

YOUNGBLOOD AFRICA
CATALOGUE | JUNE 2026

FEATURING ARTISTS

JESS HENRICH
STEPHANIE REITH
SILUMKO SOTASHE
GAVIN LARKIN
MARY-LOU KESSELS
PETER WEBBER
JULIAN HALL
TAFADZWA MASUDI
DARIA BALUTA
ZOLILE PETSHANE
SIBUSISO NGWAZI
SEPID
DION CUPIDO
MICHAEL OLIVER LOVE
HAGE MUKWENDJE

JESS HENRICH

ARTIST STATEMENT

Presence

These paintings began with a simple desire: to spend time looking at horses.

For much of my life, horses have been companions, teachers, and a source of freedom. They have carried me across landscapes and through different chapters of my life. Yet what continues to draw me back to them is not their power or beauty, but their presence.

In this body of work, I wanted to strip away narrative and spectacle. Removed from the arena, the landscape, and the rider, each horse is encountered as an individual. The paintings are less concerned with what a horse does than with what it is.

Working in oil, I am interested in the tension between strength and gentleness, movement and stillness, familiarity and mystery. The quiet spaces surrounding the horses are as important as the subjects themselves, inviting a slower way of looking.

These works are an attempt to honour the dignity of the horse and the unique spirit each one carries.

ARTIST BIOGRAPHY

Jessica Henrich is a South African artist whose work explores the relationship between humans and horses. Working primarily in oil, she creates large-scale equine portraits that seek to capture not only the physical presence of the horse but also its individuality.

Born in Kenya and having lived across Africa, Europe, and Asia, Henrich's connection to horses began in childhood and has remained a constant thread throughout her life. Her paintings are informed by decades of riding, observing, and travelling alongside horses, resulting in works that are both deeply personal and quietly contemplative.

Through a restrained visual language and an emphasis on atmosphere, light, and form, Henrich invites viewers to encounter each horse as an individual presence rather than a symbol or object. Her work is held in private collections internationally.

Henrich lives and works in Cape Town.

JESS HENRICH



READY TO RUN

Oil on canvas
59 x 84 cm
R 20 000 incl. vat

JESS HENRICH



WORKHORSE

Oil on canvas
120 x 84 cm

R 25 000 incl. vat

JESS HENRICH



BATHSHEBA

Oil on canvas

60 × 142 cm

R 16 000 incl. vat

JESS HENRICH



AURELIE

Oil on canvas
60 × 42 cm
R/6 000 incl. vat

JESS HENRICH



SAHAR

Oil on canvas
120 x 84 cm
R 25 000 incl. vat

JESS HENRICH



SIERRA

Oil on canvas
130 × 180 cm
R 60 000 incl. vat

JESS HENRICH



WARHORSE

Oil on canvas

120 × 84 cm

R 30 000 incl. vat

JESS HENRICH



NERO

Oil on canvas
130 x 180 cm
SOLD

JESS HENRICH



PABLO

Oil on canvas
84 × 60 cm
SOLD

STEPHANIE REITH

ARTIST STATEMENT

Faces of Africa

I have been an artist for as long as I can remember. My heart is African, and my work is often a reflection of it. I love the different cultures and styles of the tribes of Africa, and endeavour to capture these traditions before they are forgotten.

ARTIST BIOGRAPHY

Born in Tanzania and educated in Kenya, I moved to Zimbabwe, where I lived for many years, before settling in South Africa in 2005. I am a descendant of early settler stock dating back to 1676.

I work in 20 different mediums. I teach crafts to create income-generating opportunities for the less fortunate, and art to selected groups in both junior and senior schools.

I have exhibited at, amongst others, Richard Rennie in Zimbabwe, Everard Read In Knysna, Cape Palette in George, Constantia Gallery, and Plantandia at the Cape Town Waterfront.

