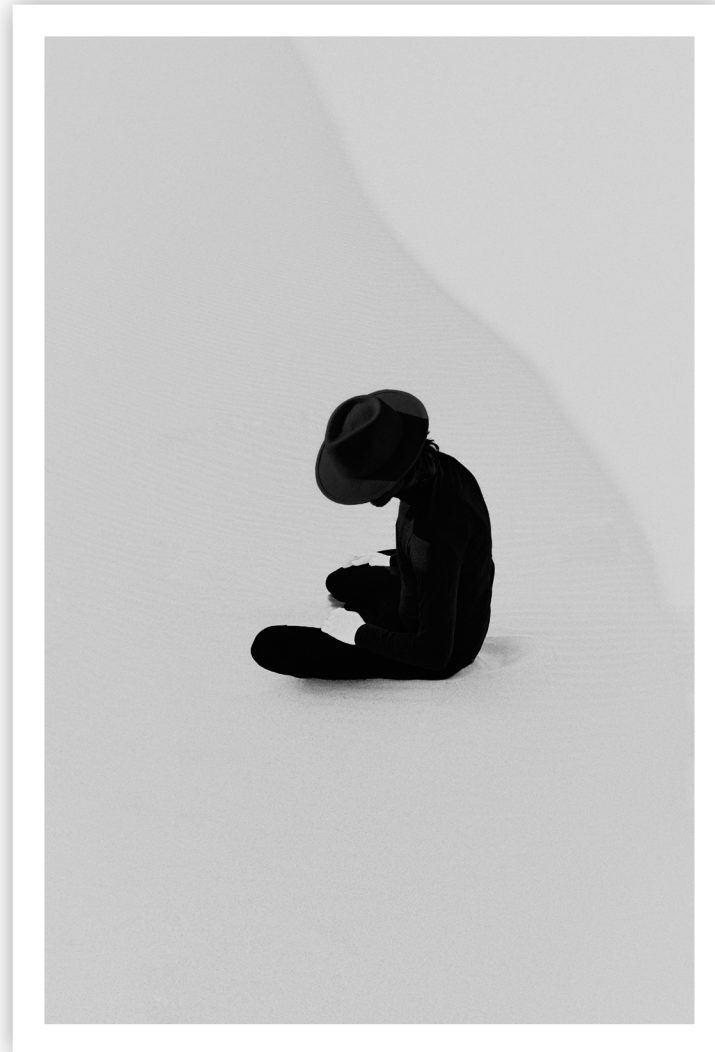
Framed (no glass)

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,-

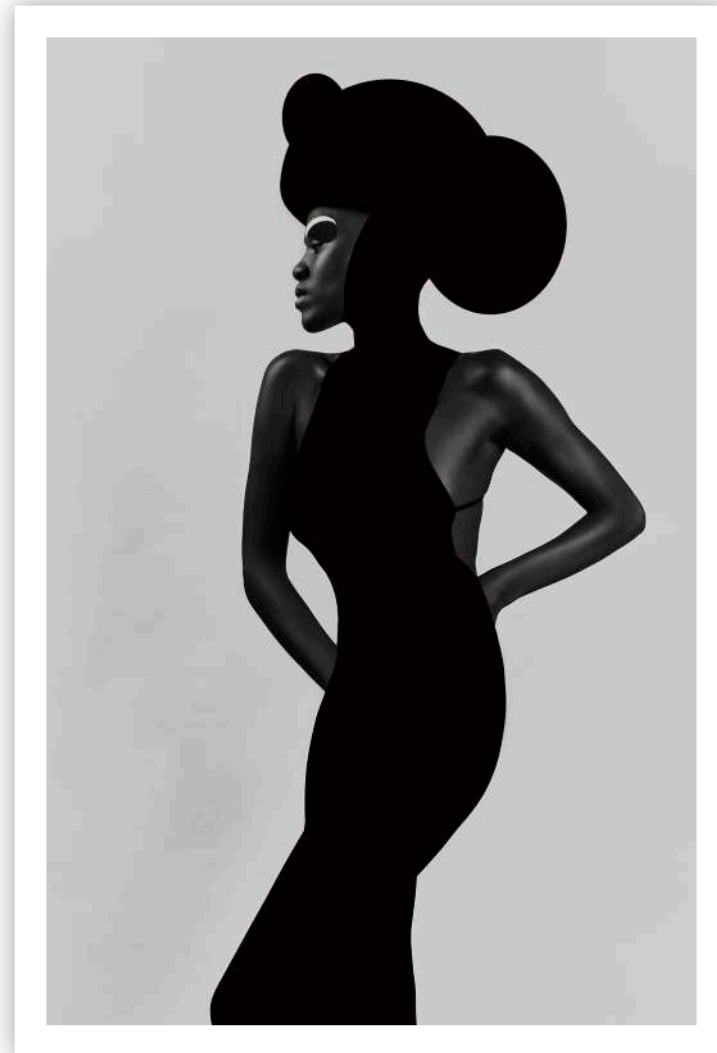
Framed (no glass)

