

YOUNGBLOOD AFRICA
CATALOGUE | MAY 2026

FEATURING ARTISTS

LAURA WENMAN
NCUMISA SPELLING
JULIAN HALL
TAFADZWA MASUDI
DARIA BALUTA
ZOLILE PETSHANE
TYRON APPOLIS
SIBUSISO NGWAZI
HANLAZULI
SEPID
MELANY ISMAIL
DION CUPIDO
THAT'S ASH
GUTO BUSSAB
MICHAEL OLIVER LOVE
HAGE MUKWENDJE

LAURA WENMAN

ARTIST STATEMENT

Portraits under the Sky

Painting portraits is symbolic of my 'Let's face it' philosophy. I believe that when we confront the truth within ourselves, we become open to learning the lessons that life seeks to teach us.

My artwork bears testimony to my fascination with the human spirit. For me, this spirit reveals itself through portraits that communicate to the viewer the journey of the soul, mind, and emotion, with each portrait transposing a genetic blueprint into the present.

My preferred medium is oils, and I trust my palette as if it were a piano. Each colour is a key that creates notes and melodies of harmonious vibration as I play my way across the canvas. When the song is complete, three layers are present: transparent, translucent, and opaque—each symbolising the different levels at which the spirit is able to reveal itself.

ARTIST BIOGRAPHY

It wasn't until Laura attended the Johannesburg School of the Arts at the age of 15 that she truly felt alive. There, she discovered the freedom to express her deep thoughts and emotions through colour, paint, drawing, and sculpture.

After graduating, Laura went on to work as a graphic designer for advertising agencies before transitioning into illustration. At the age of 40, she took a bold leap from commercial art into fine art, immersing herself in painting a range of subjects—from still life and landscapes to urban scenes and figures—across various media, including watercolour, pastels, acrylics, and mixed-media airbrush.

However, it is in portraiture that she feels most naturally at ease, and in which she now specialises, with oils as her chosen medium. Laura paints for numerous world-class galleries in Cape Town and receives commissions from both local and international clients. She also teaches drawing and painting fundamentals from her studio in Cape Town.

LAURA WENMAN



Rasta

Oil on canvas
100 x 100 cm
R 36 740 incl. vat

LAURA WENMAN



One with Nature

Oil on canvas

90 × 60 cm

R 16 700 incl. vat

LAURA WENMAN



Shower of Light

Oil on canvas

90 × 45 cm

R 10 020 incl. vat

LAURA WENMAN



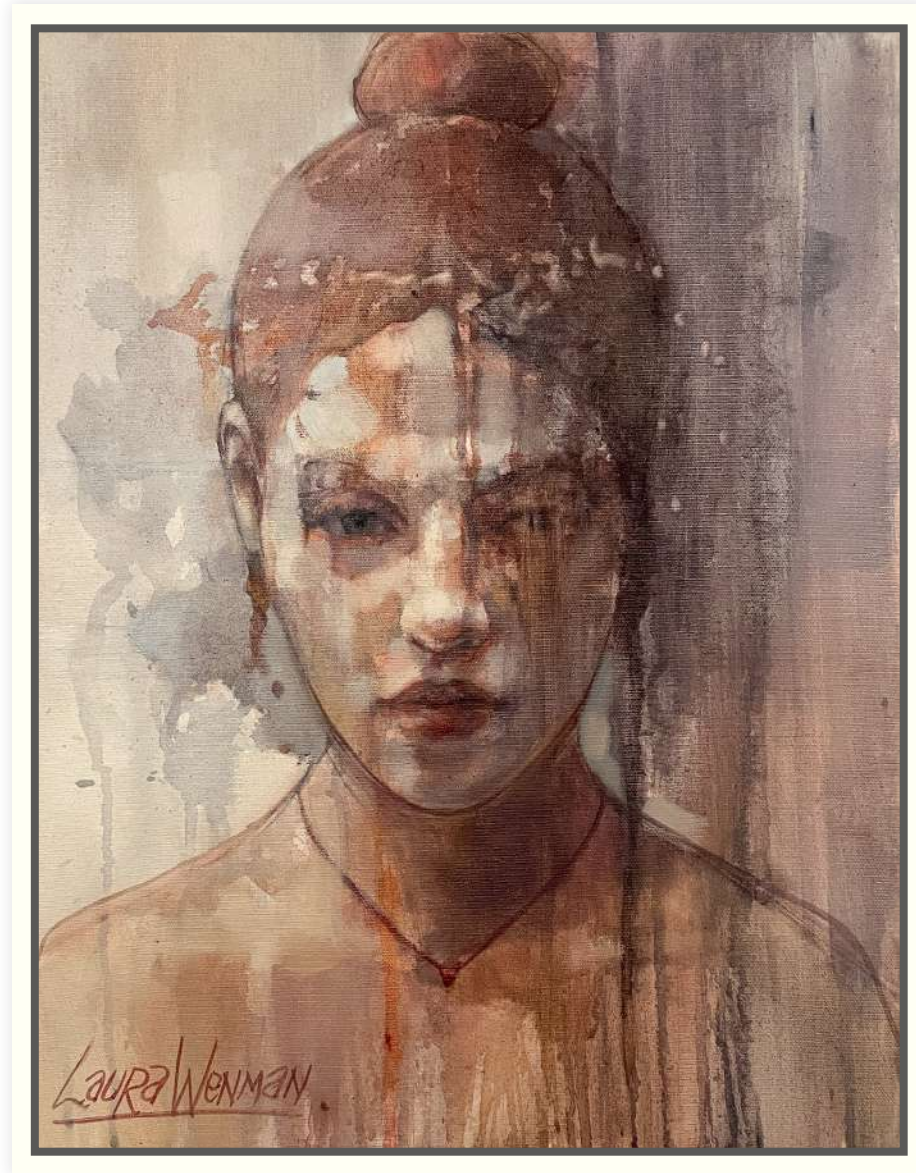
Hopeful Gaze

Oil on canvas

60 × 45 cm

R 10 020 incl. vat

LAURA WENMAN



Clad in Copper

Oil on canvas
48 × 38 cm
R 8 350 incl. vat

LAURA WENMAN



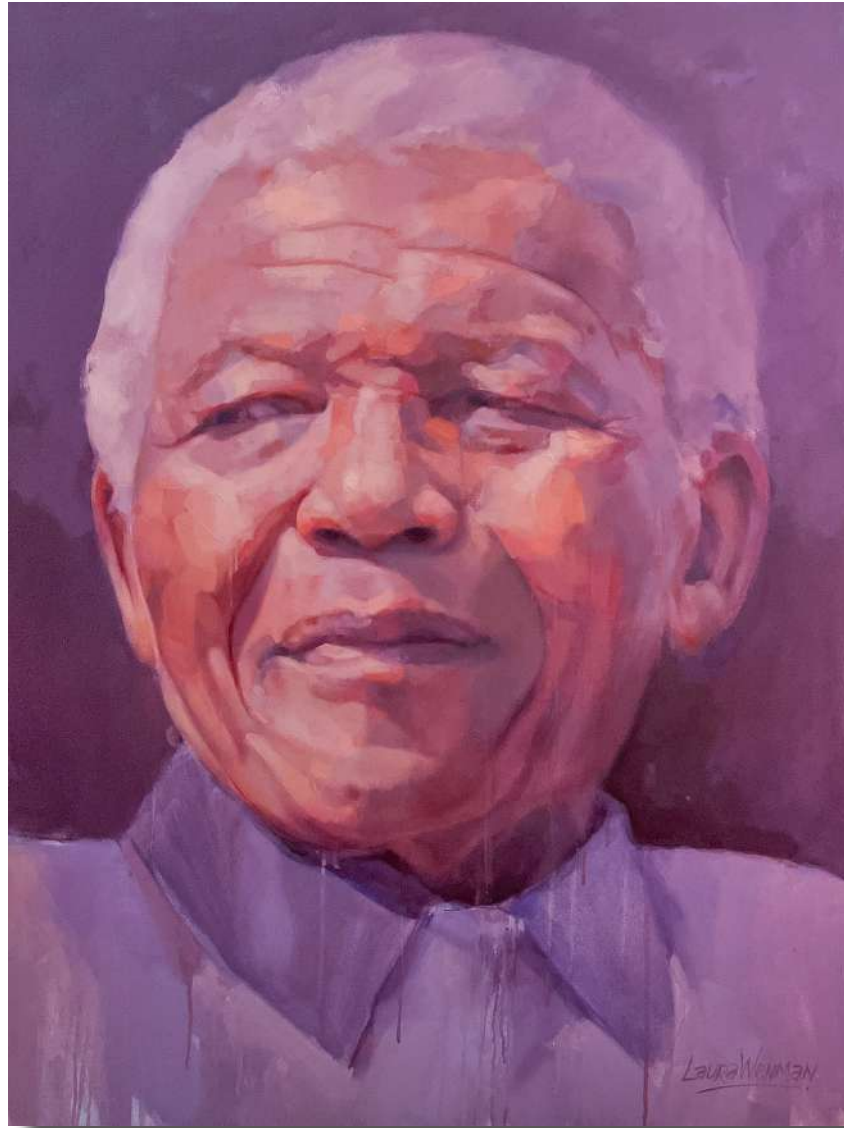
Ruler of Peace

Oil on canvas

75 × 60 cm

R 25 050 incl. vat

LAURA WENMAN



Madiba

Oil on canvas

120 × 90 cm

R 41 750 incl. vat

LAURA WENMAN



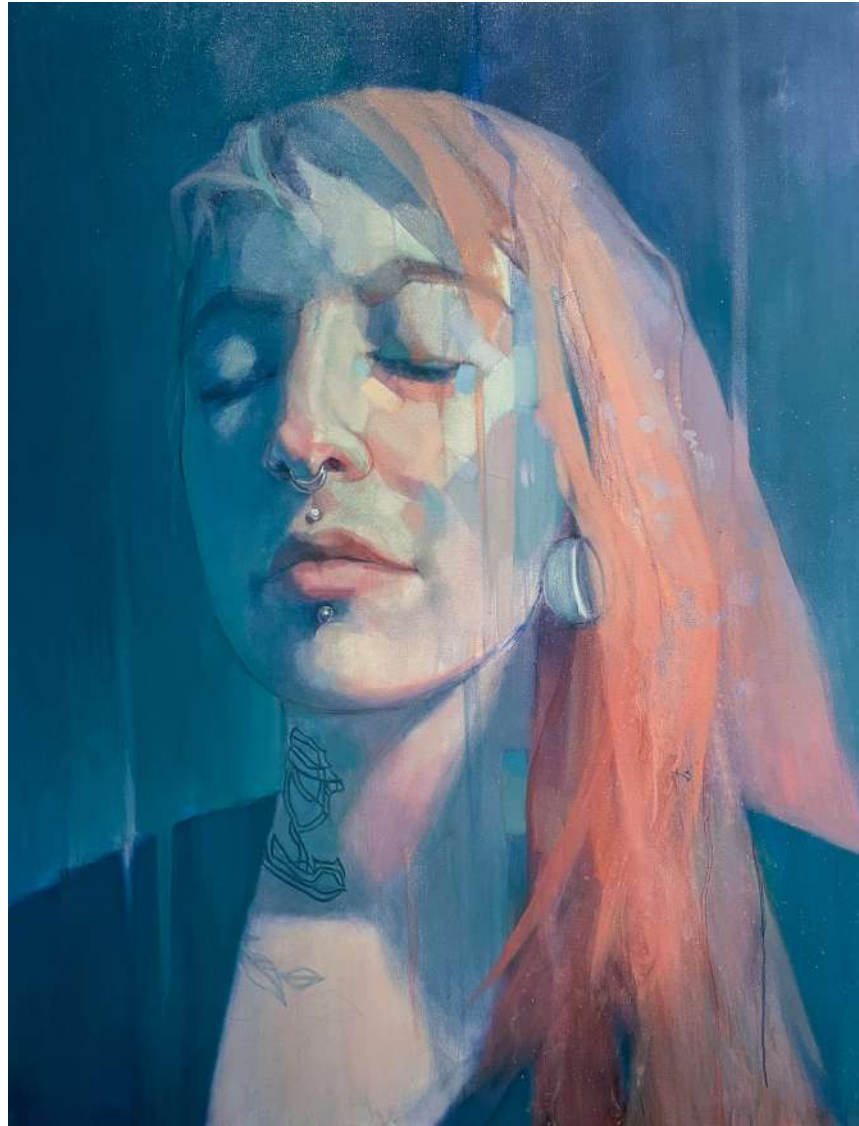
Staying Connected

Oil on canvas

130 × 90 cm

R 36 740 incl. vat

LAURA WENMAN



Let it Be

Oil on canvas
130 x 100 cm
R 36 740 incl. vat

LAURA WENMAN



Tribal Trance

Oil on canvas

90 × 60 cm

R 25 050 incl. vat

LAURA WENMAN



Glowing Up

Oil on canvas
130 x 100 cm
R 36 740 incl. vat

LAURA WENMAN



Royal Blood

Oil on canvas

90 × 60 cm

R 25 050 incl. vat

NCUMISA SPELLING

ARTIST STATEMENT

The Puppet

My work is an expression of both what goes on in my mind and the world around me. If I had the ability to write, I would—but instead, I paint. I have long been interested in philosophical ideas about existence, ever since I asked my mother as a child, “Why is there something rather than nothing?”