STEPHANIE REITH



Nelson Mandela

Oil and acrylic on canvas
200 x 150 cm
R 115 000 incl. vat

STEPHANIE REITH



Hyena

Oil and acrylic on canvas
60 × 80 cm
R 11 500 incl. vat •

STEPHANIE REITH



Mara Migration

Oil and acrylic on canvas
150 × 120 cm
R 41 400 incl. vat

STEPHANIE REITH



White and Black Rhino

Oil and acrylic on canvas
120 x 150 cm
R 53 667 incl. vat

STEPHANIE REITH



Red Nguni

Oil and acrylic on canvas
100 x 100 cm
R 17 634 incl. vat

STEPHANIE REITH



King

Oil and Oil on canvas
137 x 110 cm
R 41 400 incl. vat

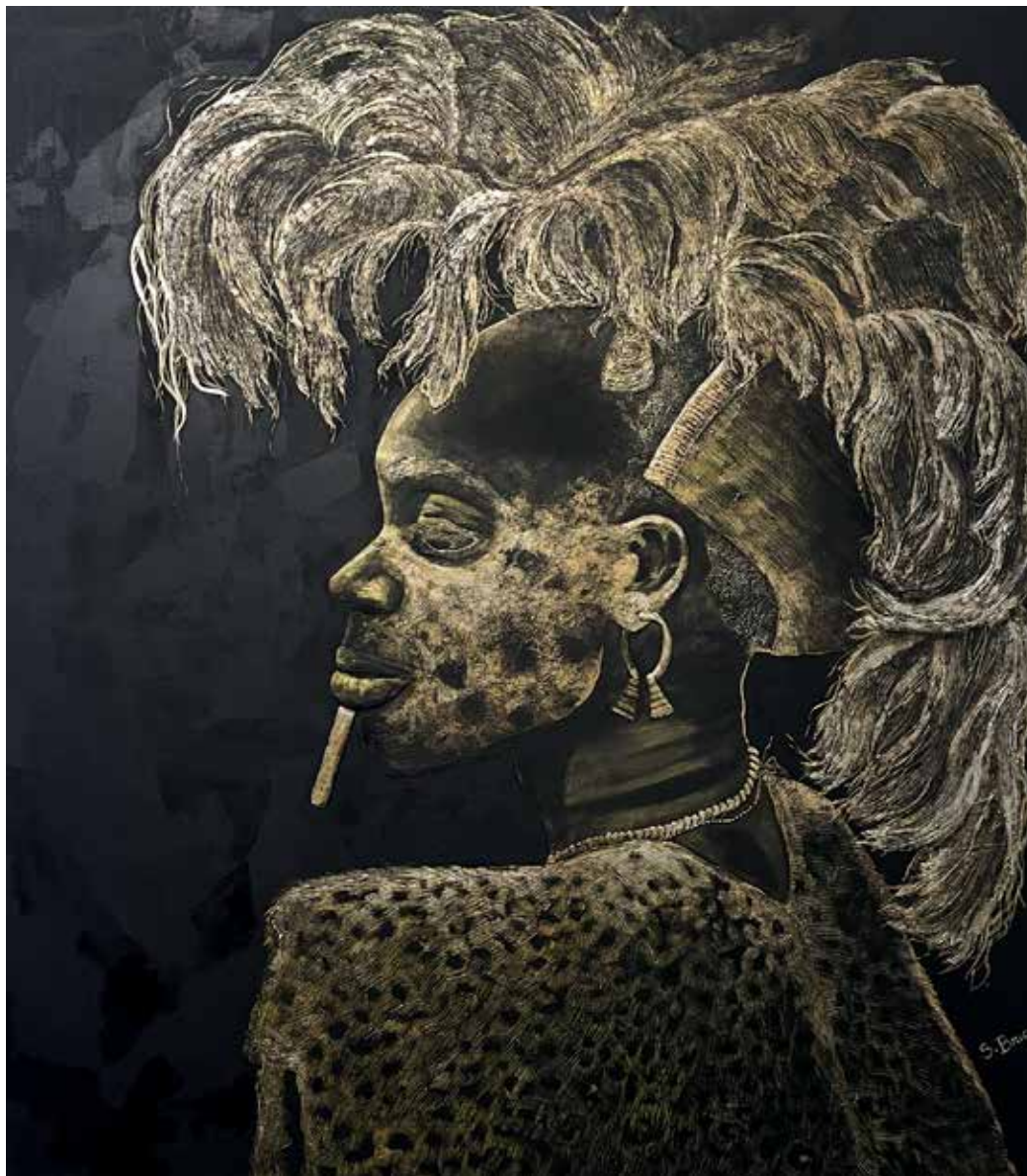
STEPHANIE REITH



Rendille Woman

Acrylic/Sculpture on canvas
135 x 120 cm
R 29 134 incl. vat

STEPHANIE REITH



Pokot Man

Acrylic/Sculpture on canvas
135 x 120 cm
R 29 134 incl. vat

SILUMKO SOTASHE

ARTIST STATEMENT

Afro Pop Art

My work explores bright colour patterns and female portraiture, as the female figure represents strength in most African families.

Influenced by the Pop Art movement made famous by Andy Warhol, I created my own version, called Afro Pop Art. My version has a deliberate twist in the colour schemes and a more detailed approach, allowing the women to stand out and stand tall.

Ever since I was a young boy, I have been fascinated by drawing portraits of public figures. That love grew from there and transferred onto canvas years later.

SILUMKO SOTASHE



A New Life I

Acrylic on canvas
91 × 60.5 cm
R 8 000 incl. vat

SILUMKO SOTASHE



A New Life II

Acrylic on canvas
91 × 60.5 cm
R 8 000 incl. vat

SILUMKO SOTASHE



A New Life III

Acrylic on canvas
91 × 60.5 cm
R 8 000 incl. vat

SILUMKO SOTASHE



Afro Pop Art (Erykah Badu I)

Acrylic on canvas
91 × 60.5 cm
R 8 000 incl. vat

SILUMKO SOTASHE



Afro Pop Art (Erykah Badu II)

Acrylic on canvas
91 x 60.5 cm
R 8 000 incl. vat

SILUMKO SOTASHE



Afro Pop Art (Erykah Badu III)

Acrylic on canvas
91 × 60.5 cm
R 8 000 incl. vat

GAVIN LARKIN

ARTIST STATEMENT

Multidimensional Magic

From figurative to complete abstract, creating and innovating fine art in multidisciplinary techniques. Much emphasis is placed on experimentation with used and new materials/mediums (mixed media), whilst always striving to be unique and original. Being on the cutting edge of modern art is where my passion lies.