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,-**

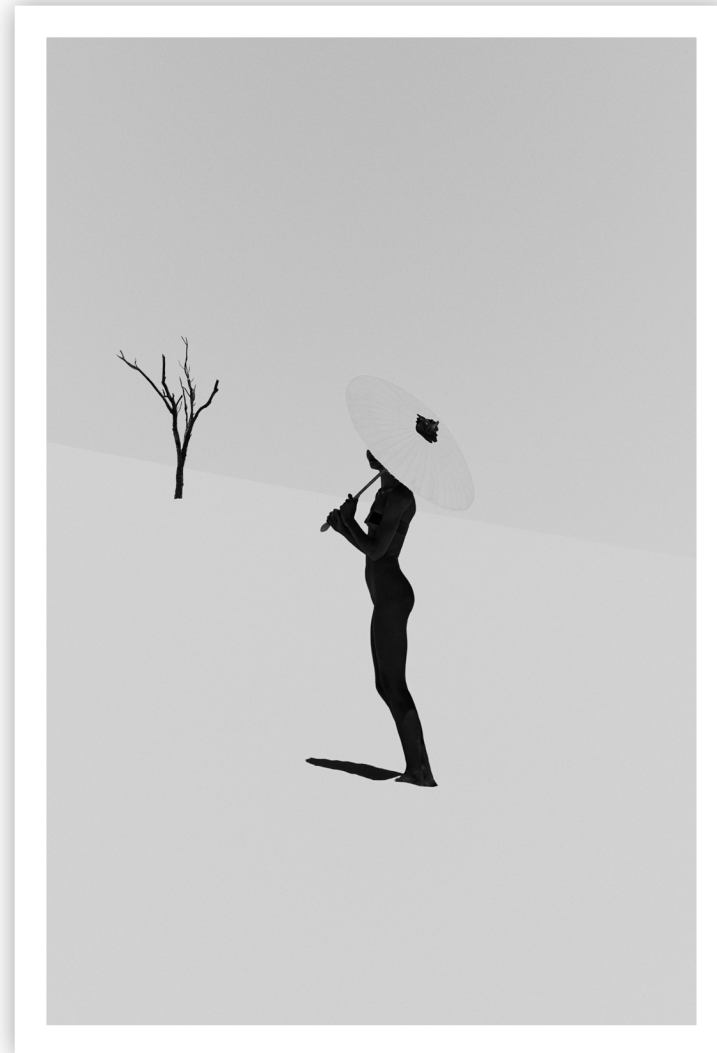
Framed (no glass)

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

Framed (glass)