For the past few years, I have been developing an ongoing theme titled The Puppet Show, which playfully questions the idea of free will. This particular series presents portraits and objects, where each subject is accompanied by items that point toward their life’s work, calling, or the continuous mastering of an individual talent.

Things become complicated when the object becomes the master of the subject—as life happens and mastery transforms into merely a means of survival. When the show, or the puppet, begins to control the master, the joy disappears and the plot is lost. Life becomes a constant chase for the reins until we pause, disconnect, and reconnect again with the deeper reason behind what we do.

For now, I have resolved to let “The Calling” be the master. As much as I love the idea of free will, surrendering to one’s calling makes life feel like a ride—much like a puppet floating across a stage, every step guided and carried forward until the story is complete.

ARTIST BIOGRAPHY

Born in Umtata, Transkei, in 1982, I always found comfort in art as a way to express myself as a naturally shy introvert.

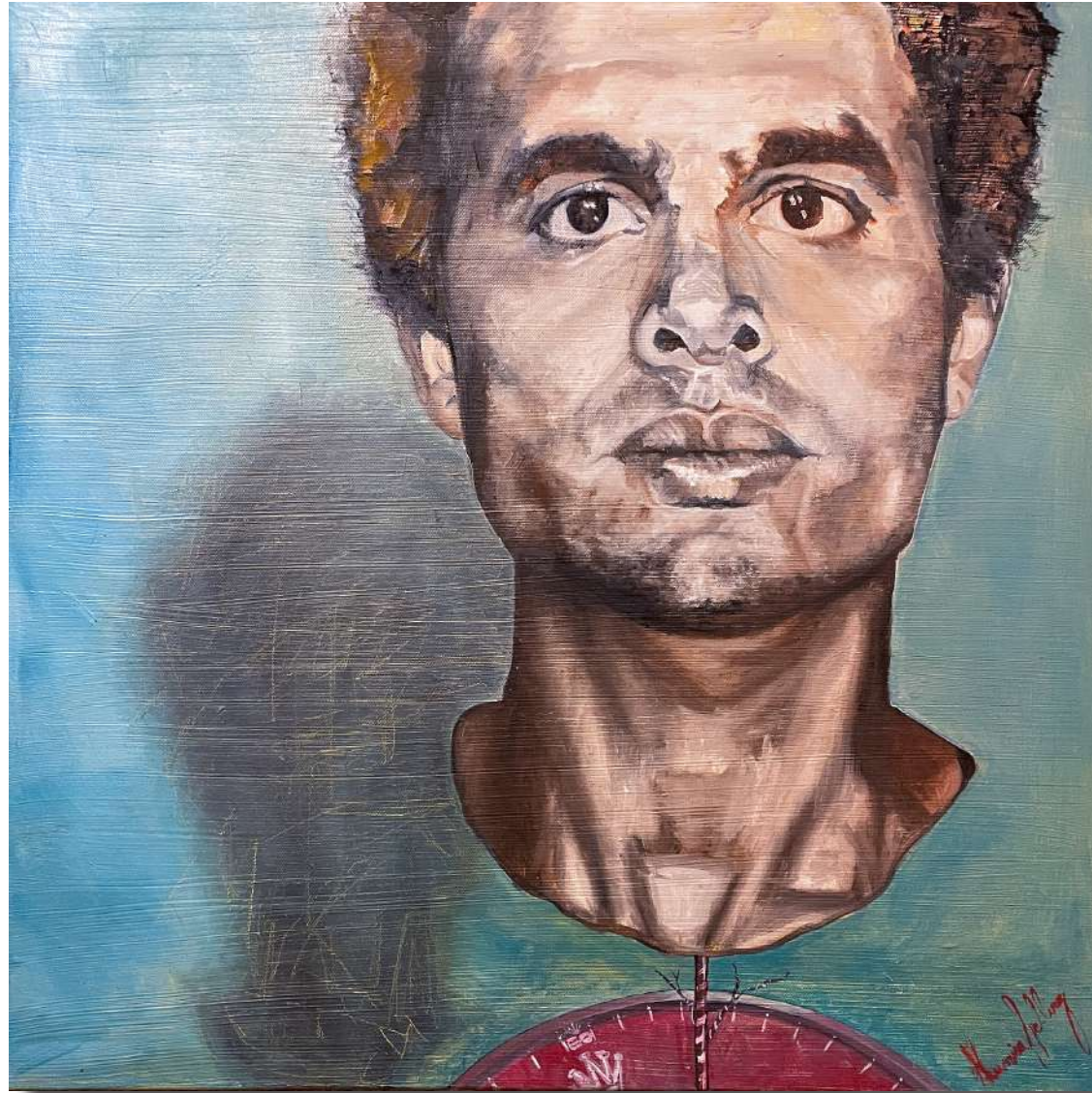
In 1997, I began teaching myself how to paint using watercolours, interpreting an image of a bouquet of flowers in a jar from a greeting card.

As a self-taught artist, I have continually experimented with different media, including pastel and acrylic on canvas, eventually evolving towards oil paint as my preferred medium.



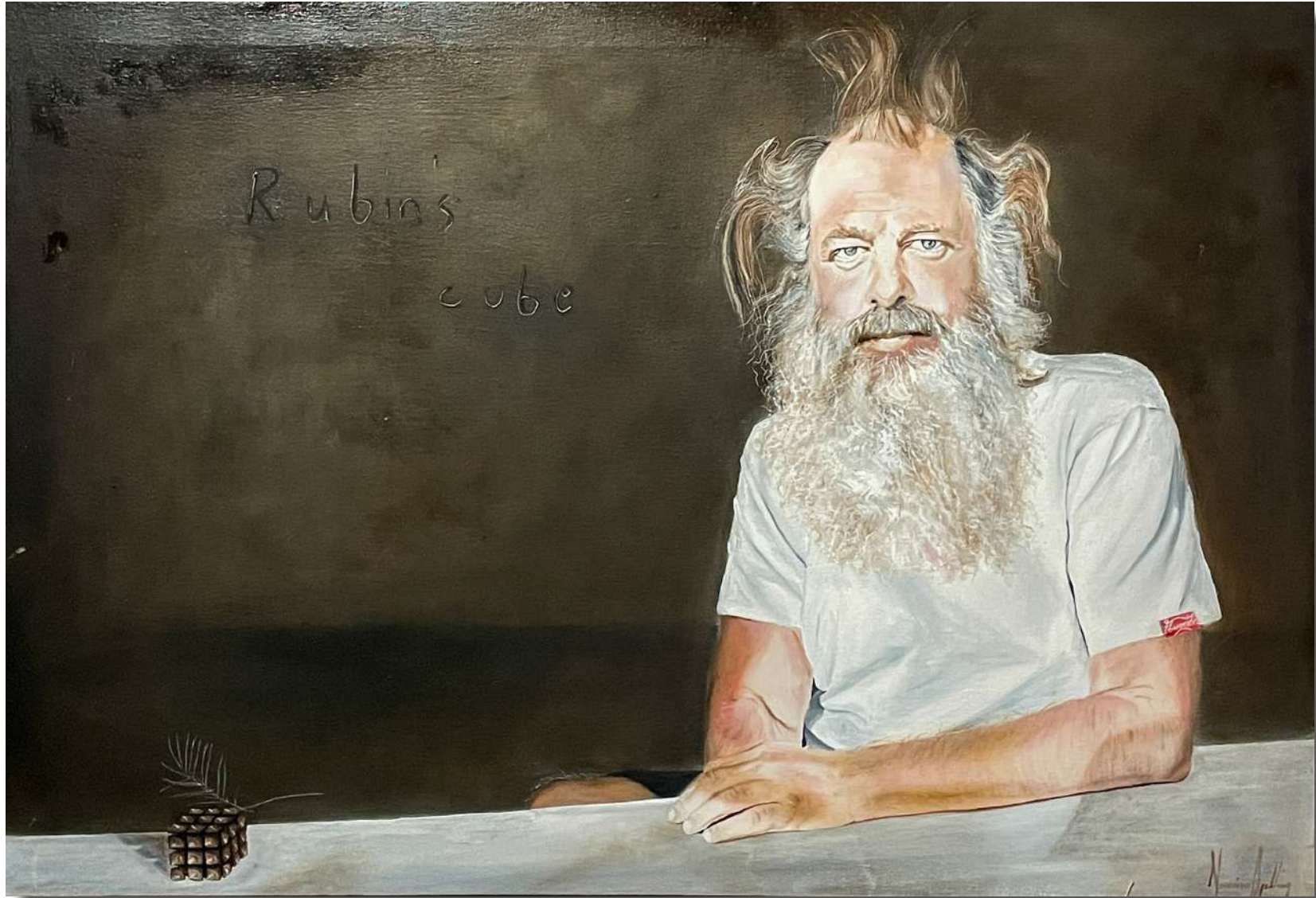
Vitamin Smile

Oil on canvas
80 x 80 cm
R 35 000 incl. vat



Kurt's bust

Oil on canvas
60 × 50 cm
R 20 000 incl. vat



It's all in the mind

Oil on canvas

64 x 86 cm

R 33 900 incl. vat



Sooner or later (Elle)