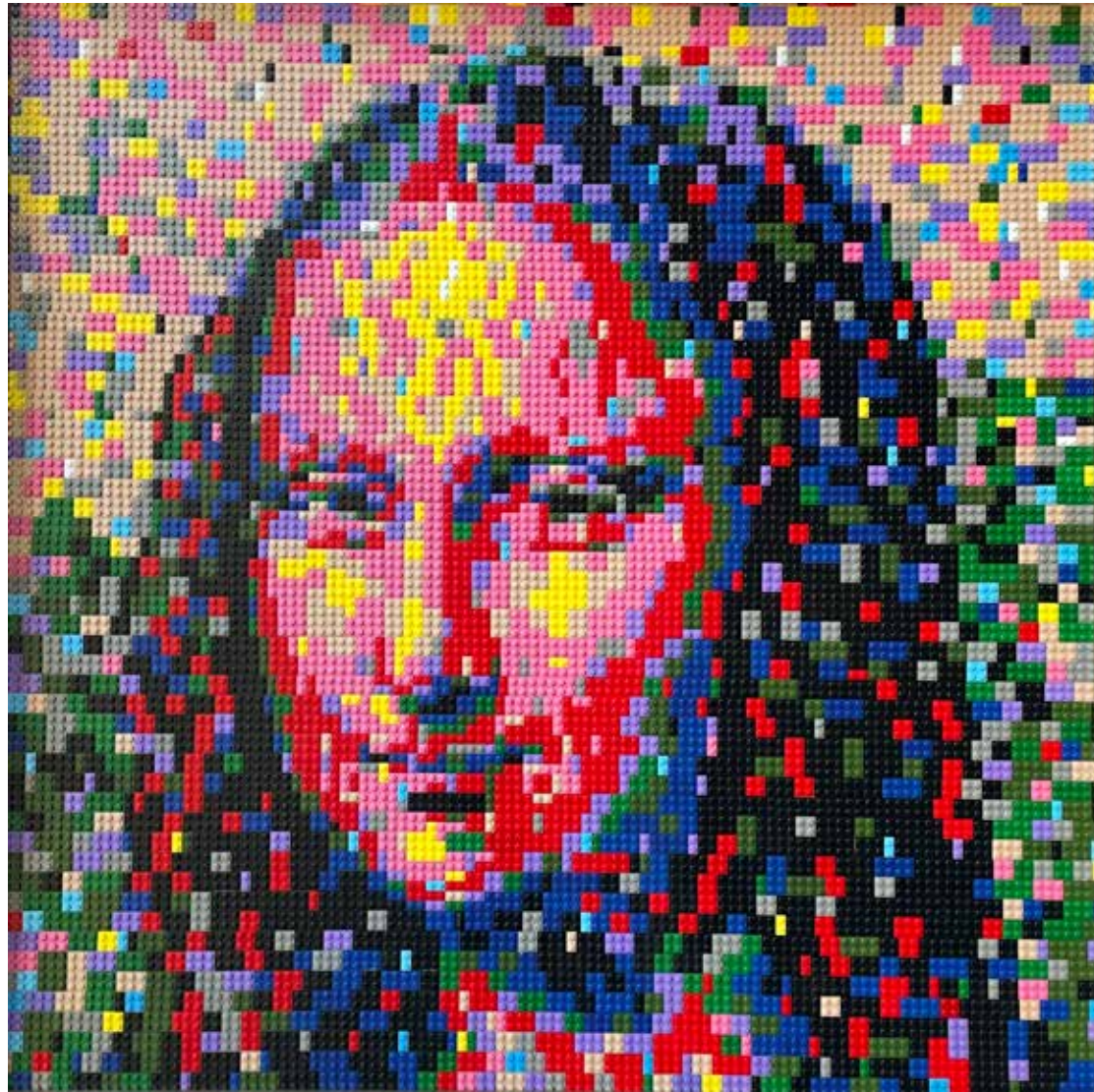
ARTIST BIOGRAPHY

I was born in Port Elizabeth, South Africa, and from a young age showed a keen visual interest in the world around me, encouraged by a strong artistic flair that runs through my family.

While studying the history of art, I was fascinated and inspired by the French Impressionist movement from the 1870s, and the unique characteristics they introduced into their work—not least the accurate depiction of light and its changing qualities.

Following my studies at Nelson Mandela University in art, photography, and graphic design, I pursued a long and successful career in the advertising industry. The variation and creativity of visual material and ideas required in this profession.

GAVIN LARKIN



Plastic Smile

Lego type blocks (Framed)
90 × 90 cm
R 160 000 incl. vat

GAVIN LARKIN



A beautiful woman

Mixed - Blockbuster (Framed)
90 × 90 cm
R 170 000 incl. vat

GAVIN LARKIN



Chromatica

Mixed - Blockbuster (Framed)