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

All inclusive of VAT



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,-

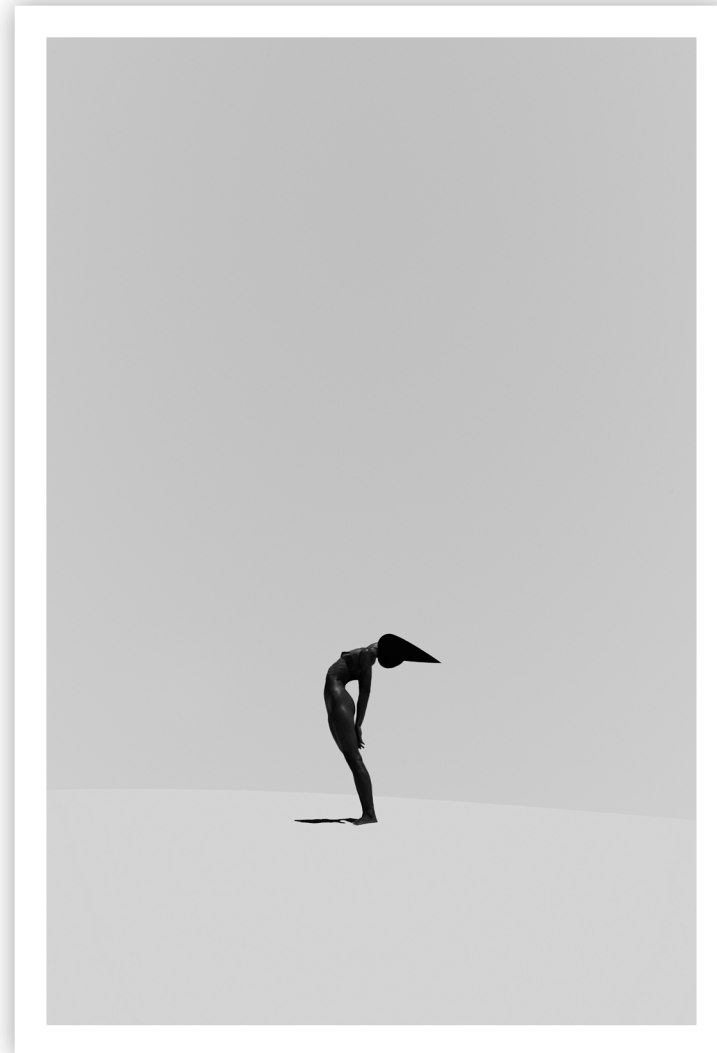
Framed (no glass)