Oil on canvas
120 × 101 cm
R 59 000 incl. vat



Backstage

Oil on canvas
100 x 100 cm
R 52 000 incl. vat

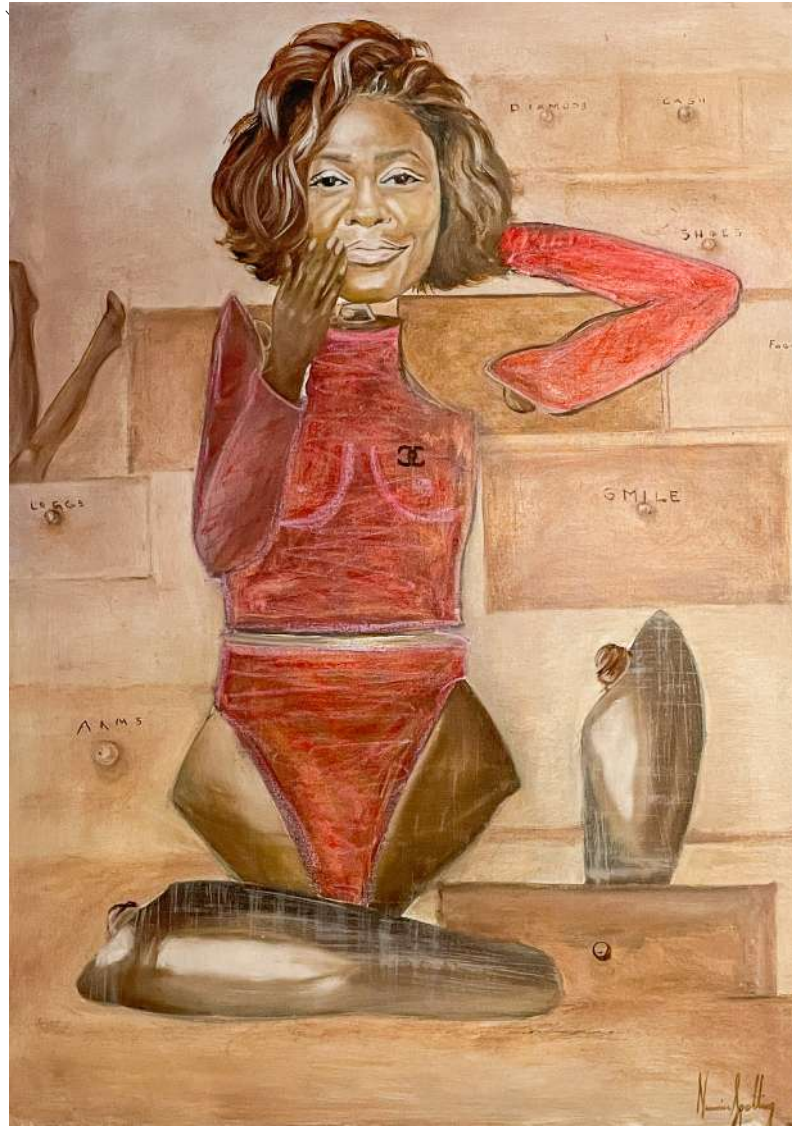


The puppet show

Oil on canvas

80 × 80 cm

R 35 000 incl. vat



Kitso Barbie

Oil on canvas

84 × 59 cm

R 20 000 incl. vat



Sooner or later

Oil on canvas

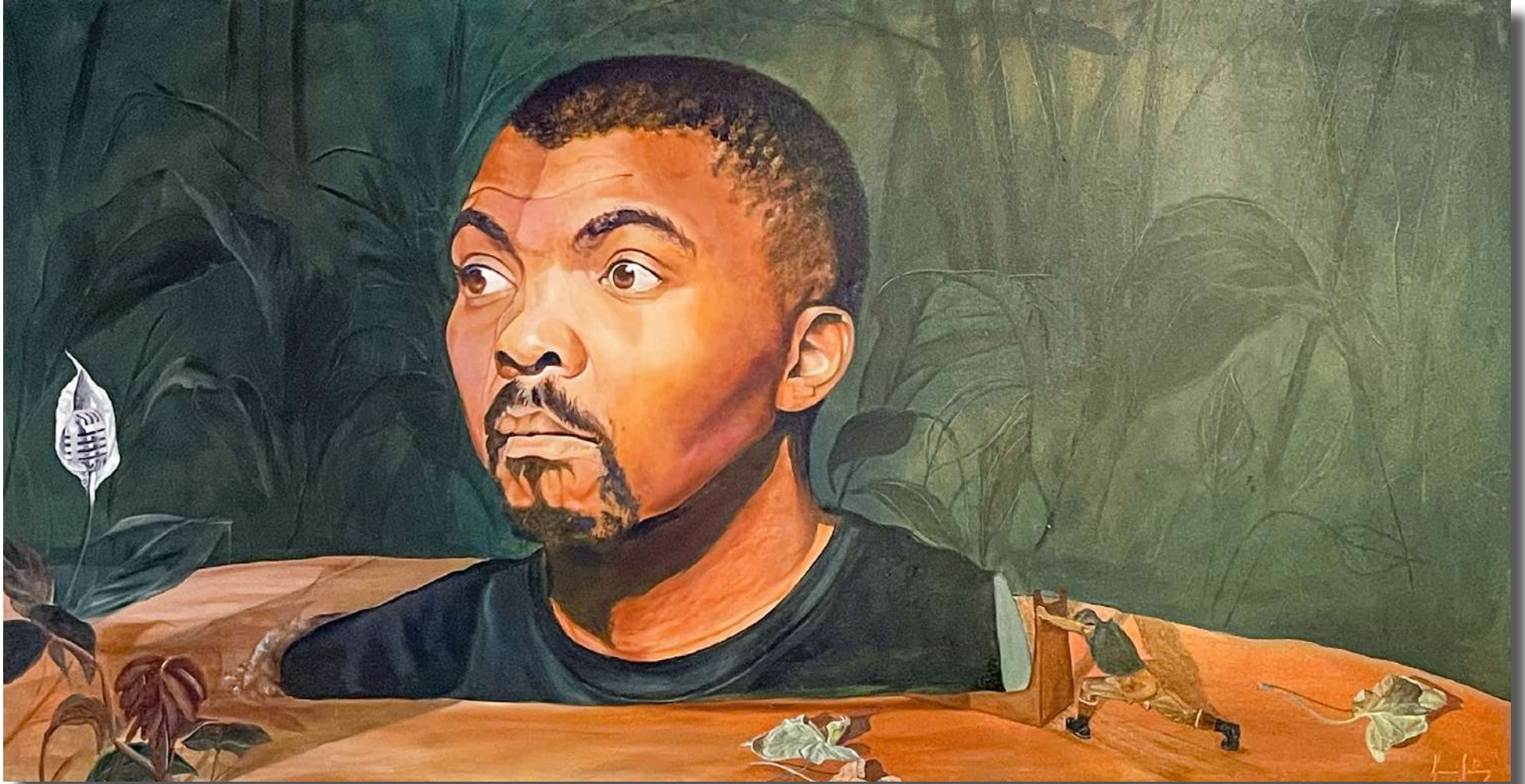
84 × 59 cm

R 31 200 incl. vat



The Master, the Puppet

Oil on canvas
101 × 76 cm
R 43 400 incl. vat



The Calling

Oil on canvas
100 x 150 cm
R 85 750 incl. vat



The puppet show (saints and sinners)

Oil on canvas
114 × 101 cm
R 57 000 incl. vat



The Judgement

Oil on canvas
101 × 76 cm
R 43 400 incl. vat

JULIAN HALL

ARTIST STATEMENT

Surface Studies

My work explores material, texture, and surface through a reduced visual language. I combine acrylic paint with unconventional elements such as sand, dirt, concrete, and charcoal to investigate how different substances behave on canvas.

The process is physical and open-ended. I work with simple tools and low-cost materials, building surfaces through layering, removal, and chance. In some cases, I use combinations like oil and acrylic to create subtle separations and fine traces.

Rather than following fixed compositions, the paintings develop through repetition and variation. Small shifts in texture, density, and form become central to the work.

JULIAN HALL



Sandstone red

Oil, latex paint, sandstone, acrylic on canvas
76 × 57 cm
R 19 950 incl. vat

JULIAN HALL



Untitled

Acrylic, latex paint, earth on canvas
180 × 126 cm

R 33 800 incl. vat

JULIAN HALL



Orange over white

Acrylic, latex paint, sandstone, earth on canvas
150 x 96 cm
R 27 600 incl. vat

TAFADZWA MASUDI

ARTIST STATEMENT

Tafadzwa Masudi (b. 1988) began painting at an early age in Harare, assisting a family friend who introduced him to the visual arts. In 2010, he moved to South Africa and worked in a clothing factory until 2020, when he was laid off. He used this as an opportunity to begin painting full-time, and his work soon featured in group exhibitions at galleries in Cape Town.

"Circumstances forced me to leave my country of birth. I relate to people who have had to travel elsewhere to create a better life, and this is what I currently paint—images that reflect their sense of self, their dreams, and their aspirations."

The displaced migrant often experiences a sense of loss of identity when settling in a new country. Without an established presence or equal access to opportunities, they can become nameless and faceless. Masudi's characters also represent moments of introspection, where individuals reconnect with their dreams and aspirations.

Masudi's paintings remind us that people are more than the popular narratives associated with their places of origin. Through his lens, individuals are presented with dignity, pride, dreams, and optimism.

TAFADZWA MASUDI



Absolute bliss, 2025

Oil & acrylic on canvas
60 × 40 cm
R 48 000 incl. vat

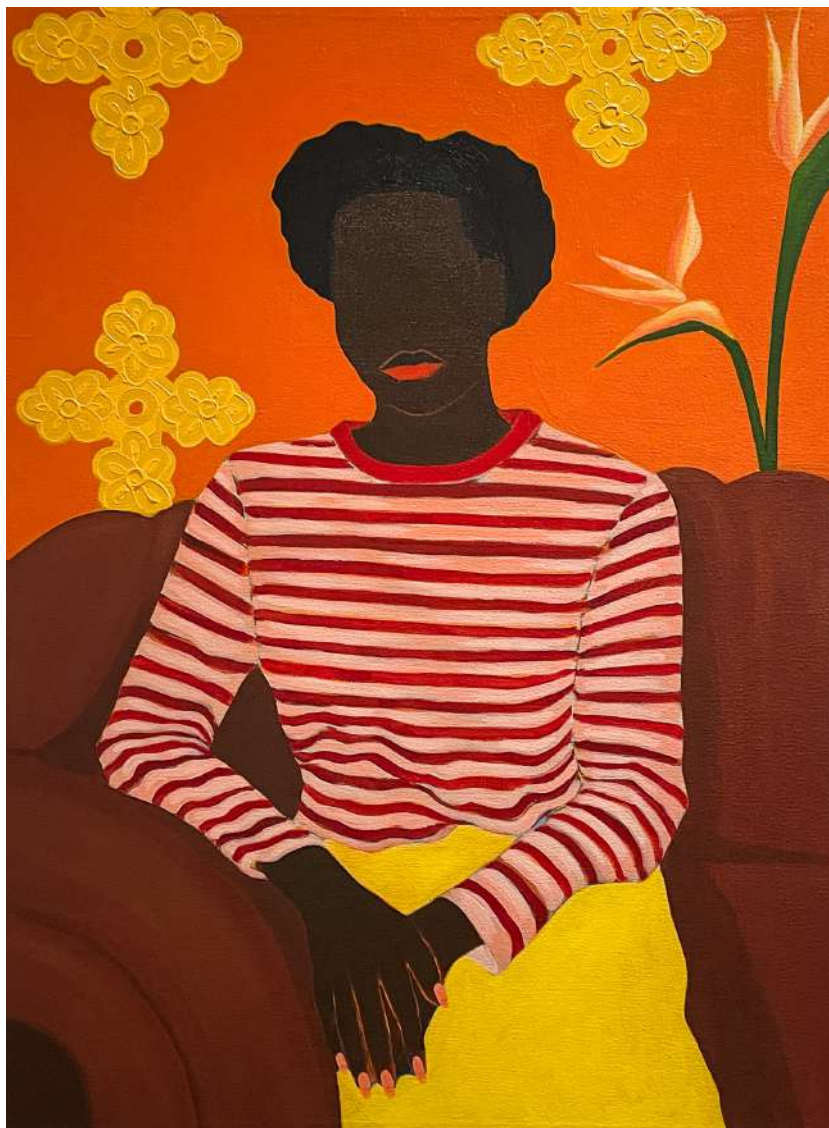
TAFADZWA MASUDI



Comfort zone, 2025

Oil & acrylic on canvas
60 × 40 cm
R 48 000 incl. vat

TAFADZWA MASUDI



Woman in stripes, 2025

Oil & acrylic on canvas
80 x 60 cm
R 52 000 incl. vat

TAFADZWA MASUDI



What we talkin bout, 2025

Oil & acrylic on canvas
80 × 60 cm
R 52 000 incl. vat



Murudo, 2025

Oil & acrylic on canvas
150 x 130 cm
R 118 000 incl. vat



I haven't been here before, 2025

Oil & acrylic on canvas
80 × 80 cm
R 54 000 incl. vat



Dapper dude, 2025

Oil & acrylic on canvas
80 × 60 cm
R 52 000 incl. vat

DARIA BALUTA

ARTIST STATEMENT

WHAT'S THE MATTER

A exhibition by Daria Baluta

Daria is one of the ten winners of the 2025 WORLDART10 competition, an initiative established by WORLDART to identify and support promising emerging artists. This exhibition marks an important milestone, introducing a new body of work centred on her distinctive use of epoxy resin and pigment.

While resin has become a popular material in design and craft practices, very few contemporary painters have adopted it as a primary fine art medium. Daria has developed a technique in which layers of resin and colour interact to produce luminous, glass-like surfaces that appear to shift with changing light and perspective. Through this process, the works achieve an unusual sense of depth.

Pigment flows and merges beneath translucent layers, creating compositions in which colour, reflection, and movement become central elements of the image. The material itself plays an active role in the final outcome, allowing chance and fluidity to shape the work alongside the artist's intention.

The exhibition title, What's the Matter, reflects Daria's interest in both the physical properties of her medium and the inner processes of thought and emotion. The layered structure of the works echoes the idea of transformation—how materials, like the mind, can evolve and take on new forms over time.

Born in Russia, Daria moved to South Africa in 2008, where she began refining her painting practice. Her work often draws inspiration from natural phenomena such as clouds, water, and light, resulting in images that balance abstraction with emotional presence.

As a WORLDART10 winner, Daria represents a new generation of artists being introduced to collectors through the programme. Her debut solo exhibition signals the next step in what is shaping up to be a compelling artistic trajectory.

DARIA BALUTA

ARTIST BIOGRAPHY

DARIA BALUTA (b. 1985) is a Russian-born artist based in Cape Town, South Africa.

Her practice centres on the use of pigmented epoxy resin layered onto an acrylic base. Through this process, she builds surfaces in which colour and light interact in subtle, shifting ways. The resin creates a distinctive depth and gloss, allowing light to move through the work and change its appearance depending on the viewer's position.

Daria's approach is guided as much by control as by chance. The fluid nature of the material introduces elements of unpredictability, with colours blending and settling in ways that cannot be fully predetermined. This balance between intention and spontaneity is central to her work.

A recurring idea in her practice is the brain's ability to adapt and form new pathways—often referred to as neuroplasticity. The layered structure of her work reflects this process: each layer builds on what came before, suggesting gradual change, adjustment, and the possibility of transformation over time.

Daria began developing her practice after relocating to South Africa, and her work continues to evolve through an ongoing engagement with both painting and material experimentation.