100 × 100 cm

R 170 000 incl. vat

GAVIN LARKIN



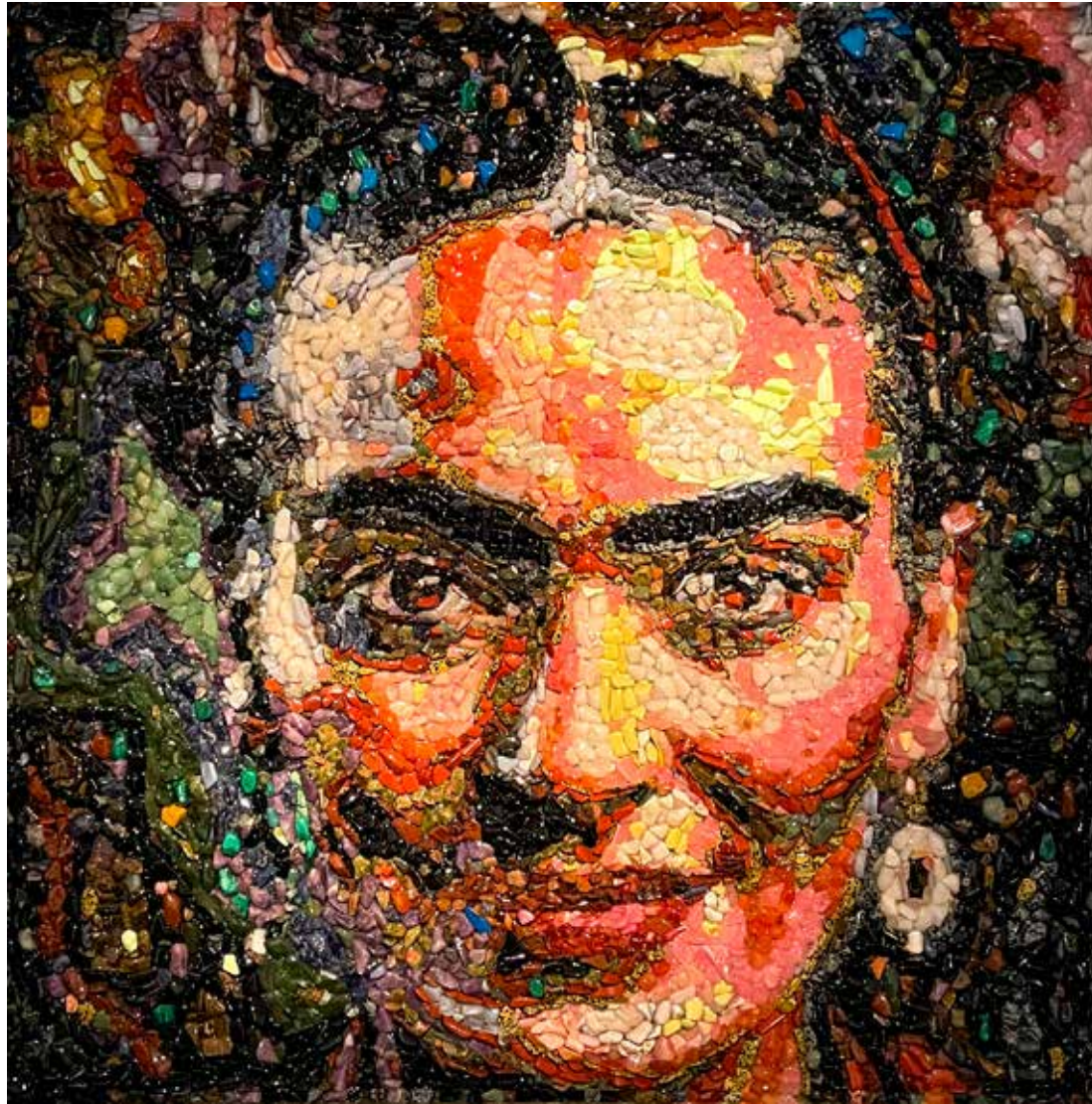
Princess Universe

Mixed - Blockbuster (Framed)

100 × 100 cm

R 170 000 incl. vat

GAVIN LARKIN



A gem of a woman

Mixed - Gemstones (Framed)
90 × 90 cm
R 170 000 incl. vat

MARY-LOU KESSELL

ARTIST STATEMENT

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

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

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

MARY-LOU KESSELL



My City

Mixed media on paper, framed
85 X 113.5 cm
R 6 800 incl. vat

MARY-LOU KESSELL



JUST CHILLING

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



MARY-LOU KESSELL



Another Direction

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



MARY-LOU KESSELL



Finger Click

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



MARY-LOU KESSELL



Passing Thru

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



MARY-LOU KESSELL



Serene

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



Really?

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



Pouting

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

MARY-LOU KESSELL



Time & Cake

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





Lights & Action

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



MARY-LOU KESSELL



Read the Book

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

MARY-LOU KESSELL



Dreaming

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

MARY-LOU KESSELL



My Story

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



The Verdict

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

MARY-LOU KESSELL



I Can Fly Too!

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



Gonna Get You!

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

MARY-LOU KESSELL



Jump Spot

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

MARY-LOU KESSELL



Fantasy

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



Waiting for Sunrise

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



The Slow Reveal

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



Mental Energy

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

PETER WEBBER



Space Panels

Mixed media on canvas
Varient lenth
R 18 000 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.



Absolute bliss, 2025

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

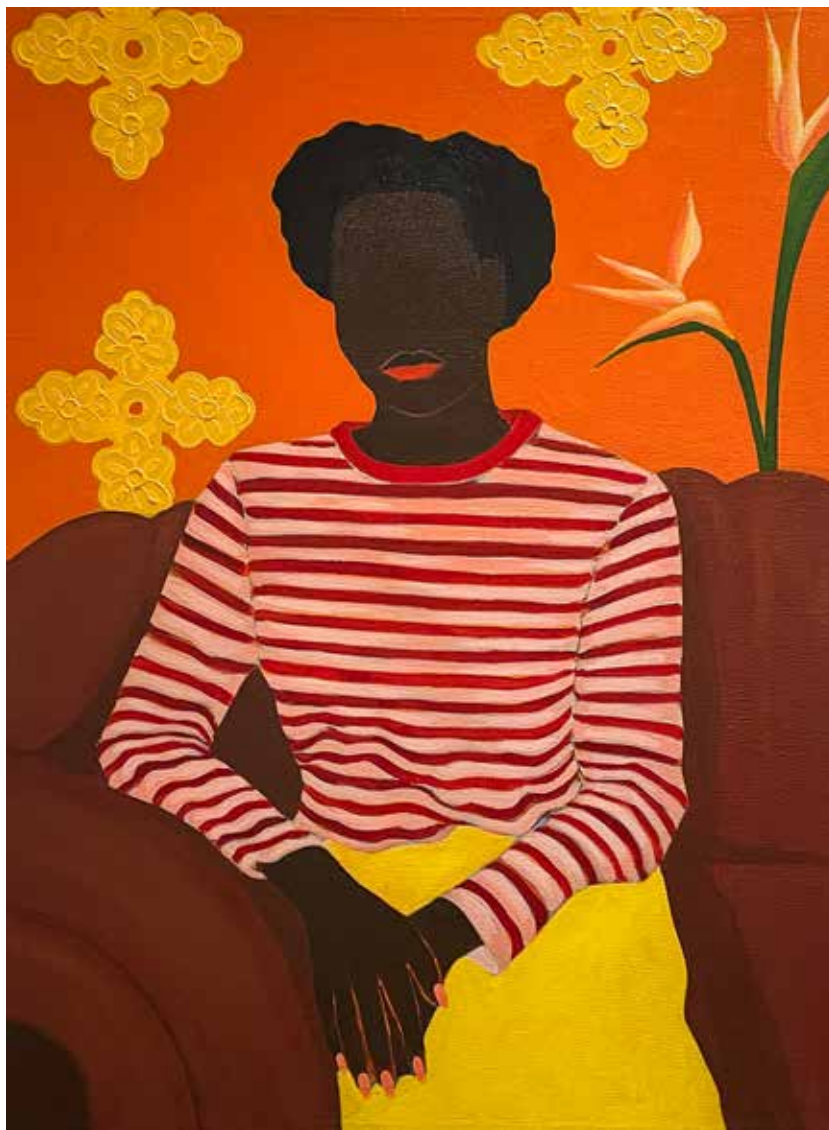
TAFADZWA MASUDI



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

TAFADZWA MASUDI



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.