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,- &

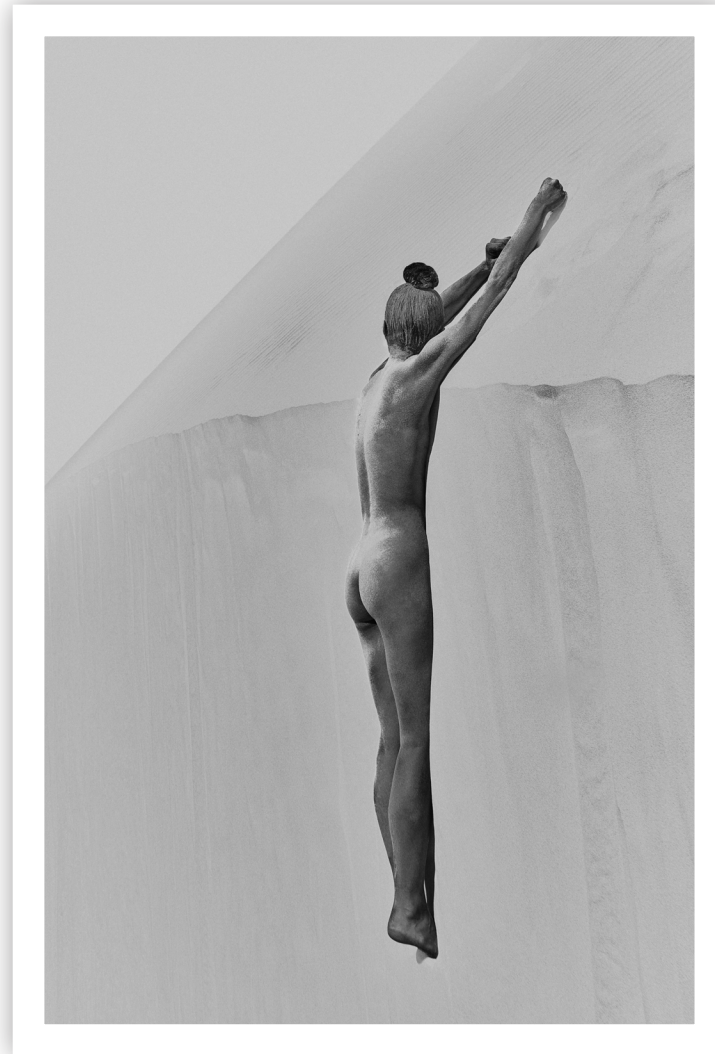
124x84 = R 23 000,-

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,- &

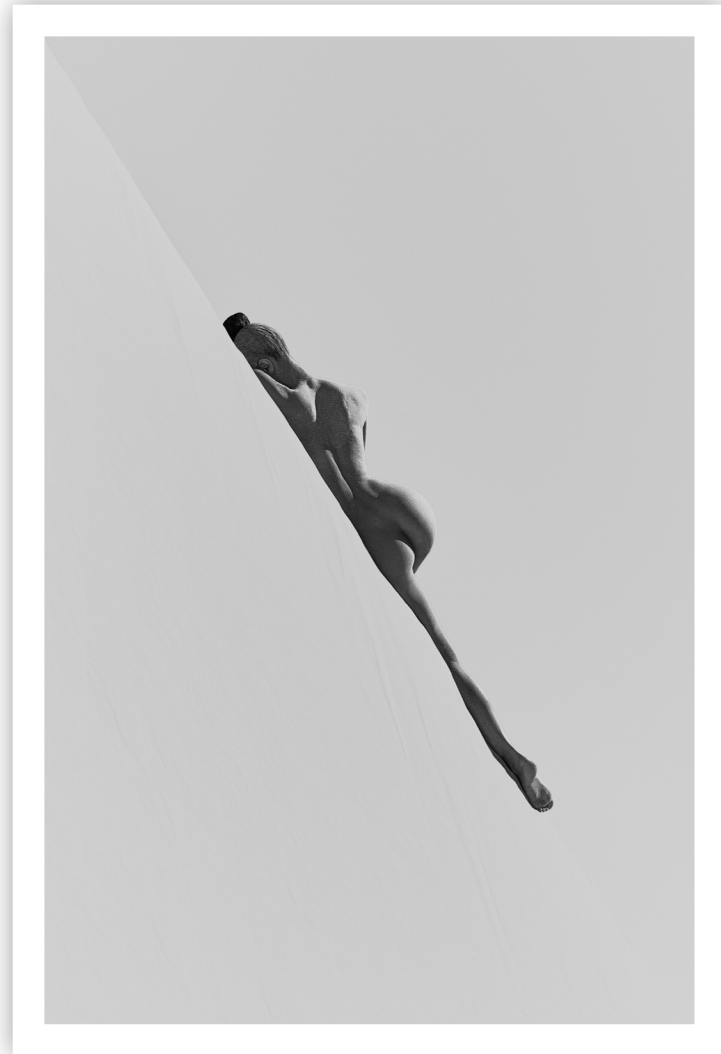
124x84 = R 23 000,-

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,- &

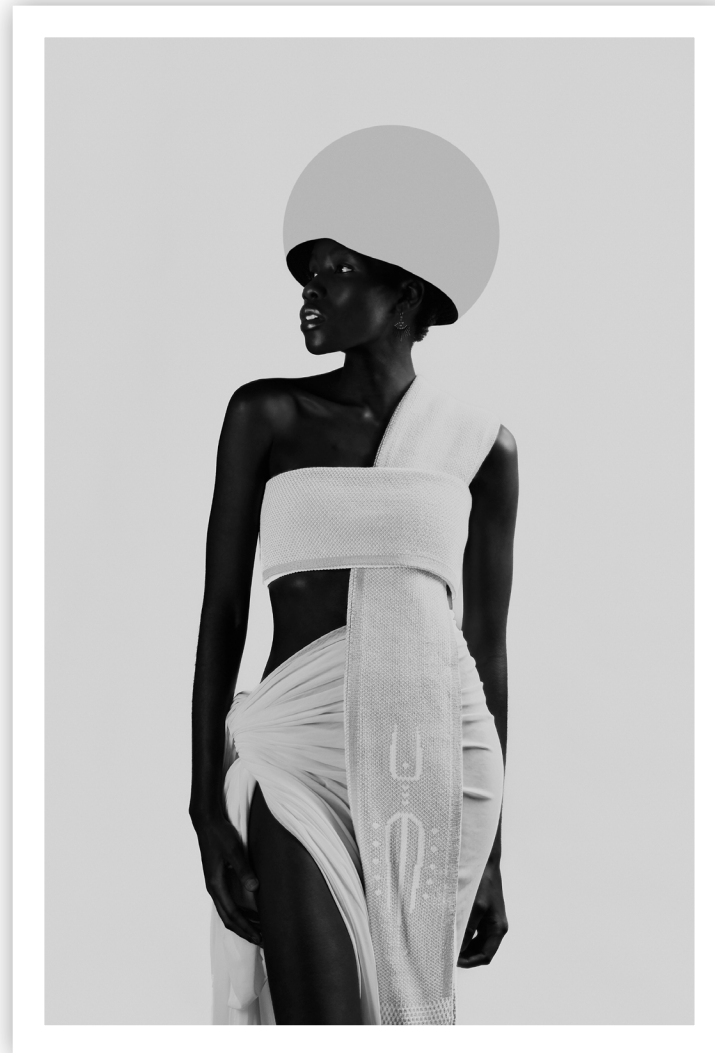
124x84 = R 23 000,-