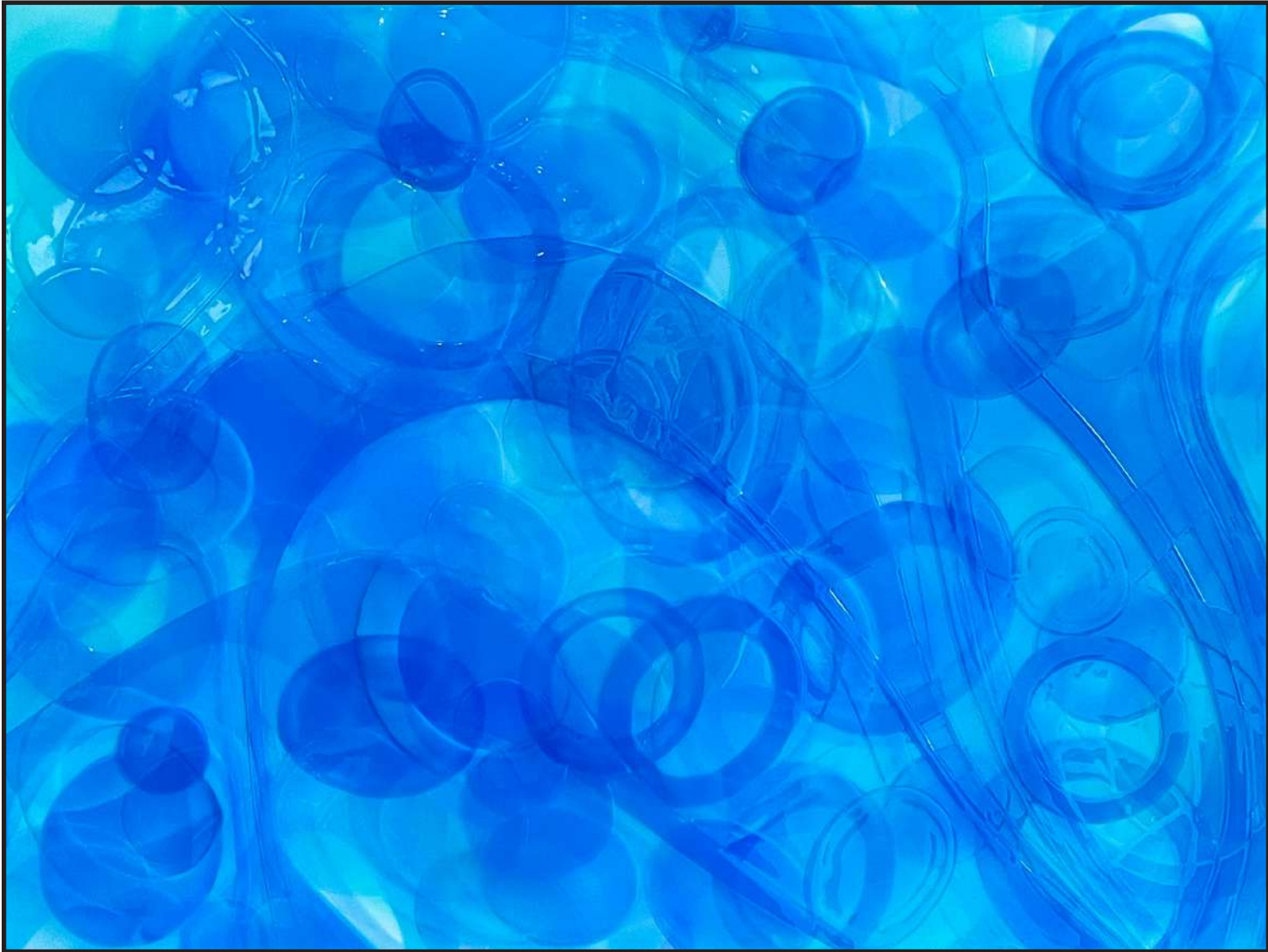
DARIA BALUTA



Cerulean 1, 2026

Pigmented resin on panel
120 × 90 cm
R 68 000 incl. vat

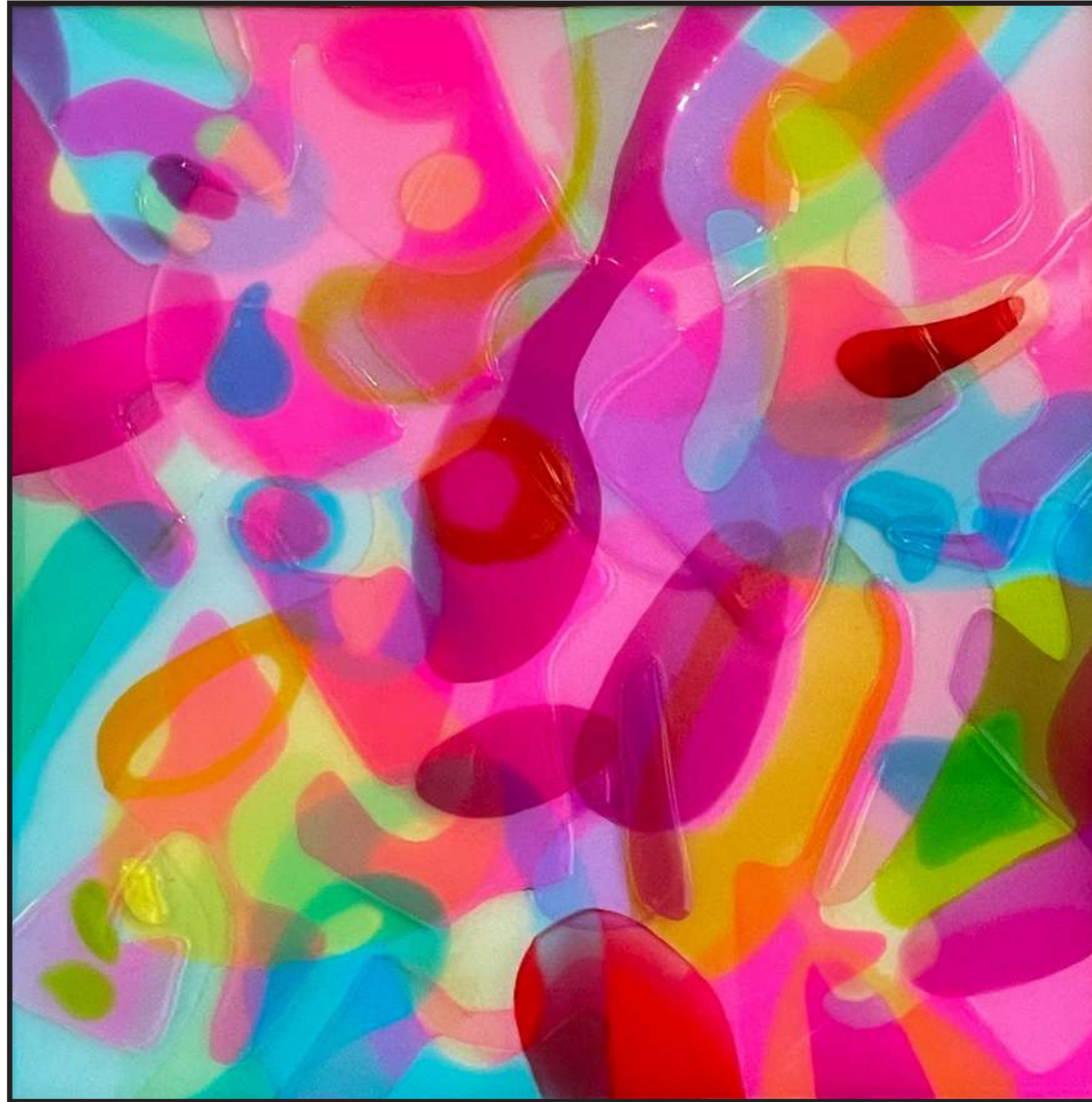
DARIA BALUTA



Cerulean 2, 2026

Pigmented resin on panel
120 × 90 cm
R 68 000 incl. vat

DARIA BALUTA



Untitled, 2025

Pigmented resin on panel
50 x 50 cm
R 30 000 incl. vat

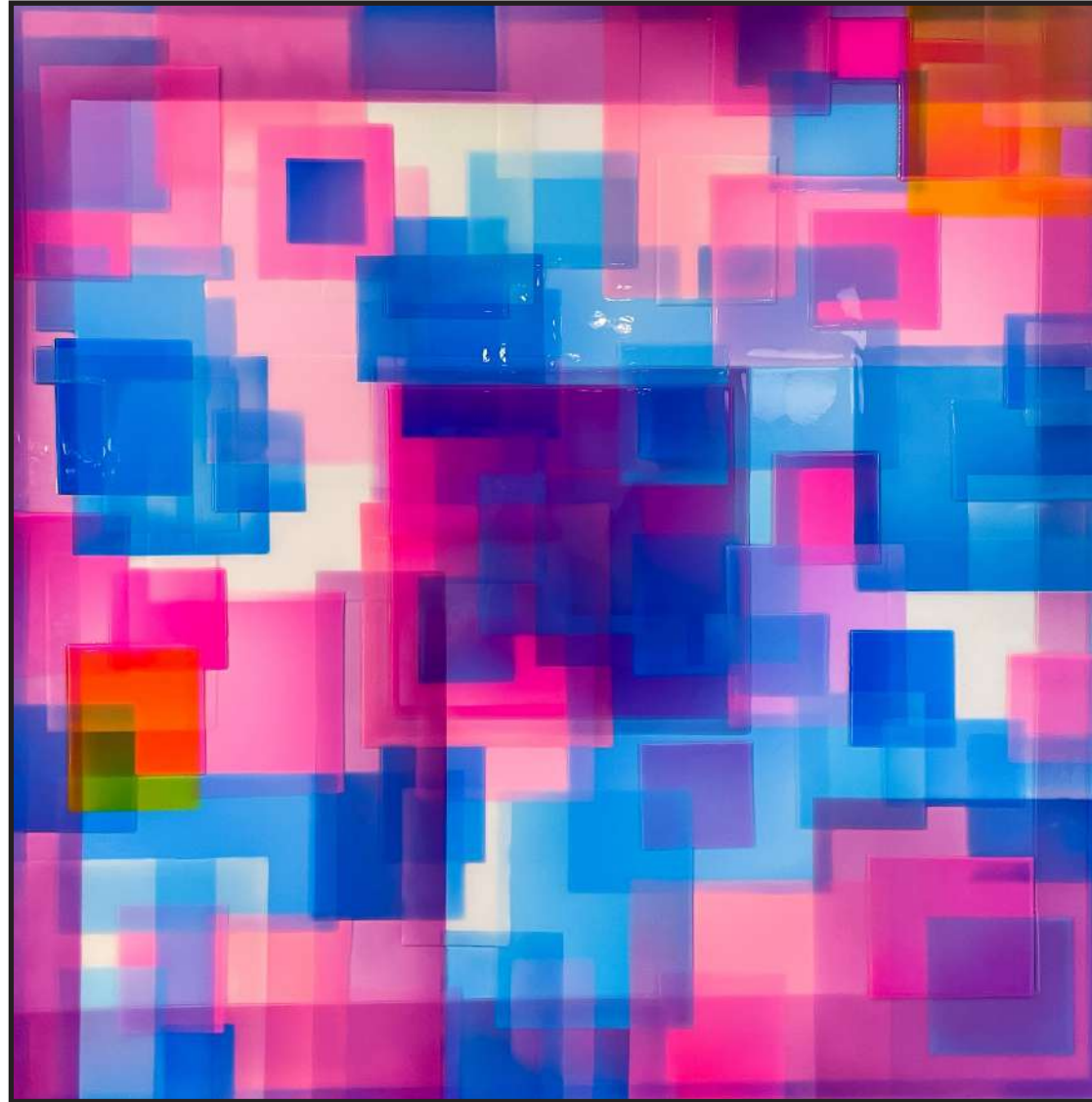
DARIA BALUTA



Relativity, 2026

Pigmented resin on panel
100 × 100 cm
R 65 000 incl. vat

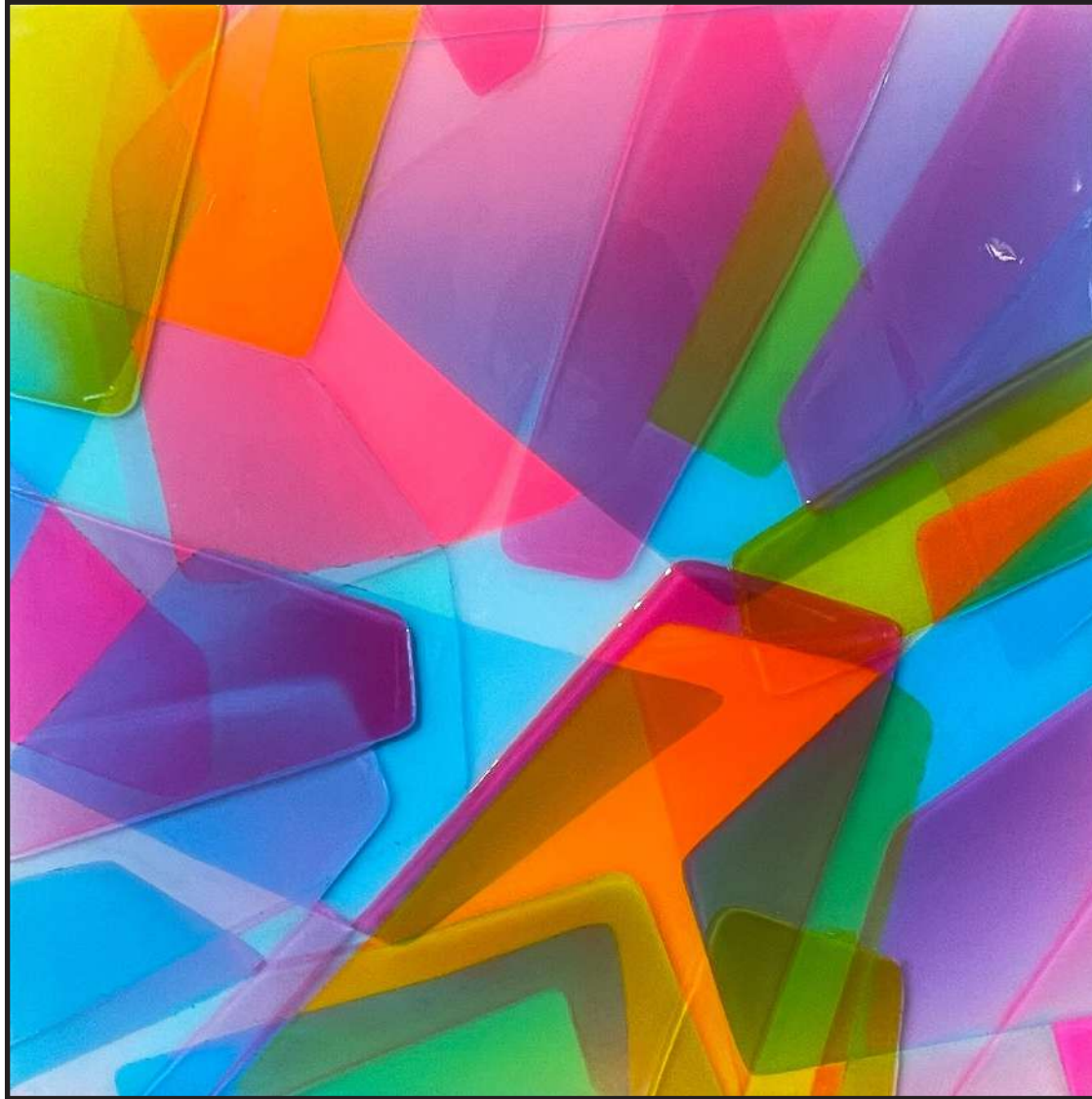
DARIA BALUTA



Unity, 2026

Pigmented resin on panel
100 x 100 cm
R 65 000 incl. vat

DARIA BALUTA



Spectrum, 2025

Pigmented resin on panel
50 × 50 cm
R 32 000 incl. vat

ZOLILE PETSHANE

ARTIST STATEMENT

ZOLILE PETSHANE (b. 1973) is an abstract artist who lives and works in Kathlehong, near Johannesburg. After studying printmaking at the renowned Artist Proof Studio in Johannesburg, he obtained an Advanced Diploma in Fine Arts from the University of the Witwatersrand in 2007, under the supervision of Prof. Karel Nel.

He is known for building richly layered surfaces on canvas, where colour operates like a language. Working across media such as pastel, acrylic, and mixed media, he constructs fields of colour into energetic, sometimes landscape-like compositions, then disrupts them with scratched textures, marks, fragments of text, numbers, and symbols. These additions act as visual “notes” that hint at lived experience—belief systems, consumer culture, politics, and memory—without becoming literal illustration. The work rewards close looking: beneath the vibrancy of colour lies a dense, deliberate structure and a restless, investigative intelligence.

Petshane has exhibited extensively both locally and internationally, and his work can be found in several corporate collections, as well as in the permanent collection of the Johannesburg Art Gallery (JAG).

ZOLILE PETSHANE



Emergency calls, 2026

Oil on canvas
76 x 101 cm
R 58 000 incl. vat

ZOLILE PETSHANE



Emergency calls, 2026

Oil on canvas
76 x 101 cm
R 58 000 incl. vat

ZOLILE PETSHANE



Water in the cage, 2026

Oil on canvas
76 x 38 cm
R 28 000 incl. vat

ZOLILE PETSHANE



Emabhaqani Kwezindlela, 2026

Oil on canvas
38 × 76 cm
R 28 000 incl. vat

ZOLILE PETSHANE



24 hours at a time II, 2026

Oil on canvas
76 x 101 cm
R 58 000 incl. vat

TYRON APPOLIS

ARTIST STATEMENT

The Moment is Now

To Tyrone, the Artist

In the quiet hours,
your brush moves with intention,
each stroke a testament to your journey—
a dialogue between the canvas and your soul.

You navigate the chaos,
the weight of expectations,
the critics who linger,
their voices like shadows.
But you stand firm,
anchored in your truth.

Your art is a reflection,
a mirror of struggle and triumph,
raw and unfiltered—
a glimpse into the depths of your being.

With every piece,
you expose the layers:
the torment and the beauty,
the pain and the joy,
challenging the world to see,
to feel, to understand.

You are not just an artist,
but a warrior of expression,
fighting for your vision,
for the stories that need to be told.

In a realm that often feels
like a sea of indifference,
your passion burns bright—
a beacon for those who resonate,
who find solace in your brushstrokes.

So carry forward, Tyrone,
with no apologies.
Your voice is powerful,
your spirit unyielding.
In the tapestry of life,
your thread is vibrant—
a reminder that even in struggle,
there is artistry,
