

YOUNGBLOOD AFRICA
CATALOGUE | JULY 2026

FEATURING ARTISTS

KABELO MOSOLA
MARCEL HERHOLDT
JESS HENRICH
STEPHANIE REITH
SILUMKO SOTASHE
GAVIN LARKIN
MARY-LOU KESSELS
PETER WEBBER
JULIAN HALL
SEPID
DION CUPIDO
MICHAEL OLIVER LOVE
HAGE MUKWENDJE

KABELO MOSOLA

ARTIST STATEMENT

Echoes of our Acestorstors

My work is rooted in culture, spirituality, and storytelling. Growing up in a rural Sotho community, I became fascinated by the traditions, rituals, and experiences that shape identity and connect generations. Through painting and ceramics, I explore themes of ancestry, memory, belonging, and the emotional realities of African life.

I believe that every person carries a story, and my work seeks to give visibility to those stories while preserving cultural narratives that are often overlooked. Portraiture plays a central role in my practice, allowing me to capture both the strength and vulnerability of my subjects. I am interested in the ways facial expressions, symbols, and materials can communicate experiences that words alone cannot.

My practice is increasingly focused on material research, traditional craft knowledge, and the relationship between art, design, and everyday life. Drawing inspiration from African textile traditions, spirituality, and cultural heritage, I aim to create work that bridges the past and the present while encouraging dialogue about identity, memory, and cultural preservation.

Ultimately, my work is a celebration of heritage and humanity, inviting viewers to reflect on their own histories and the stories that connect us all.

ARTIST BIOGRAPHY

Kabelo Mosola is a South African visual artist from Matatiele in the Eastern Cape. He holds a Diploma in Fine Art from Walter Sisulu University and works across painting and ceramics. His practice is deeply influenced by his Sotho heritage, spirituality, and rural upbringing, exploring themes of identity, ancestry, cultural memory, and the lived experiences of African communities.

Through portraiture and symbolic narratives, Mosola seeks to preserve cultural stories while highlighting the beauty, resilience, and emotional depth of everyday life. His work often examines the connection between the past and the present, drawing inspiration from traditional practices, ancestral knowledge, and material culture. As an emerging artist, he is interested in expanding his practice through interdisciplinary research, including textiles, craft traditions, and furniture design, creating new ways for audiences to engage with contemporary African art.

KABELO MOSOLA



ancestral echoes

Oil on canvas
140 x 140 cm
R 17 000 incl. vat

KABELO MOSOLA



Mona wa mosotho

Oil on canvas

191 × 90 cm

R 19 000 incl. vat

KABELO MOSOLA



Umbuyiso (Bringing Back the Spirit)

Oil on canvas
61 × 91 cm
R 7 000 incl. vat

KABELO MOSOLA



“Molisa” meaning shepherd

Oil on canvas
76 × 51 cm
R550 inclat

MARCEL HERHOLDT

ARTIST STATEMENT

THIS IS NOT A KROKODOKULUS

Marcel Herholdt lives and works in Greyton, a small village in the Overberg region near Cape Town. Self-taught, he has spent much of his adult life working in the art departments of film and television productions — a background that has sharpened his eye for visual storytelling, composition, and the power of iconography. His paintings bring that cinematic sensibility into the gallery, translated into an Afro-pop protest aesthetic that is bold, colourful, and uncompromising.

At the heart of Herholdt's practice is a deep unease with the quiet erosion of personal freedom. His paintings take aim at the mechanisms of surveillance and control — CCTV cameras, algorithmic tracking, the steady cashless drift of modern commerce, and the soft coercions of government and corporate convenience — and ask, with genuine urgency: can any of it be trusted? His work resists the comfortable lie that safety and convenience are neutral gifts. The message, as he puts it, is simple: revolt, rebel, rethink.

Herholdt's visual language is rich with recurring motifs, each carrying specific symbolic weight. The skull is his signature — his tag, in the tradition of street and graffiti art. Dead fish suggest a crisis of faith. A rose, often straining towards an outstretched hand, represents freedom. A key refers to the choices we make. Palm trees, appearing in positive and negative pairs, speak to the integration of shadow and self. Together, these symbols populate a world Herholdt calls Club Cocomo: a fictional paradise park of lost dreams, broken promises, and the relentless human desire to belong somewhere good.

This Is Not a Krokodokulus is Marcel Herholdt's second solo exhibition with WORLDART, following his debut show Welcome to Club Cocomo in August 2022. It will be presented downstairs at WORLDART and introduces new work that continues his exploration of resistance, freedom, and the mythology of Club Cocomo.