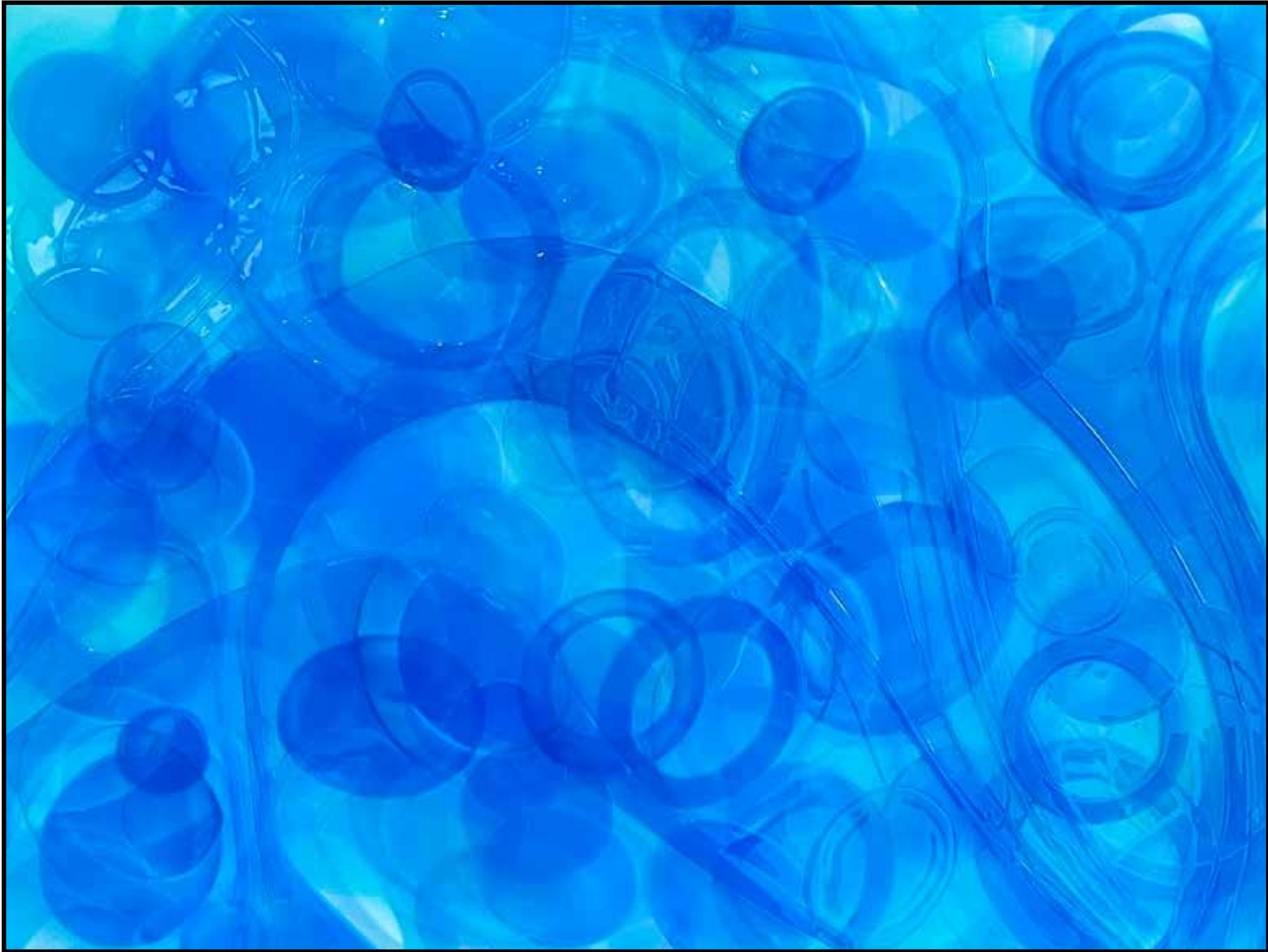
DARIA BALUTA



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

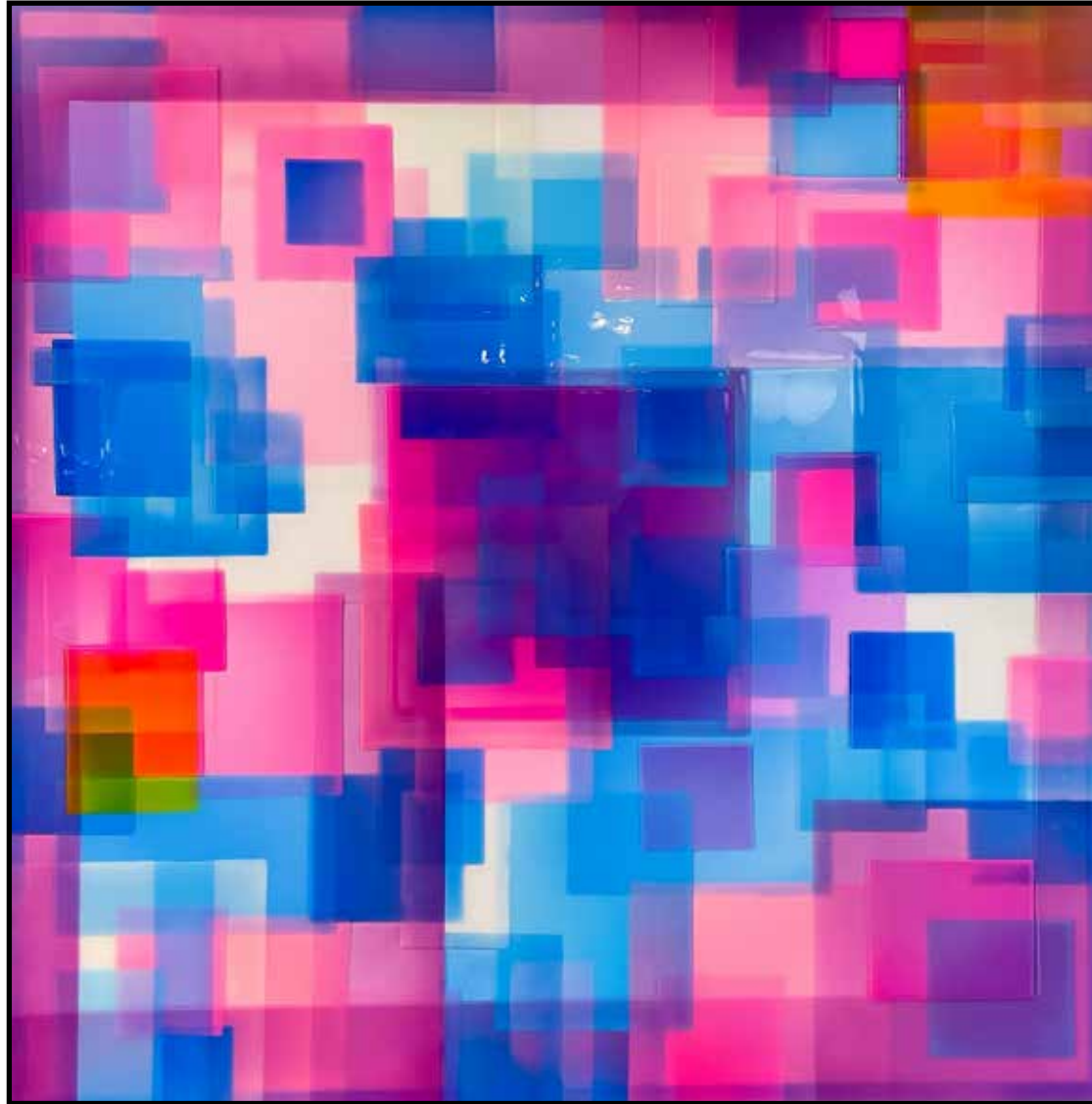
DARIA BALUTA



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