there is resilience,
there is you.

- Prof Ptika Ntuli

TYRON APPOLIS



Morning Khayelitsha

Oil on canvas
60 × 51 cm
R 35 700 incl. vat

TYRON APPOLIS



Morning Khayelitsha

Oil on canvas

60 × 51 cm

R 35 700 incl. vat

TYRON APPOLIS



Kalkbay Expresso

Acrylic on canvas
72 × 91 cm
R 56 800 incl. vat

TYRON APPOLIS



Baptise in the Jakeskei

Acrylic on canvas
92 × 102 cm
R 59 900 incl. vat

TYRON APPOLIS



Amanzi

Acrylic on canvas
92 × 78 cm
R 30 700 incl. vat

TYRON APPOLIS



The soul of Cape Town

Acrylic on canvas
70 × 90 cm
R 59 900 incl. vat

TYRON APPOLIS



Lonely House

Acrylic on wood
62 x 77 cm
R 30 700 incl. vat

TYRON APPOLIS



Mandela

Acrylic on canvas
84 × 71 cm
R 53 700 incl. vat

SIBUSISO NGWAZI

ARTIST STATEMENT

Come midnight, I will be out of sight.

Ngwazi is a self-taught South African artist renowned for his nonfigurative paintings. His practice reflects his desire to break free from the constraints of traditional representational art and explores the limitless possibilities of abstraction.

Ngwazi's work is characterized by bold, vibrant colours and fluid lines that create a sense of movement and energy. His sweeping brushstrokes, and use of non-representational shapes, are layered to form complex, multi-dimensional compositions. A master of texture, his variety of techniques and paints results in rich, tactile surfaces. Expressing a deep spirituality, Ngwazi's paintings evoke a sense of transcendence. In the artist's vision, colours and forms have inherent spiritual properties and can be employed to elicit an emotional response in the viewer, without relying on traditional representational imagery.



Sleep paralysis 4

Mixed Media on canvas
150 x 200 cm
R 85 000 incl. vat

SIBUSISO NGWAZI



the joy of my salvation

Mixed Media on canvas
200 × 150 cm
R 120 000 incl. vat

SIBUSISO NGWAZI



In Flanders Fields

Mixed Media on canvas
290 x 300 cm
R 200 000 incl. vat



Sleep paralysis study 1

Mixed Media on canvas
144 × 240 cm
R 130 000 incl. vat

SIBUSISO NGWAZI



my beautiful nightmare

Mixed Media on canvas
240 x 144 cm
R 130 000 incl. vat

HANLAZULI

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."

HANLAZULI



Reach out and touch cake

Acrylic on paper
90 × 90 cm
R 3 400 incl. vat

HANLAZULI



right before they took my bra and shoelaces away

acrylic on canvas
59 x 42 cm
R 2 800 incl. vat

HANLAZULI



do you remember when we all used to talk to each other in person

Acrylic on paper
151 x 110 cm
R 5600 incl. vat

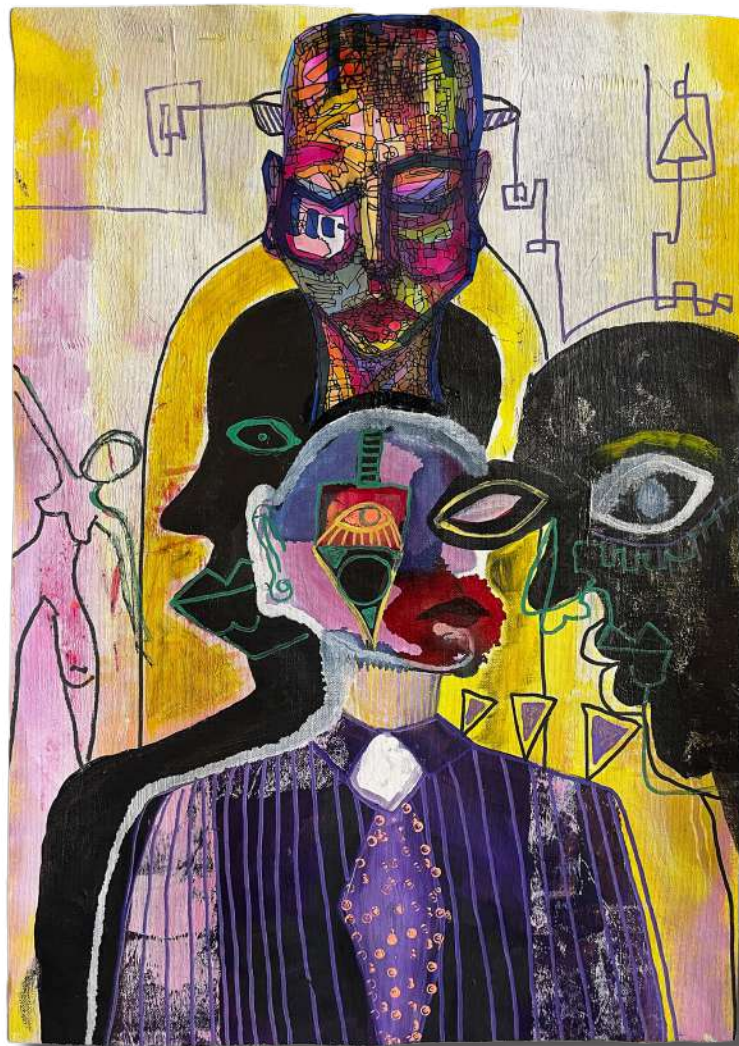
HANLAZULI



Two people agree to let each other go

Acrylic on canvas
59 × 42 cm
Not for sale

HANLAZULI



the restless wanderer

Acrylic on canvas
59 × 42 cm
R 1 200 incl. vat

HANLAZULI



liliths lullaby

Acrylic on canvas
59 × 42 cm
R 2 800 incl. vat

HANLAZULI



this fine social scene

Acrylic on canvas
58 x 42 cm
R 2 800 incl. vat

HANLAZULI



gods spaghetti

Acrylic on paper
72 × 64 cm
R 2 300 incl. vat

HANLAZULI



Teach a man to fish

Acrylic on paper
79 × 76 cm
R 2 300 incl. vat

HANLAZULI



Girlie, waar is jou skoene

Acrylic on paper
76 x 76 cm
R 2 300 incl. vat

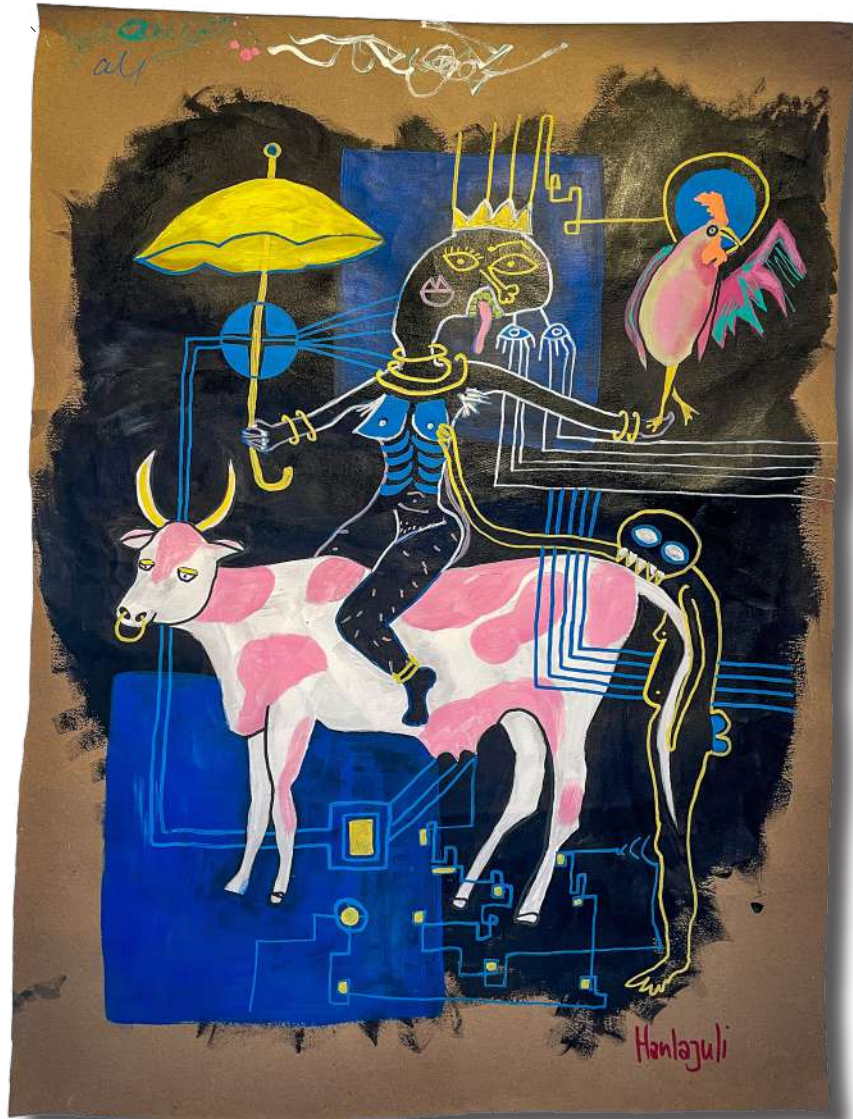
HANLAZULI



The cosmic Joke

Acrylic on paper
60 × 76 cm
R 2300 incl vat

HANLAZULI



But can I get a milkshake with that

Acrylic on paper
76 × 57 cm
R 3 400 incl. vat

HANLAZULI



Reach out and touch cake

Acrylic on paper
90 x 90 cm
R 3 400 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