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,- &

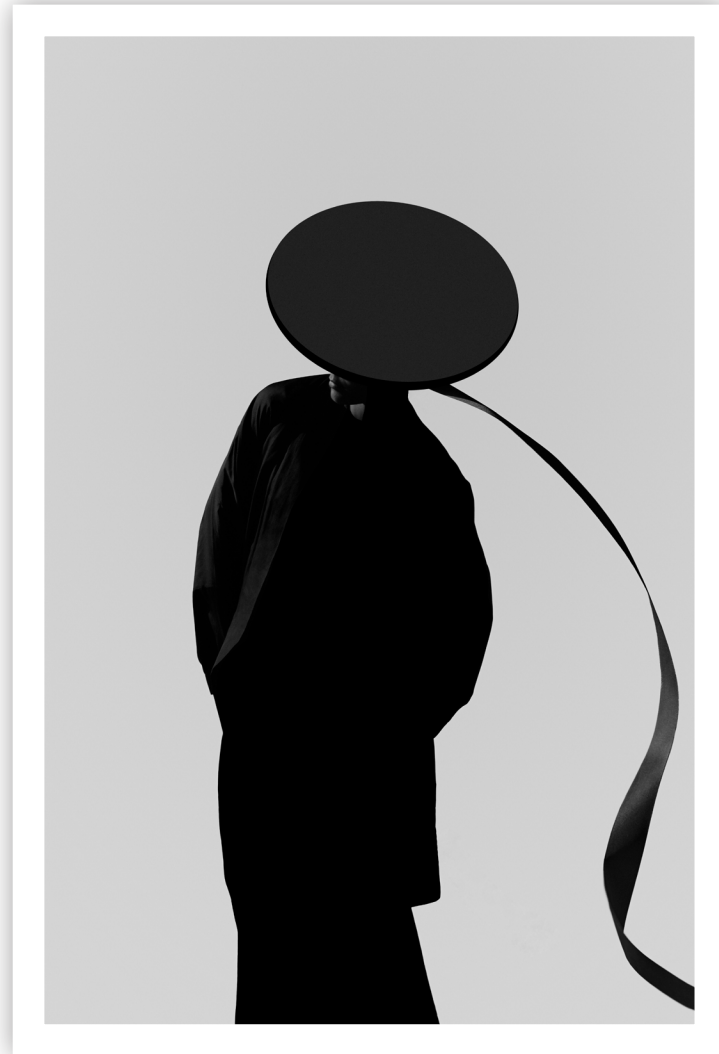
124x84 = R 23 000,-

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,- &

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



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

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.