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

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

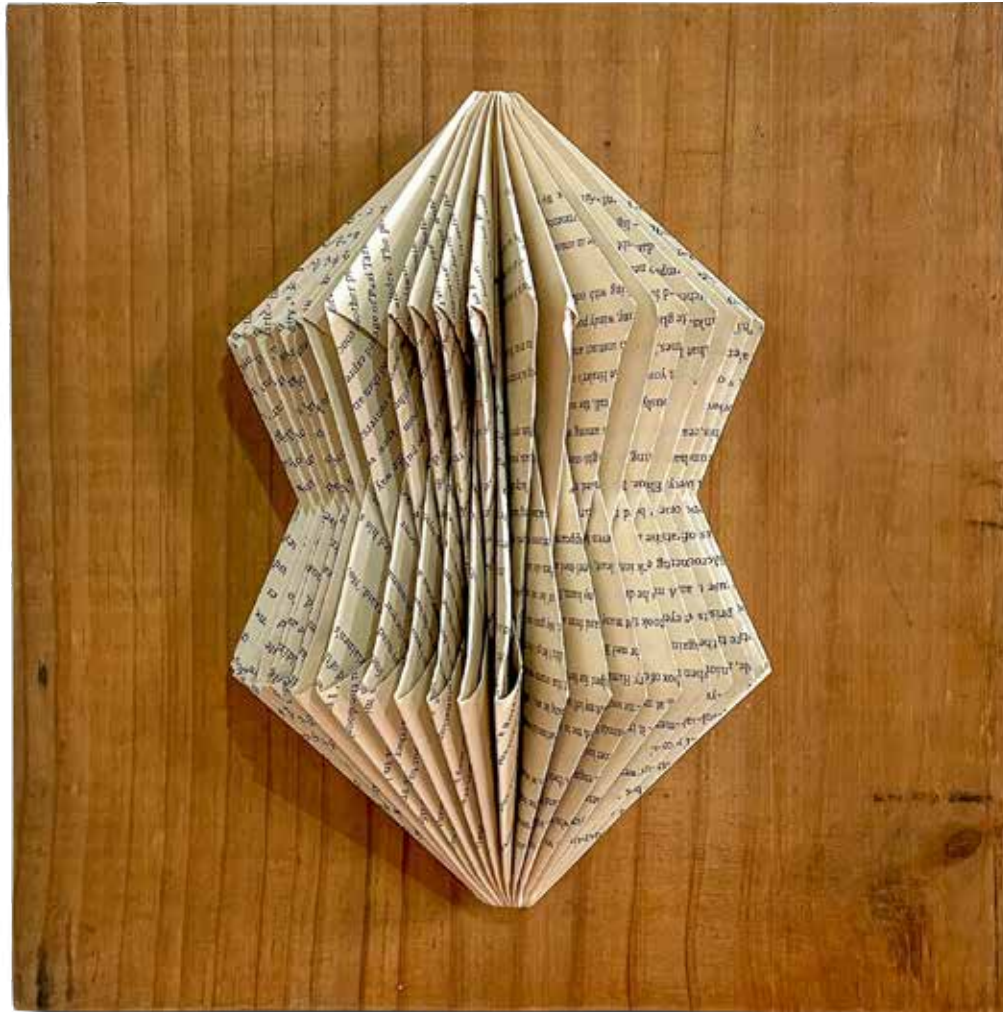
Vegetable dyed wool
99 cm diameter
R 10 000 incl. vat