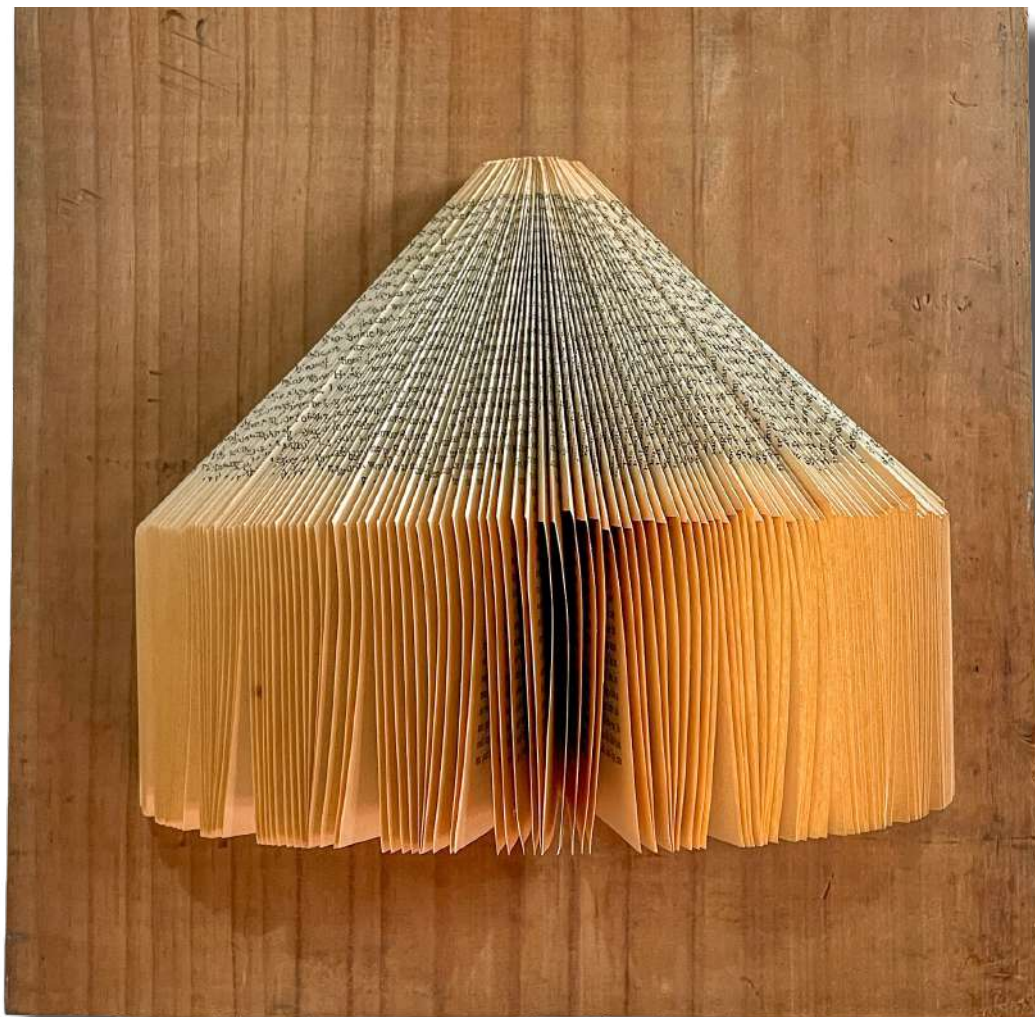
SEPID



Totem of pages I

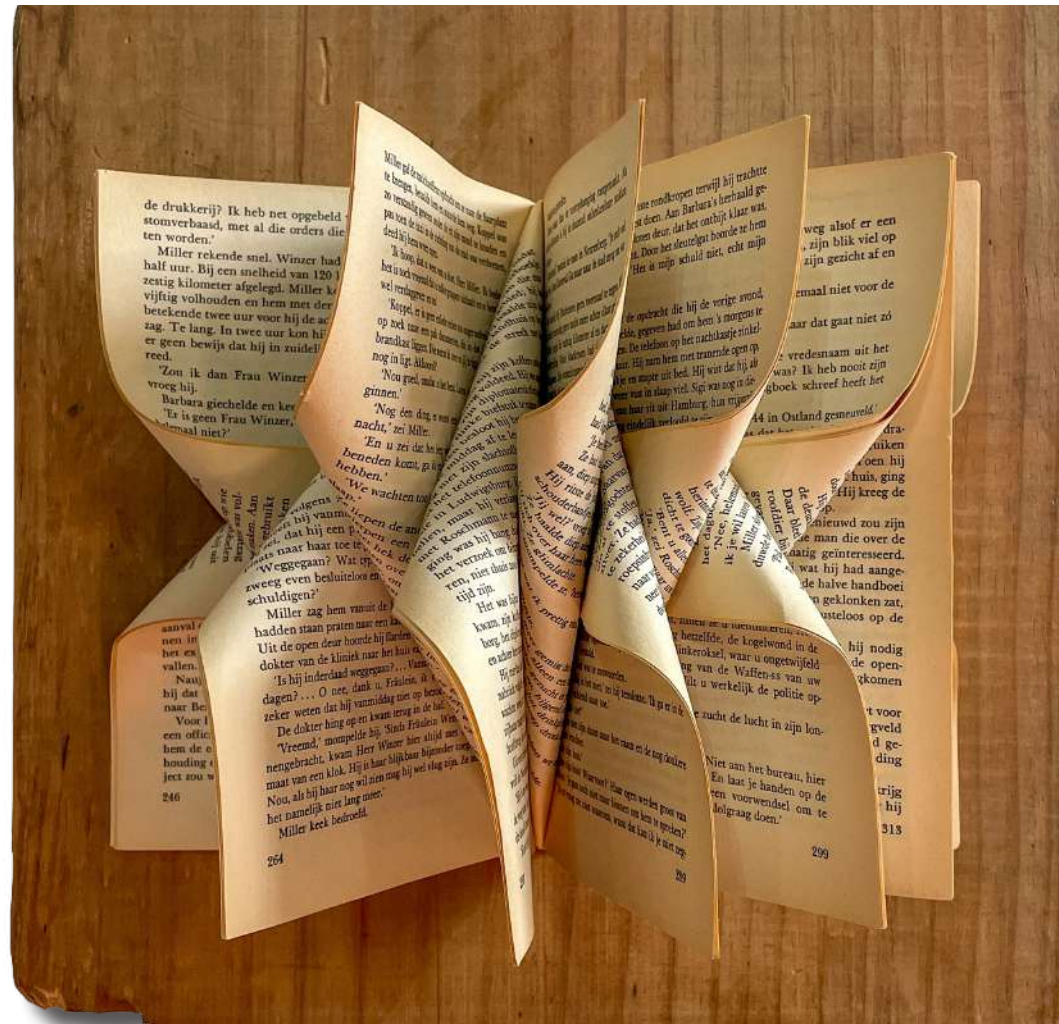
Book pages on wood
30 × 30 cm
R 1 800 incl. vat

SEPID



Totem of pages II

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



Totem of pages III

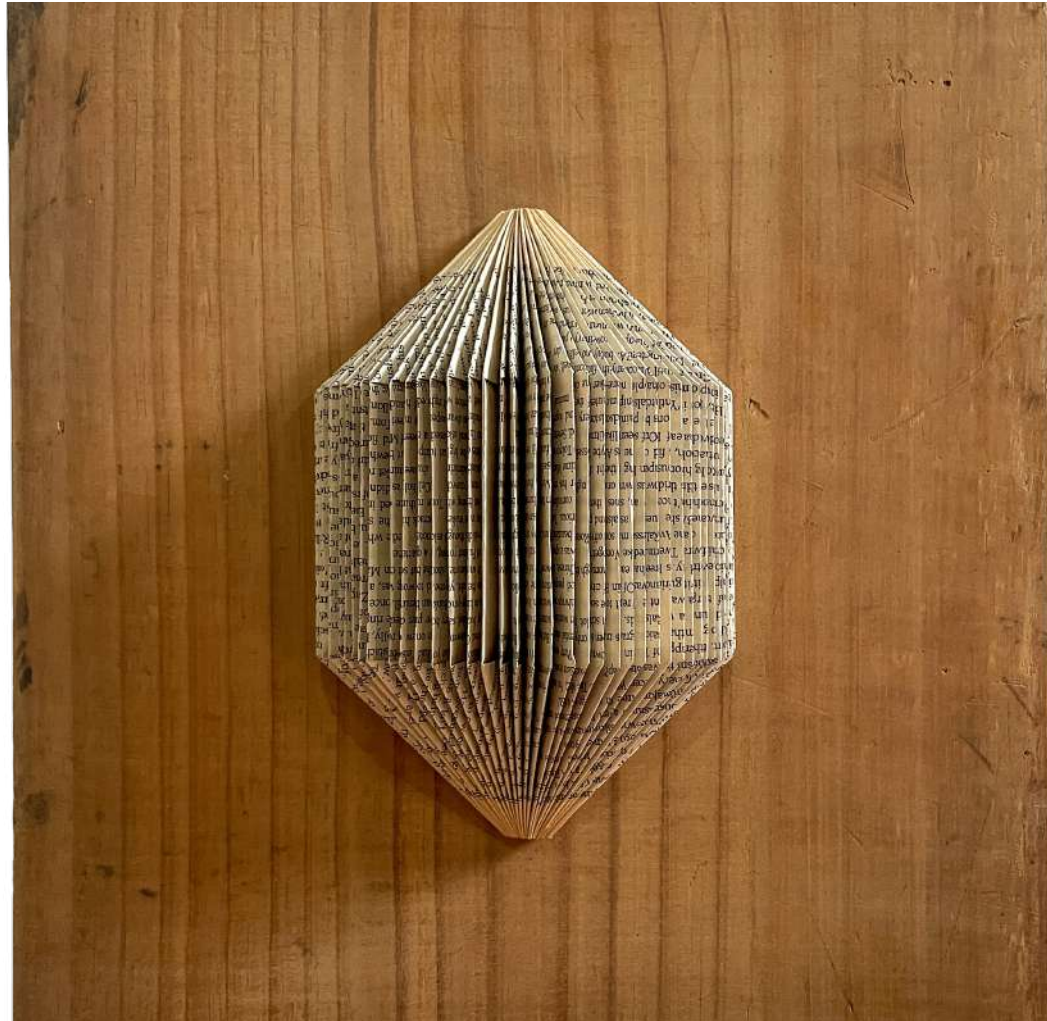
Book pages on wood
30 × 30 cm
R 1 800 incl. vat