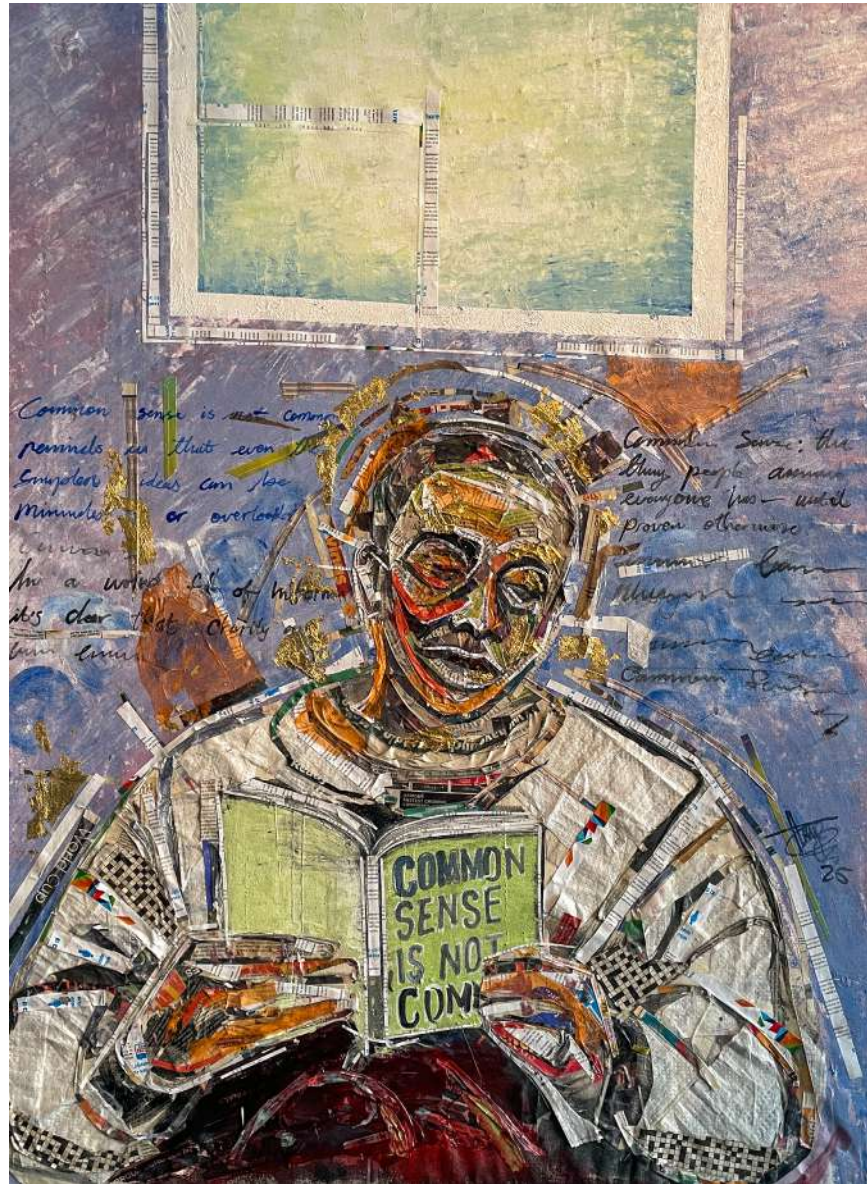
My artistic vision and connection to Namibia's history and culture are further explored in the short documentary *Healing Roots*, produced by Loft Arts. The film offers insight into my creative process, sources of inspiration, and how my work bridges past and present—bringing untold stories from Namibian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

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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