SEPID



Ritual map

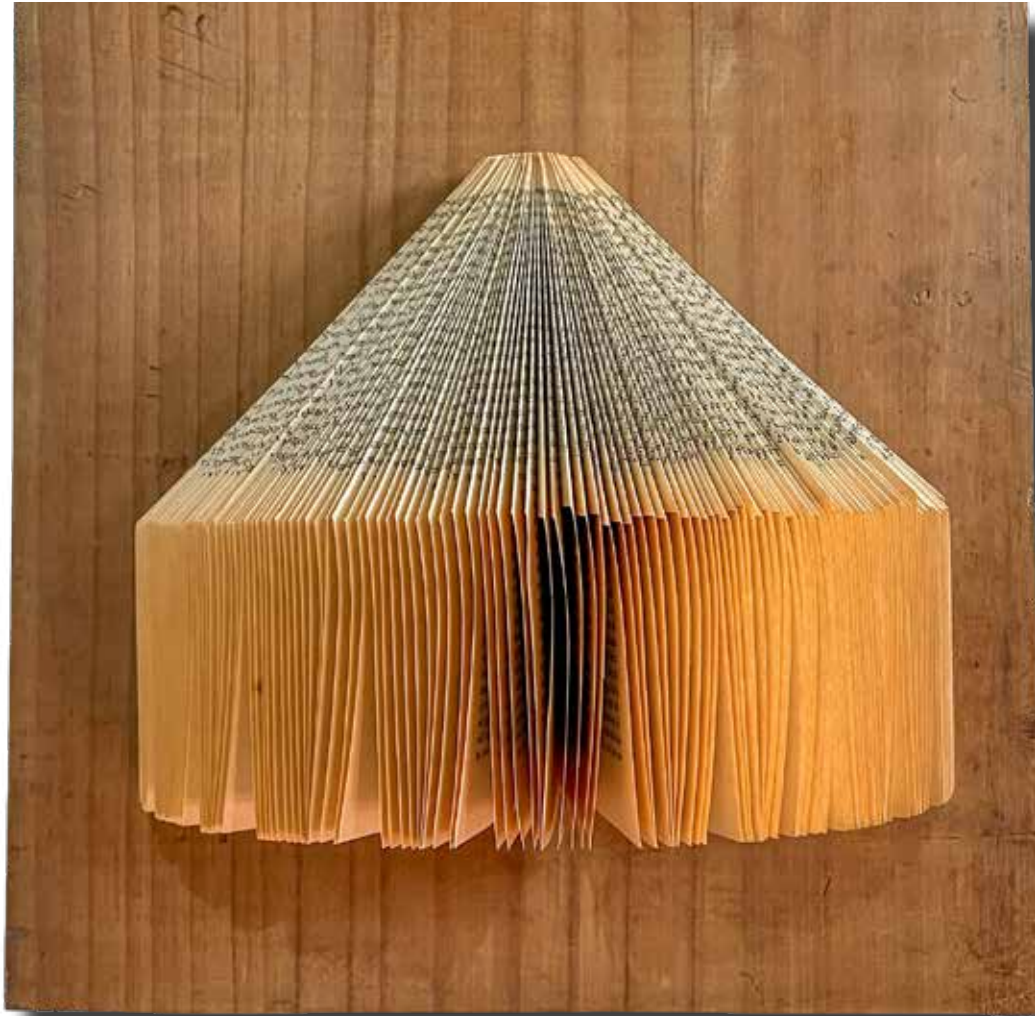
Vegetable dyed wool
69 cm diameter
R 8 000 incl. vat



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

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.