Totem of pages IV

Book pages on wood
30 × 30 cm

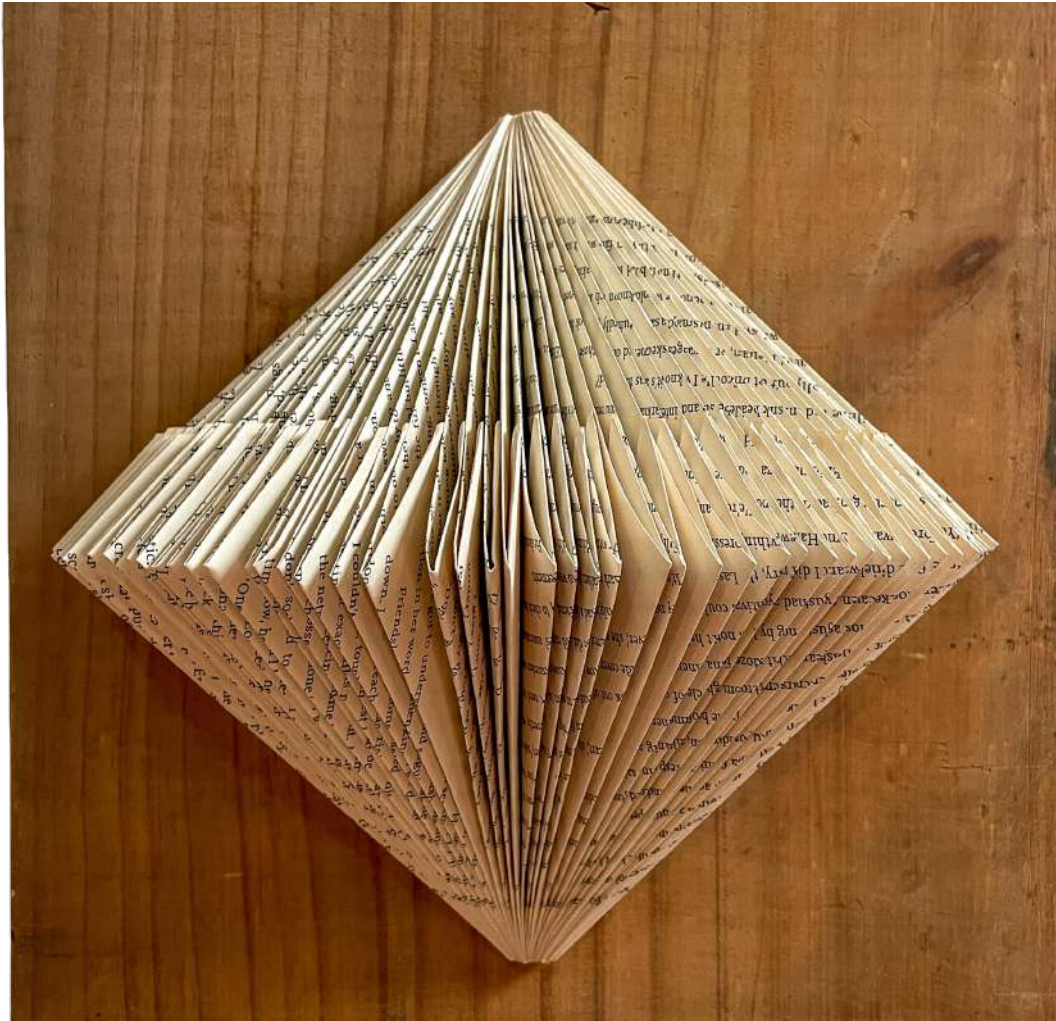
R 1 800 incl. vat



Totem of pages V

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

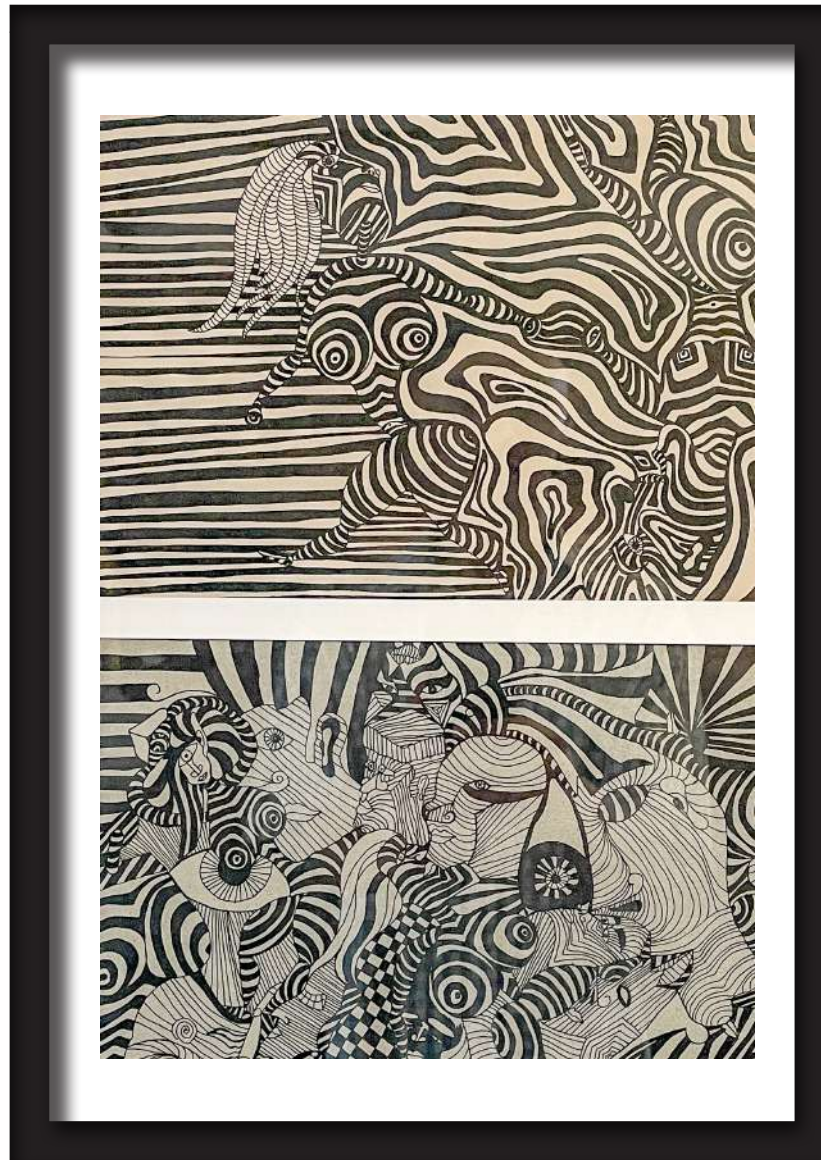
SEPID



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

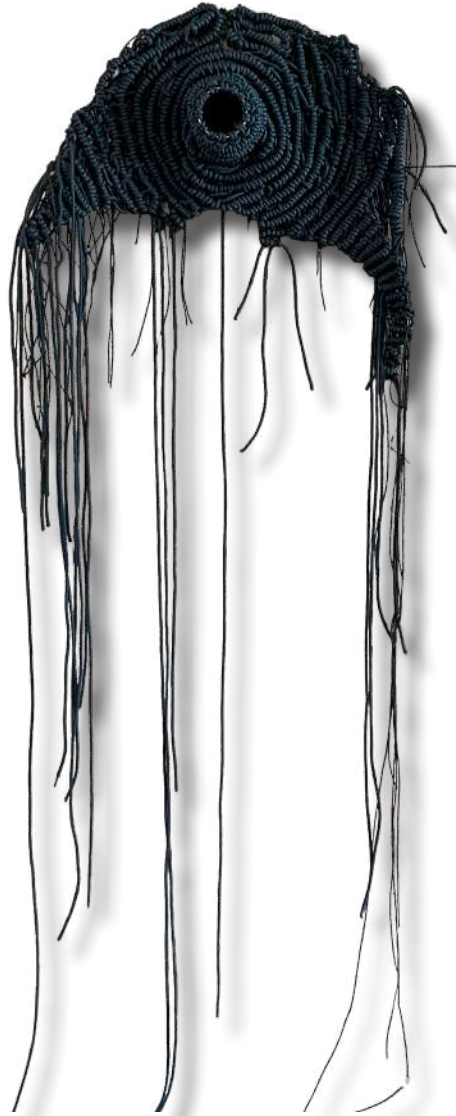


Labyrinth of the mind

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

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



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

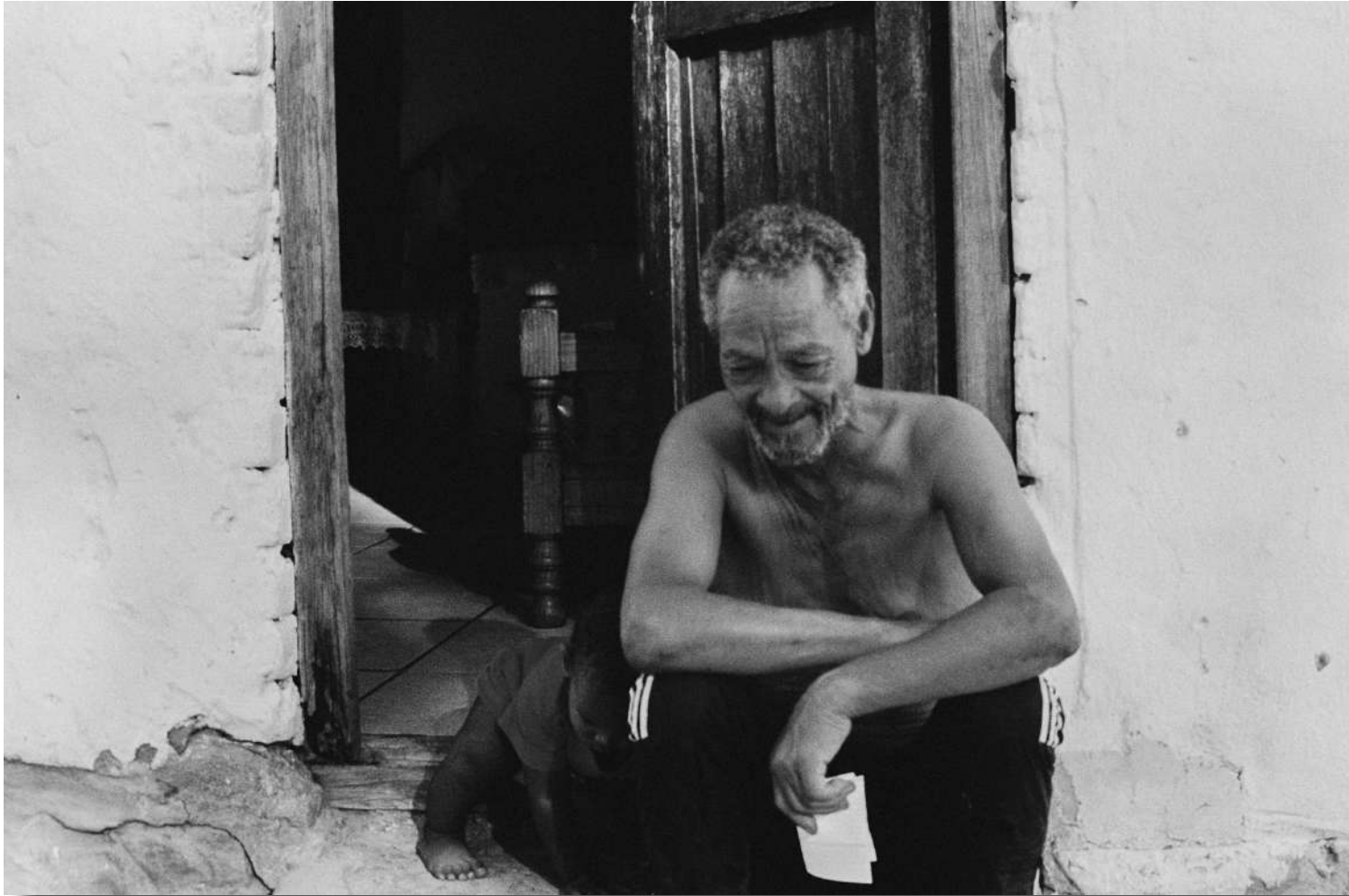
Edition: 1/5

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

MELANY ISMAIL



**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

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

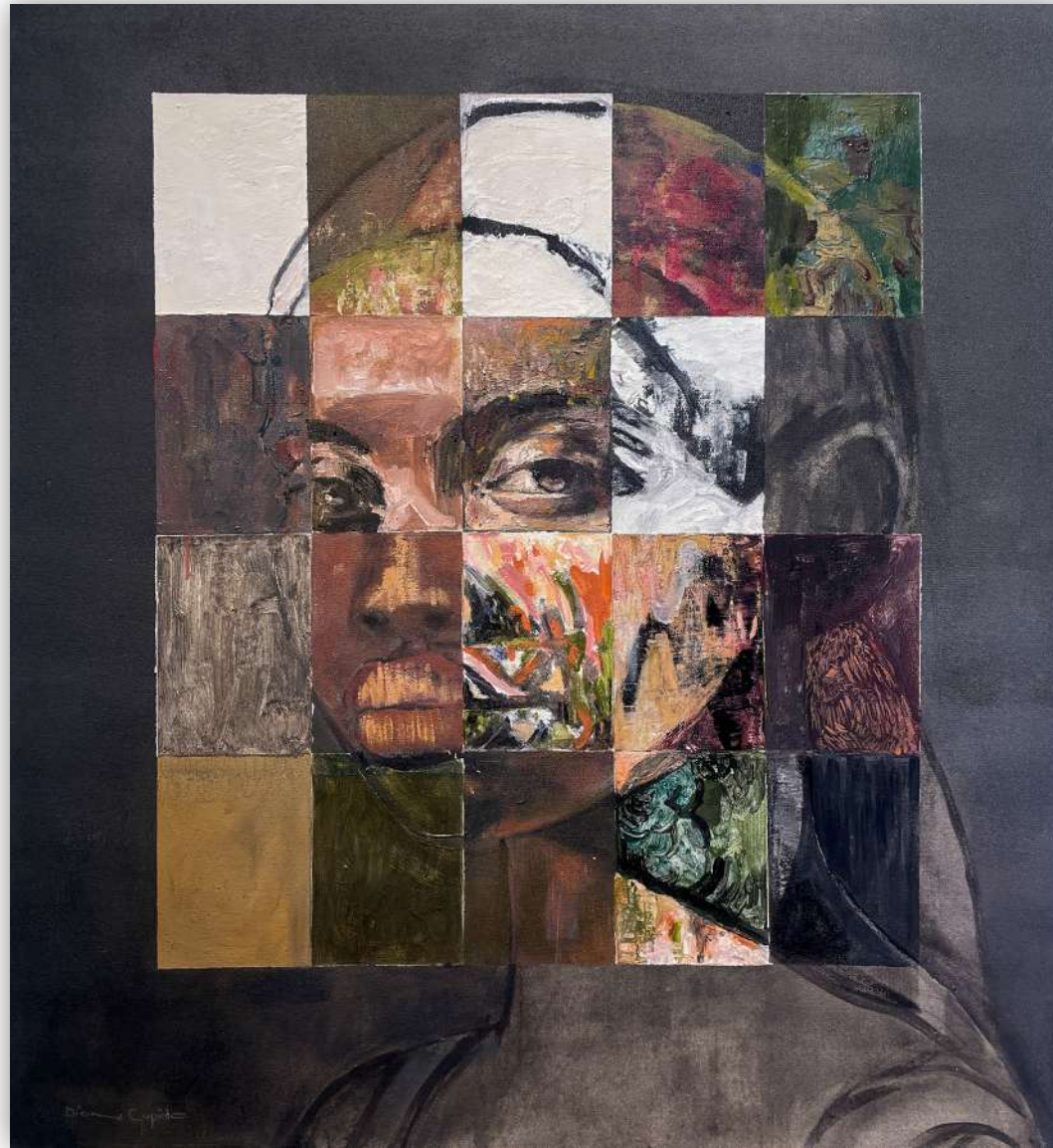
DION CUPIDO



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