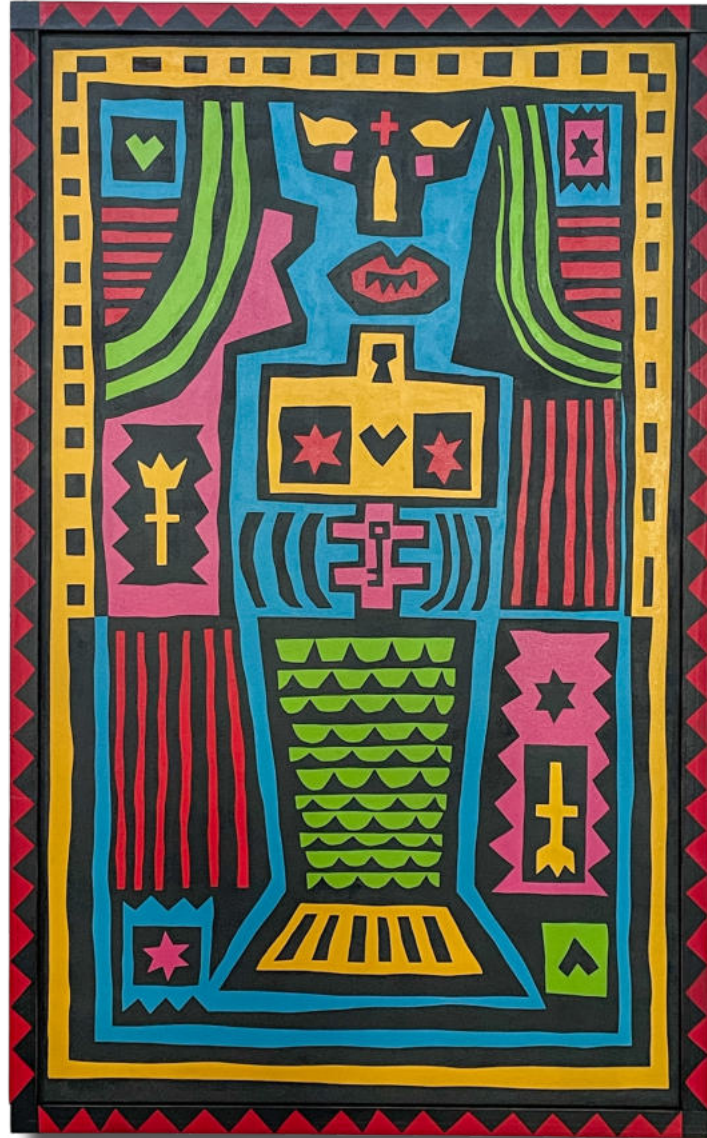
MARCEL HERHOLDT



Rebirthing, 2026

Acrylic on board
119 × 91 cm
R 22 000 incl. vat

MARCEL HERHOLDT



Ocean lady, 2026

Acrylic on board
127 x 80 cm
R 22 000 incl. vat

MARCEL HERHOLDT



Love bomb, 2026

Acrylic on board
104 x 67 cm
R 18 000 incl. vat

MARCEL HERHOLDT



Paradise street, 2026

Acrylic on board
127 x 85 cm
R 22 000 incl. vat

MARCEL HERHOLDT



Kaboom

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

MARCEL HERHOLDT



More love now, 2026

Acrylic on board
99 x 95 cm
R 18 000 incl. vat

MARCEL HERHOLDT



No war, 2026

Acrylic on board
103 x 84 cm
R 18 000 incl. vat

MARCEL HERHOLDT



Got The Funk

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

MARCEL HERHOLDT



Up & Down

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

JESS HENRICH

ARTIST STATEMENT

KINSHIP- from the series FARAS

FARAS, the Arabic word for horse, is an ongoing photographic project documenting remote horse cultures shaped by their own landscapes, histories, and traditions. It seeks to record the living relationships between people and horses before they are transformed or disappear entirely under the pressures of modernity.

The work in Lesotho forms the first chapter of this journey.

I chose the title Kinship because these images speak to a relationship that extends beyond utility or ownership. In the mountains of Lesotho, horse and rider exist in profound intimacy, travelling together, enduring the same weather, and depending on one another for survival. Their connection is inherited and deeply embodied. The horse is not separate from daily life but woven into family and identity.

Shot while travelling on horseback with Basotho riders across the highlands, this series is not intended as an ethnographic record or romantic nostalgia, but as an attempt to witness a culture from within. The Basotho pony, a small, resilient, and sure-footed creature, has shaped life in these mountains for generations, carrying people, goods, and stories across terrain that is largely inaccessible by road.