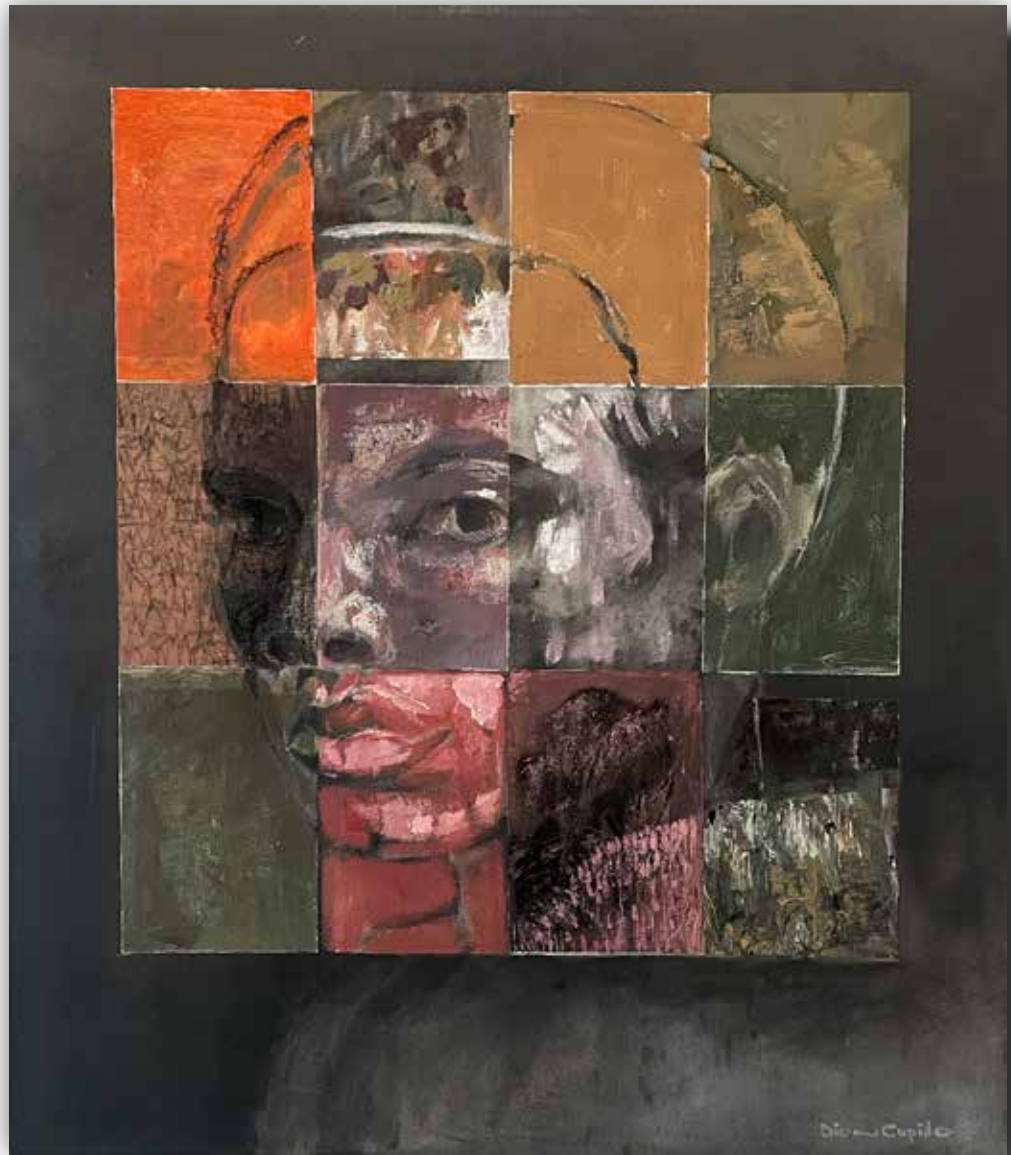
DION CUPIDO



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

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

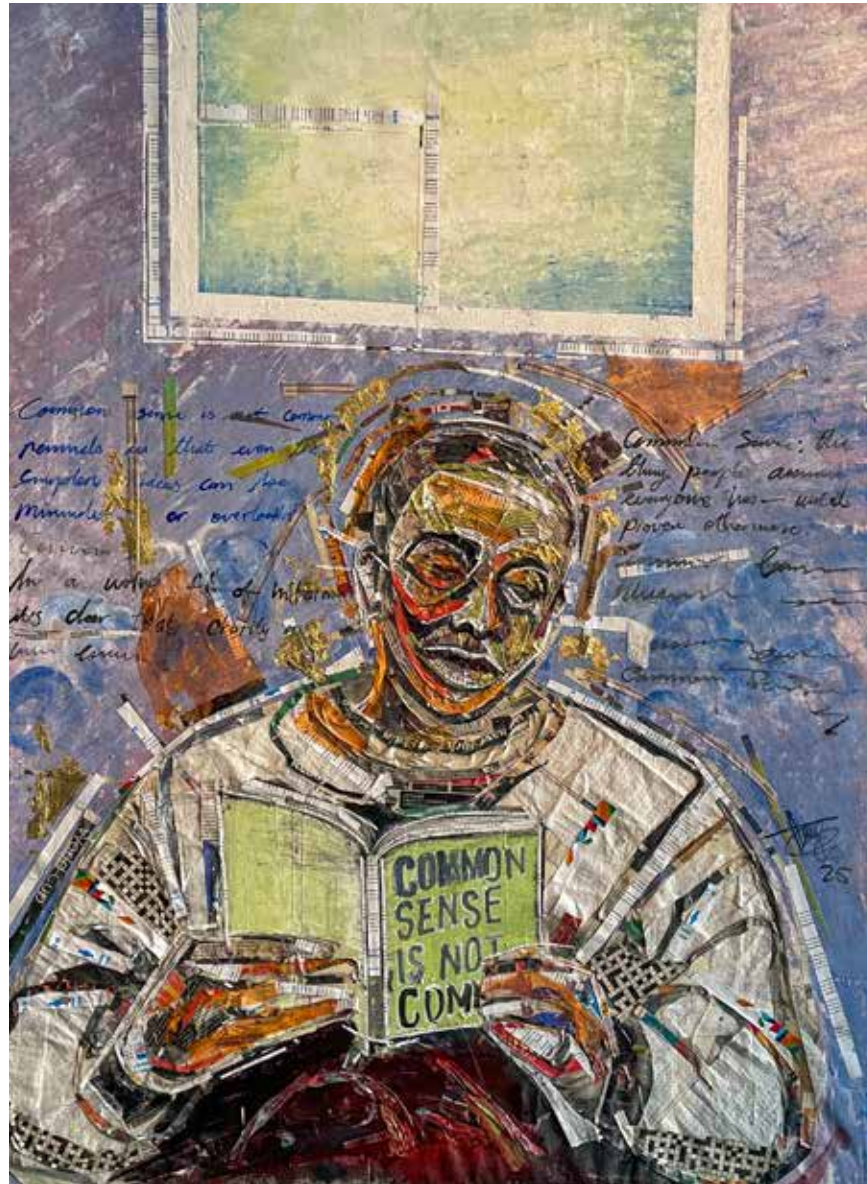


All alone

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



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