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

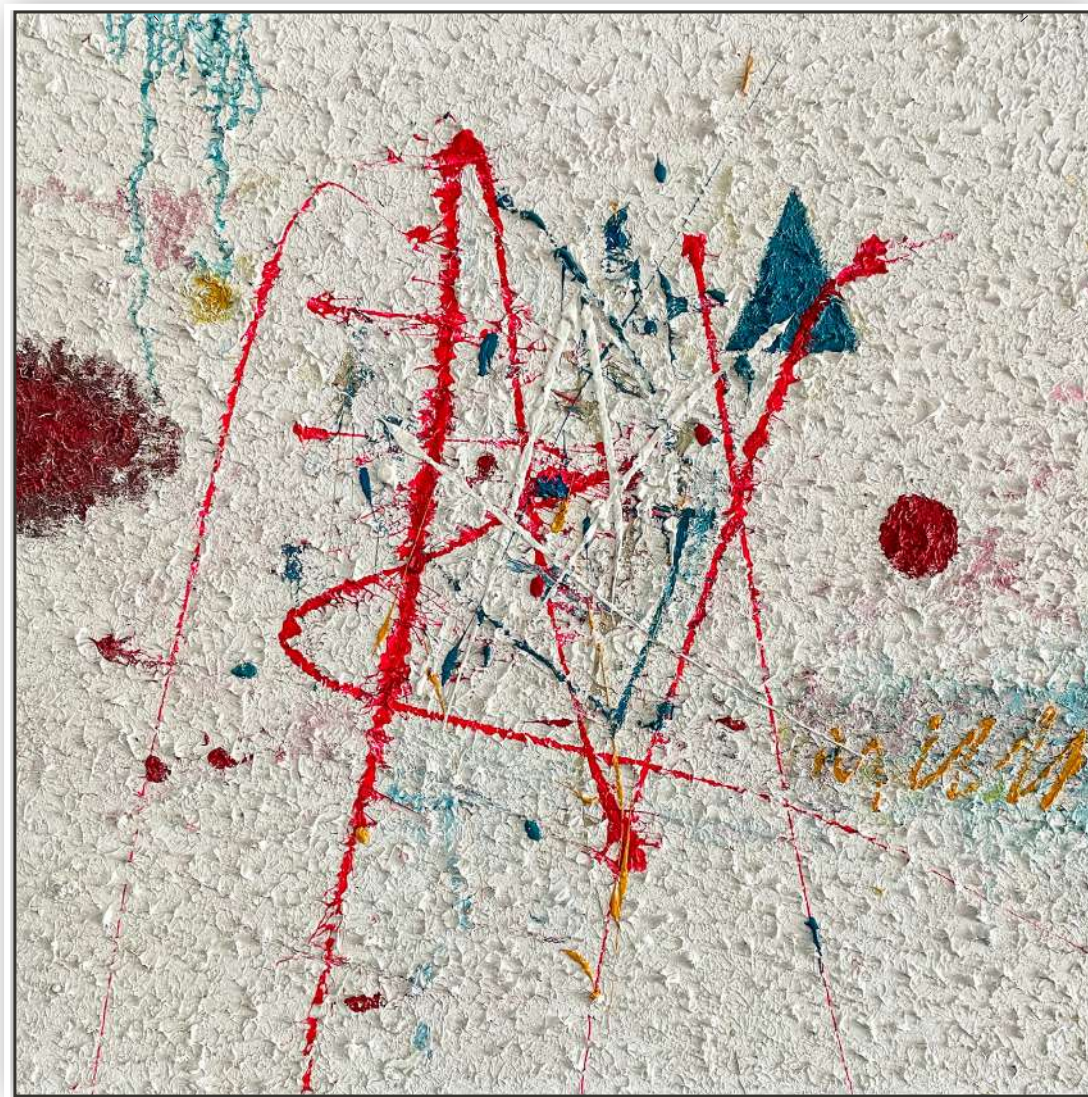
GUTO BUSSAB



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

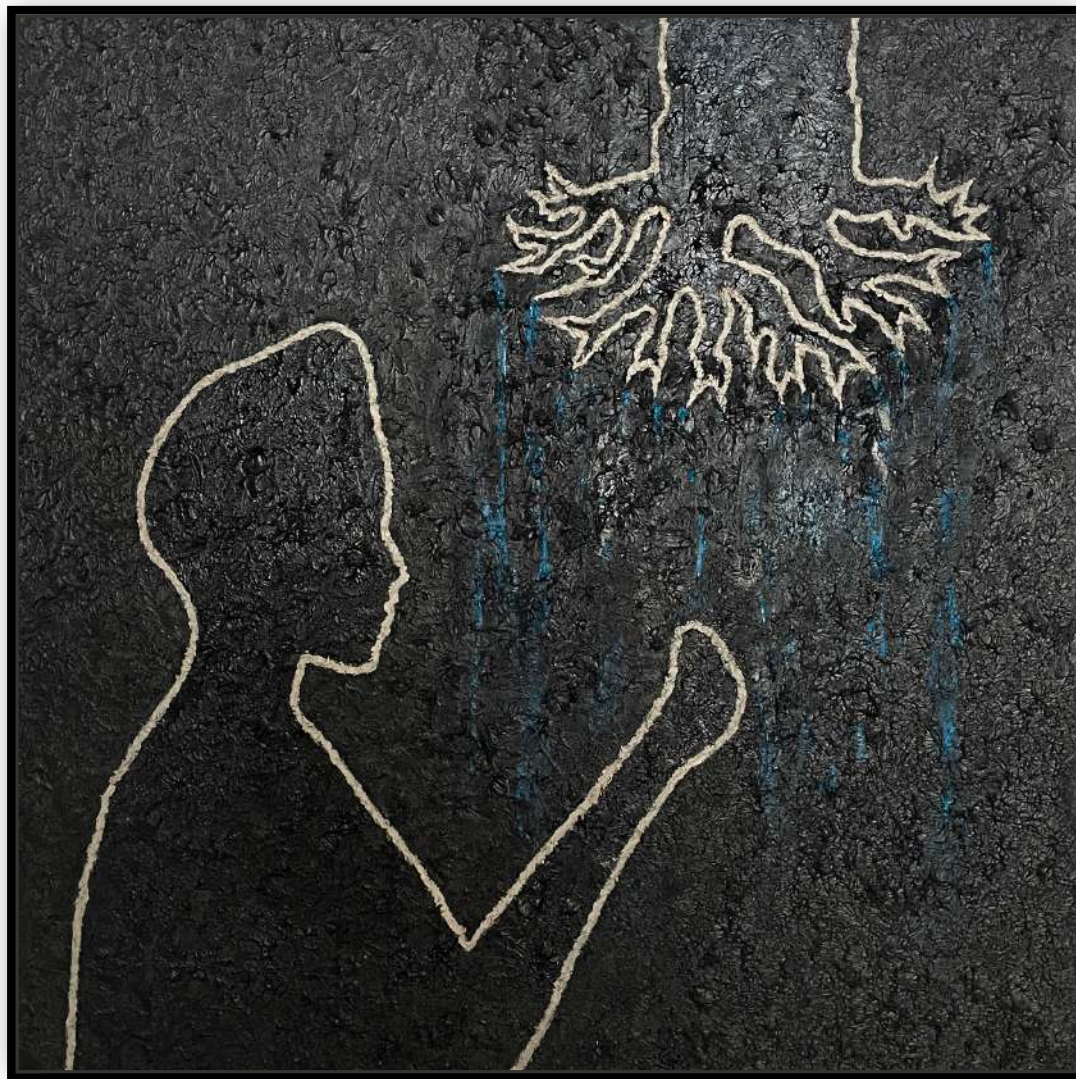
GUTO BUSSAB



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

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.

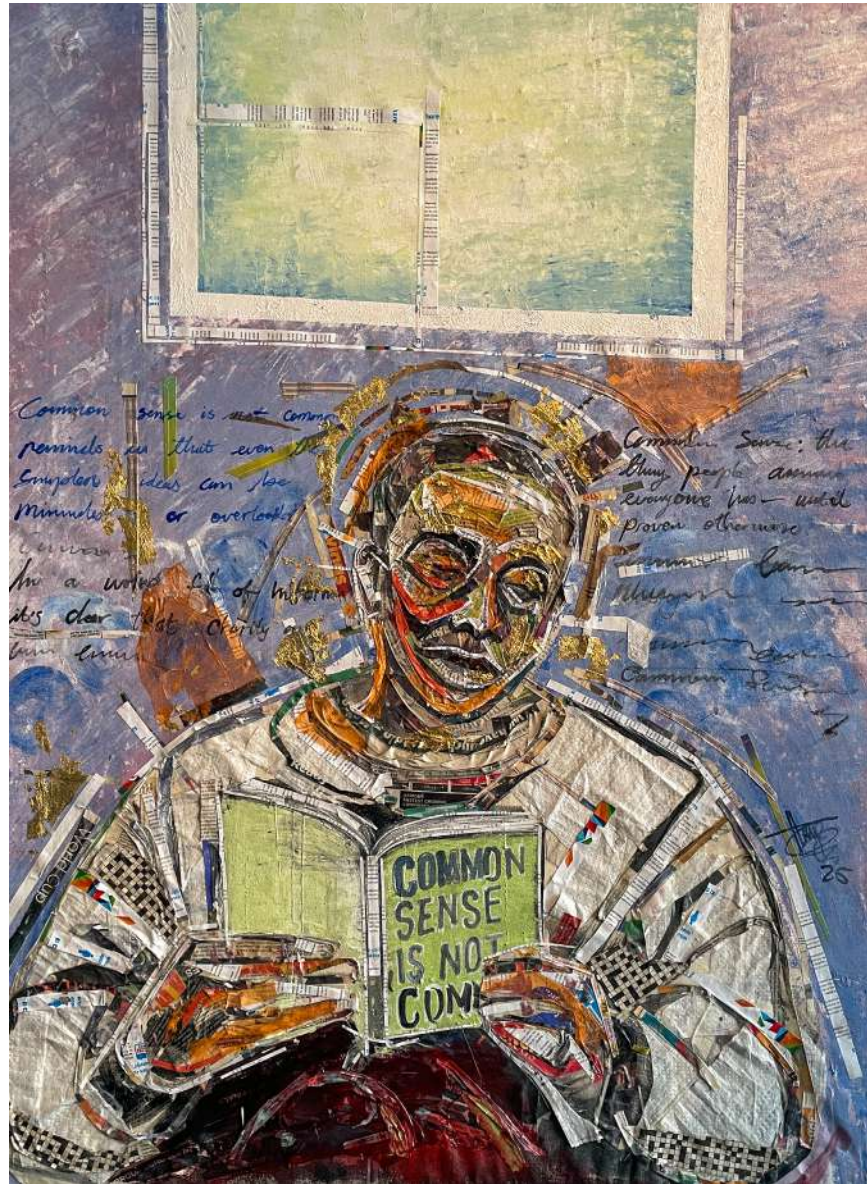
My artistic vision and connection to Namibia's history and culture are further explored in the short documentary *Healing Roots*, produced by Loft Arts. The film offers insight into my creative process, sources of inspiration, and how my work bridges past and present—bringing untold stories from Namibian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

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

HAGE MUKWENDJE



The system

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