At its heart, Kinship is a meditation on companionship between species: on trust, mutual dependence, and the quiet understanding that develops over a lifetime shared together. It asks what is lost when ancient relationships between humans, animals, and the landscape begin to fade, and what it means to preserve not simply traditions, but ways of being in the world.

This exhibition marks the beginning of FARAS, a wider body of work that will extend across Africa and beyond, tracing horse cultures that continue to endure at the edges of a rapidly changing world.

JESS HENRICH

ARTIST BIOGRAPHY

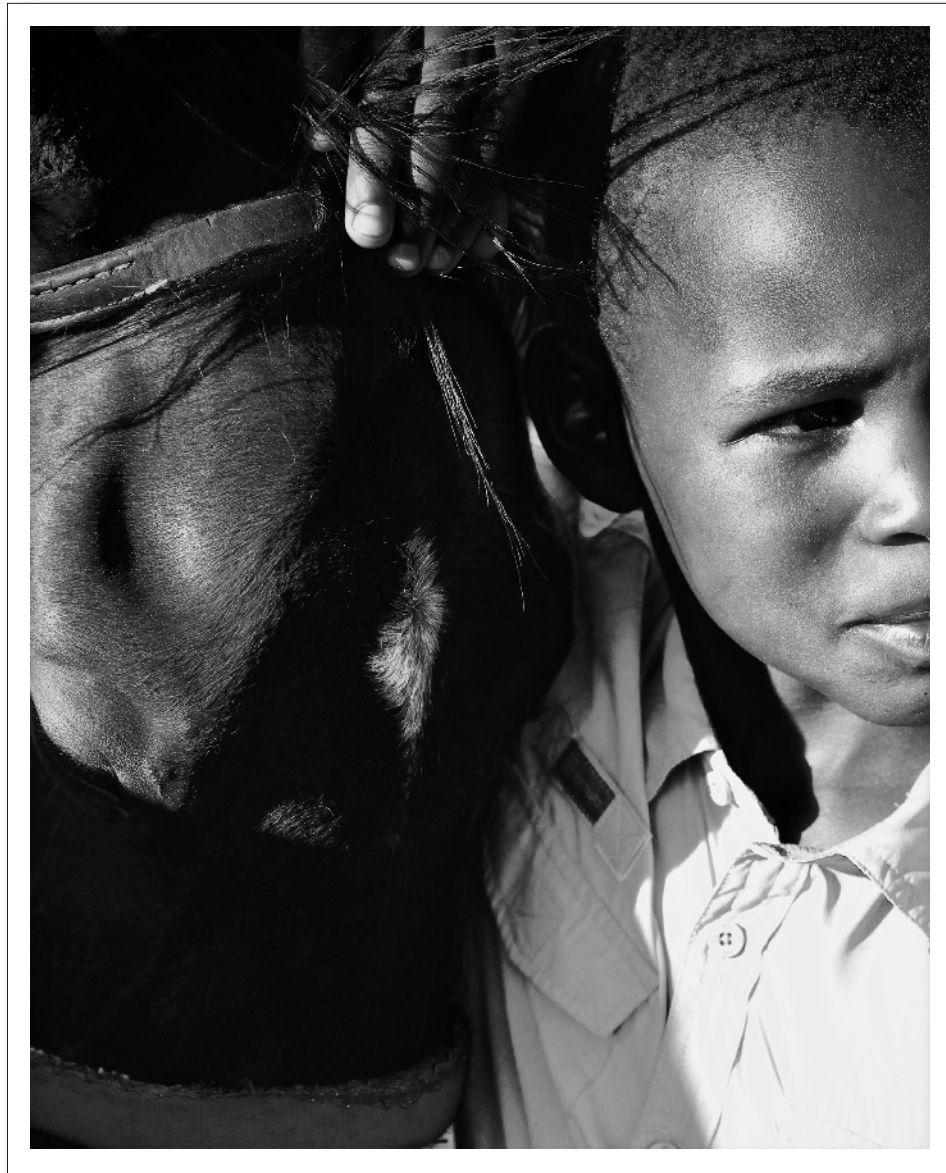
Jess Henrich is a Kenyan-born artist and photographer based in Cape Town. Raised in Nairobi and immersed in horse culture from an early age, her work explores the enduring relationship between humans, animals, and the landscapes they inhabit.

Working across large-scale oil painting and fine-art photography, her paintings strip away narrative distraction to focus on presence, form, and character, while her photographic practice seeks to document living equestrian traditions that remain deeply rooted in place.

Her long-term project, FARAS, named after the Arabic word for horse, is an ongoing visual journey tracing horse cultures across Africa and beyond. Through photography, writing, and fieldwork, the project examines themes of identity, belonging, and equestrian ways of life that are increasingly threatened by rapid social and environmental change. You can read more at www.farasproject.com and on @farasproject.

Kinship, her exhibition at Youngblood, marks the first chapter of FARAS, created while travelling on horseback with Basotho riders through the mountains of Lesotho.

JESS HENRICH



Inheritance

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/6 + AP
121 × 98.5 cm
R 25 000 incl. vat

JESS HENRICH



Custodian

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/12 + AP
62.5 × 62.5 cm
R 8 000 incl. vat



Companions

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/6 + AP
84 × 122 cm
R 28 000 incl. vat

JESS HENRICH



Wayfarers

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/12 + AP
62 × 87 cm
R 15 000 incl. vat

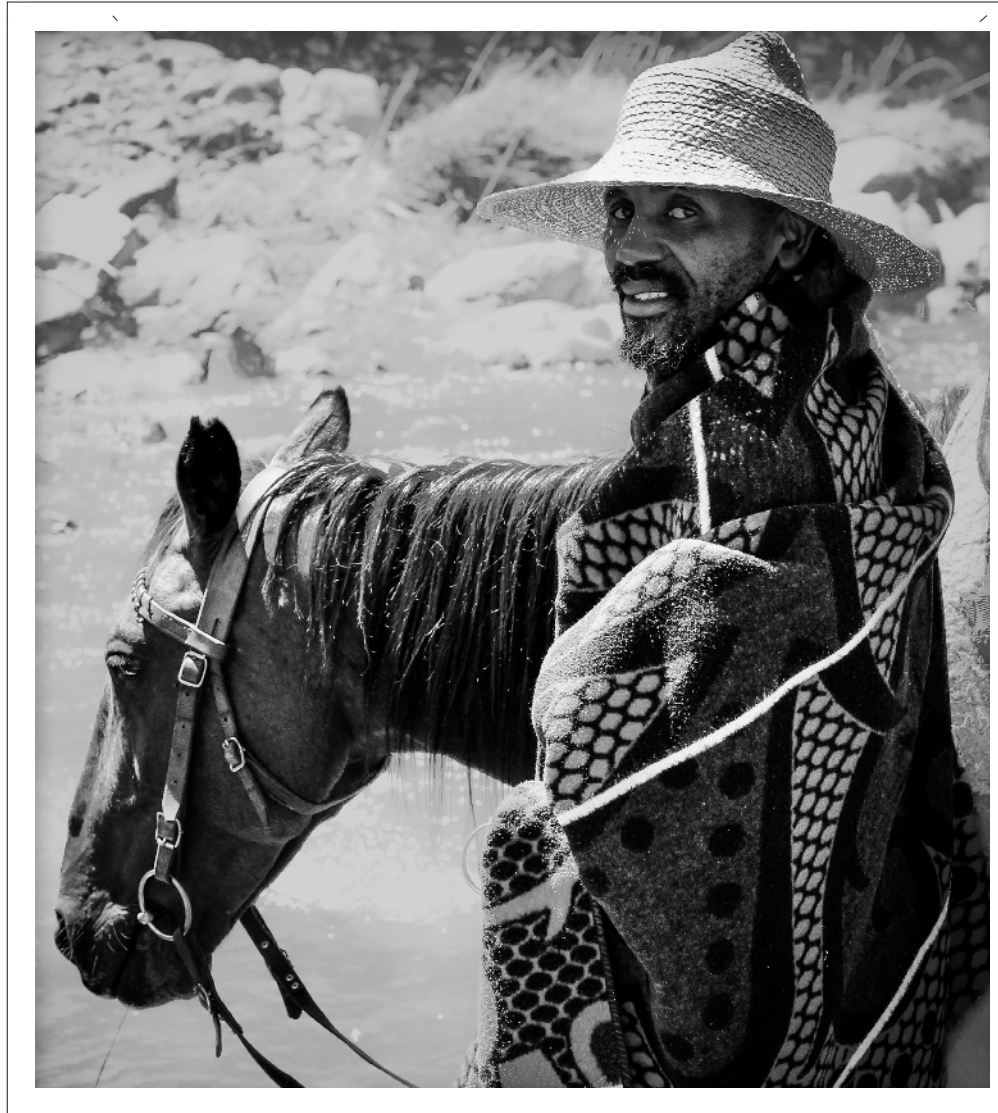
JESS HENRICH



Legacy

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/12 + AP
48 × 87 cm
R 15 000 incl. vat

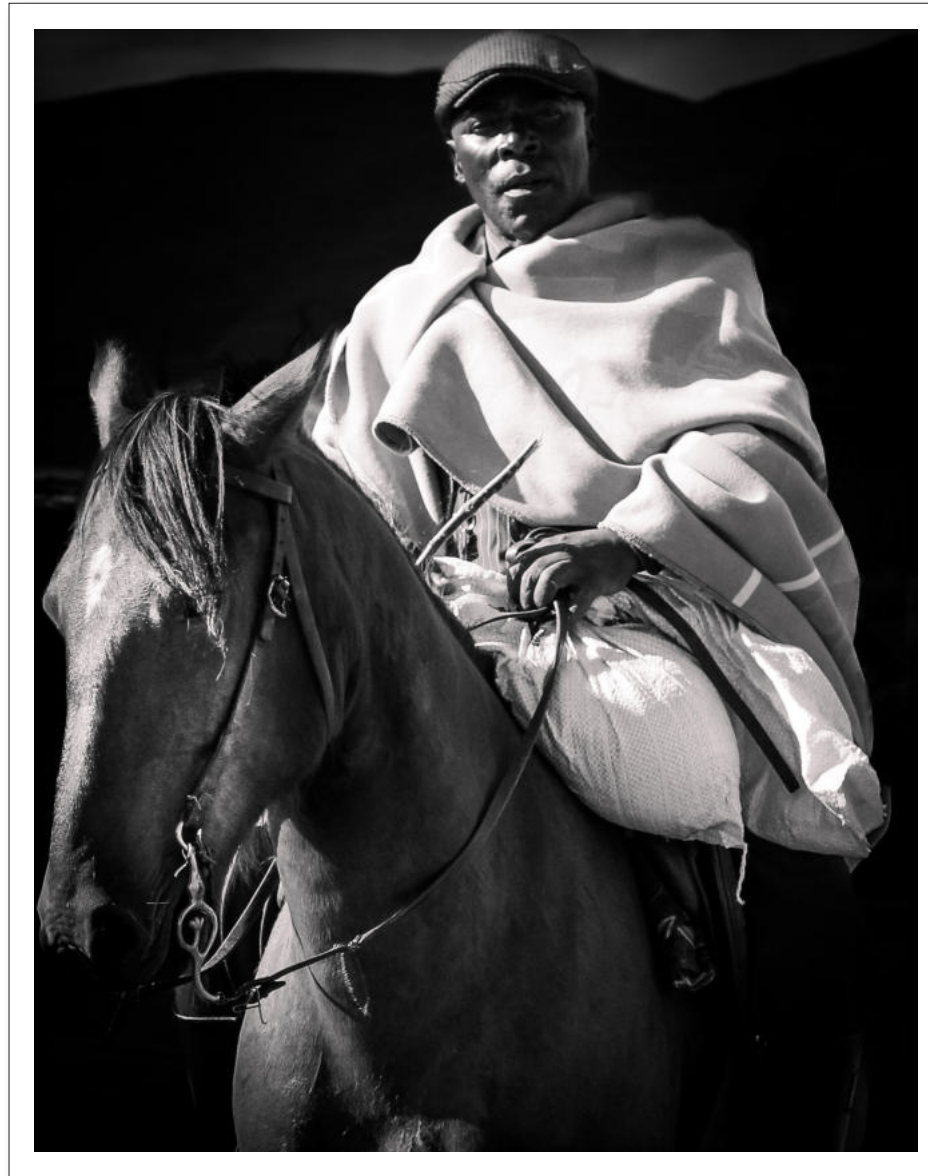
JESS HENRICH



Keeper

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/12 + AP
62.5 × 62.5 cm
R 8 000 incl. vat

JESS HENRICH



Sentinel

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/12 + AP
87 × 69 cm
R 15 000 incl. vat

JESS HENRICH



The Guardian

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/6 + AP
121 × 87 cm
R 25 000 incl. vat

JESS HENRICH



Devotion

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/12 + AP
62 × 87 cm
R 15 000 incl. vat

JESS HENRICH



Steward

Photography on Felix Schoeller True
Rag Etching 310GSM - 100% cotton ,
Edition: 1/12 + AP
87 × 62 cm
R 15 000 incl. vat

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.

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



Kudu

Oil and acrylic on canvas
100 x 100 cm
R 76 667 incl. vat

STEPHANIE REITH



Pangoline Walk

Oil and acrylic on canvas
72 x 117 cm
R 58 267 incl. vat

STEPHANIE REITH



Wild Dog Pups

Oil and acrylic on canvas
80 x 200 cm
R 153 334 incl. vat

STEPHANIE REITH



Leopard Eyes

Oil and acrylic on canvas
100 x 205 cm
R 153 334 incl. vat

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

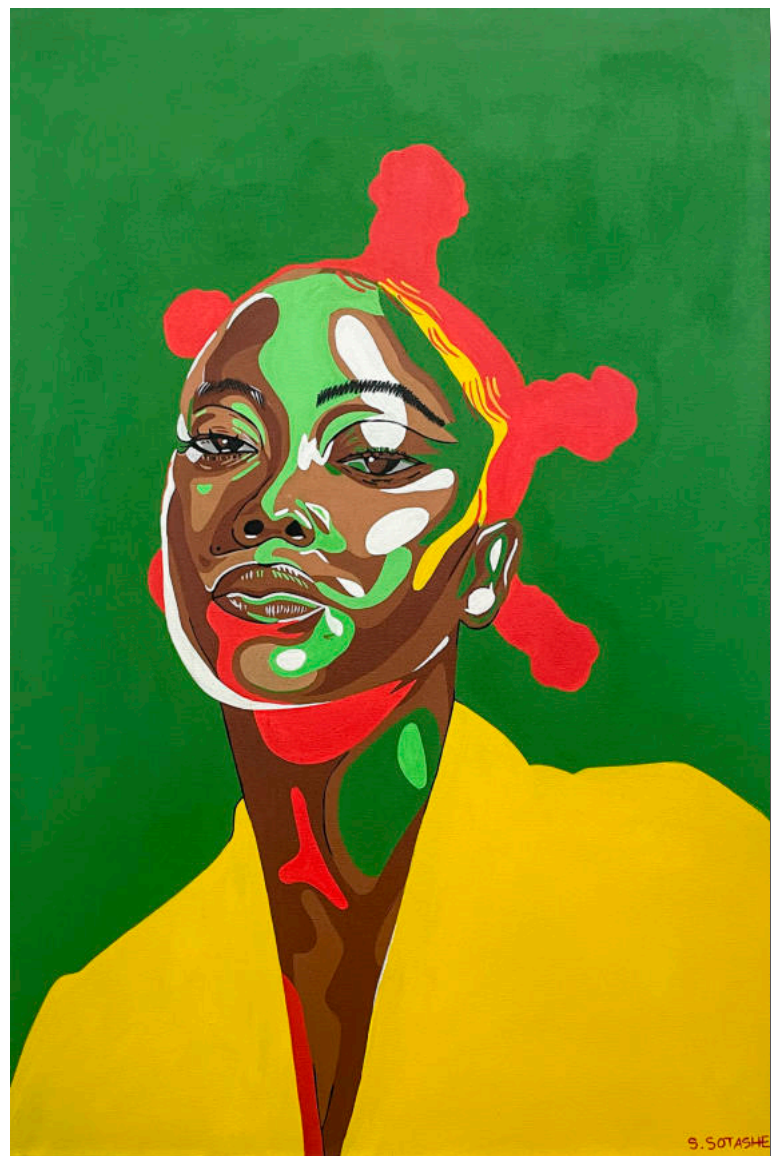
Afro Pop Art

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

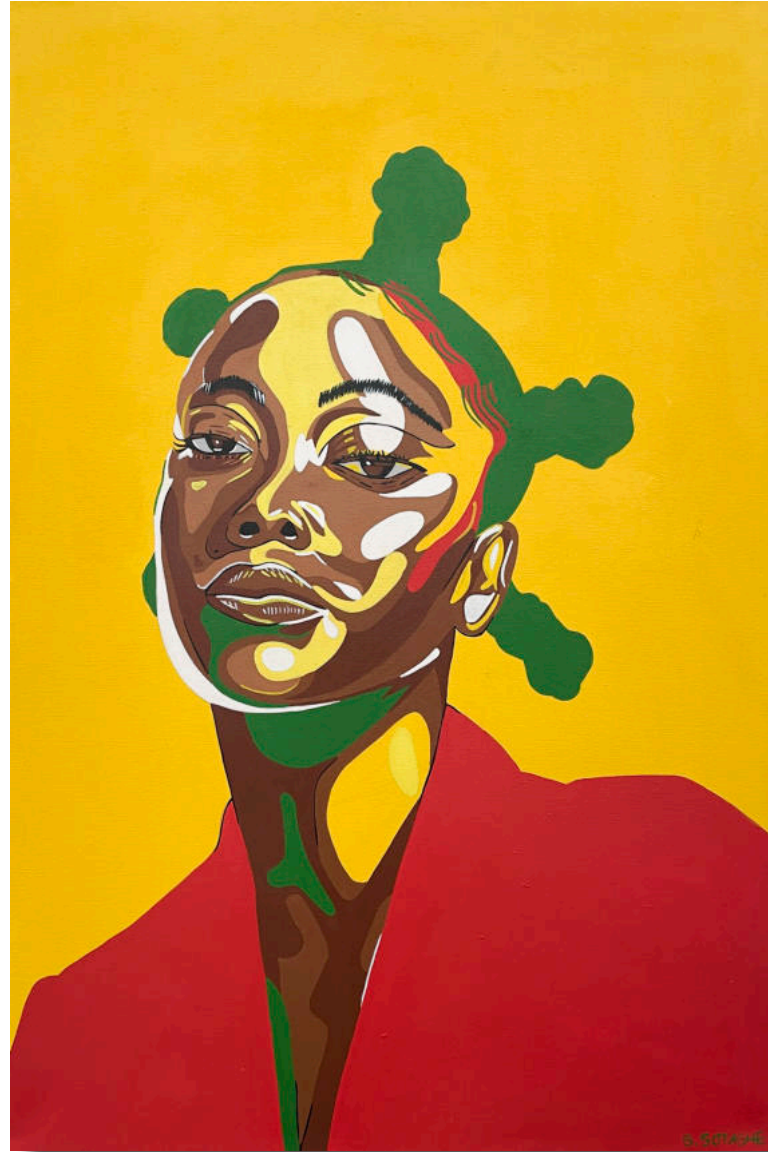
SILUMKO SOTASHE



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.

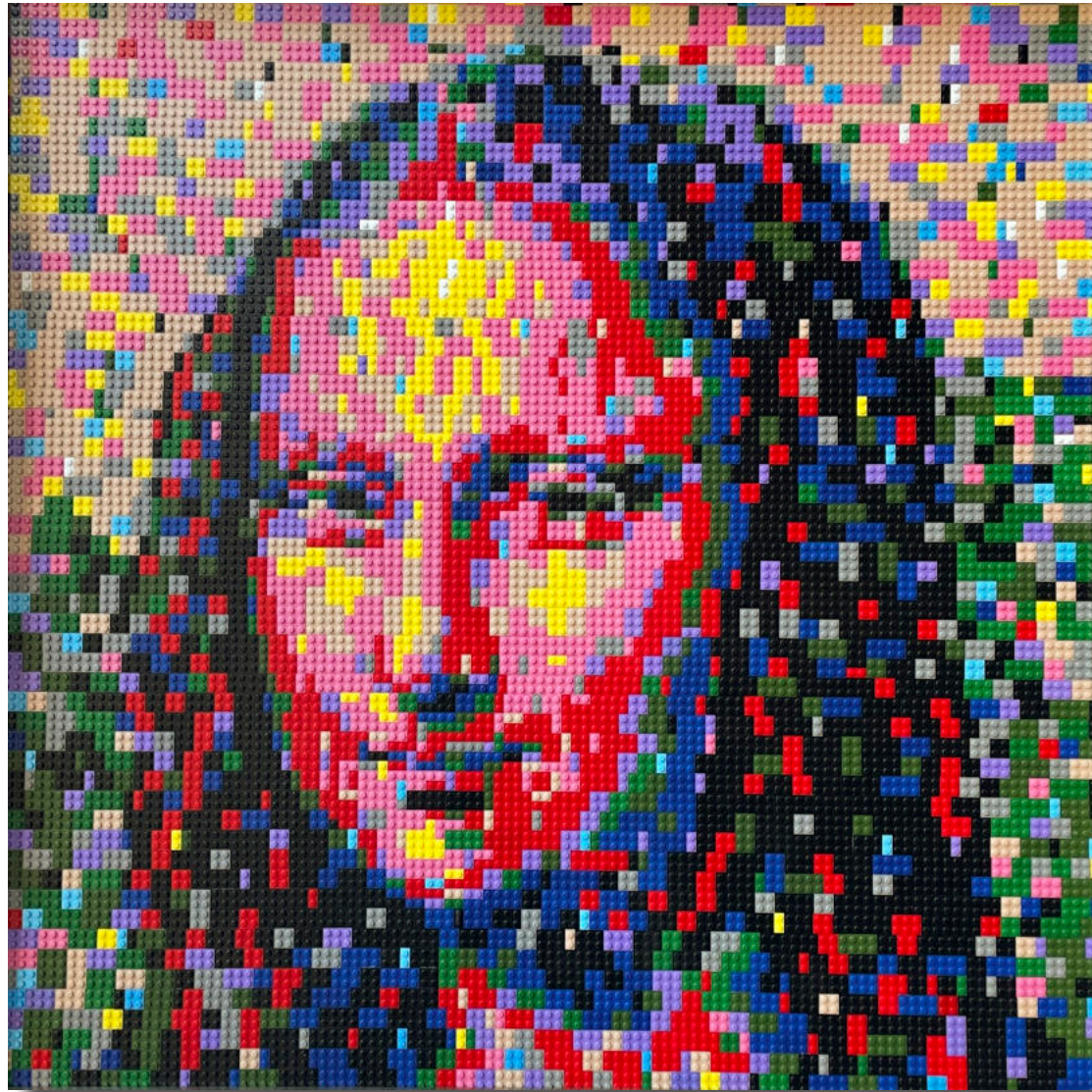
ARTIST BIOGRAPHY

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.

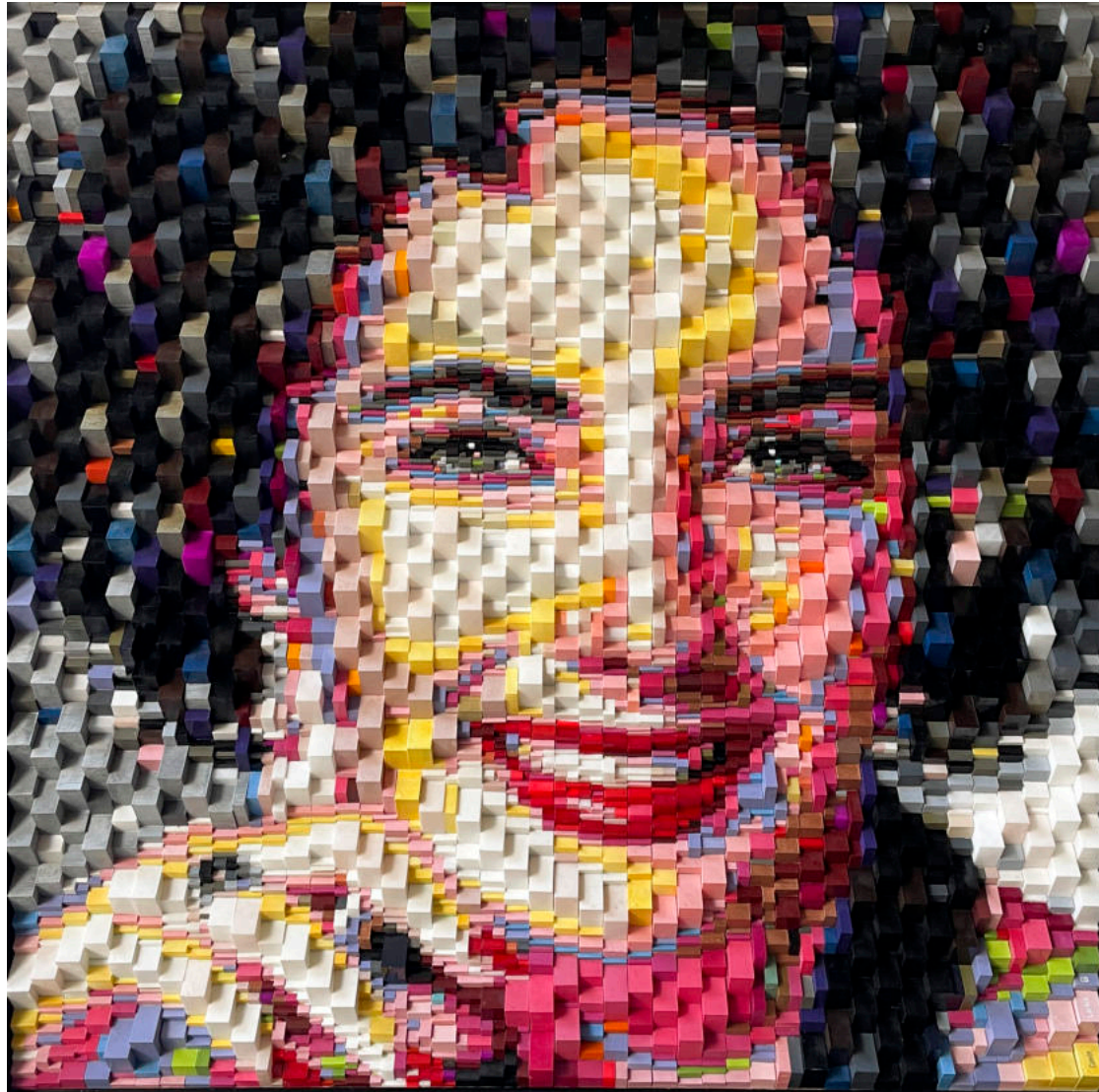
GAVIN LARKIN



Plastic Smile

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

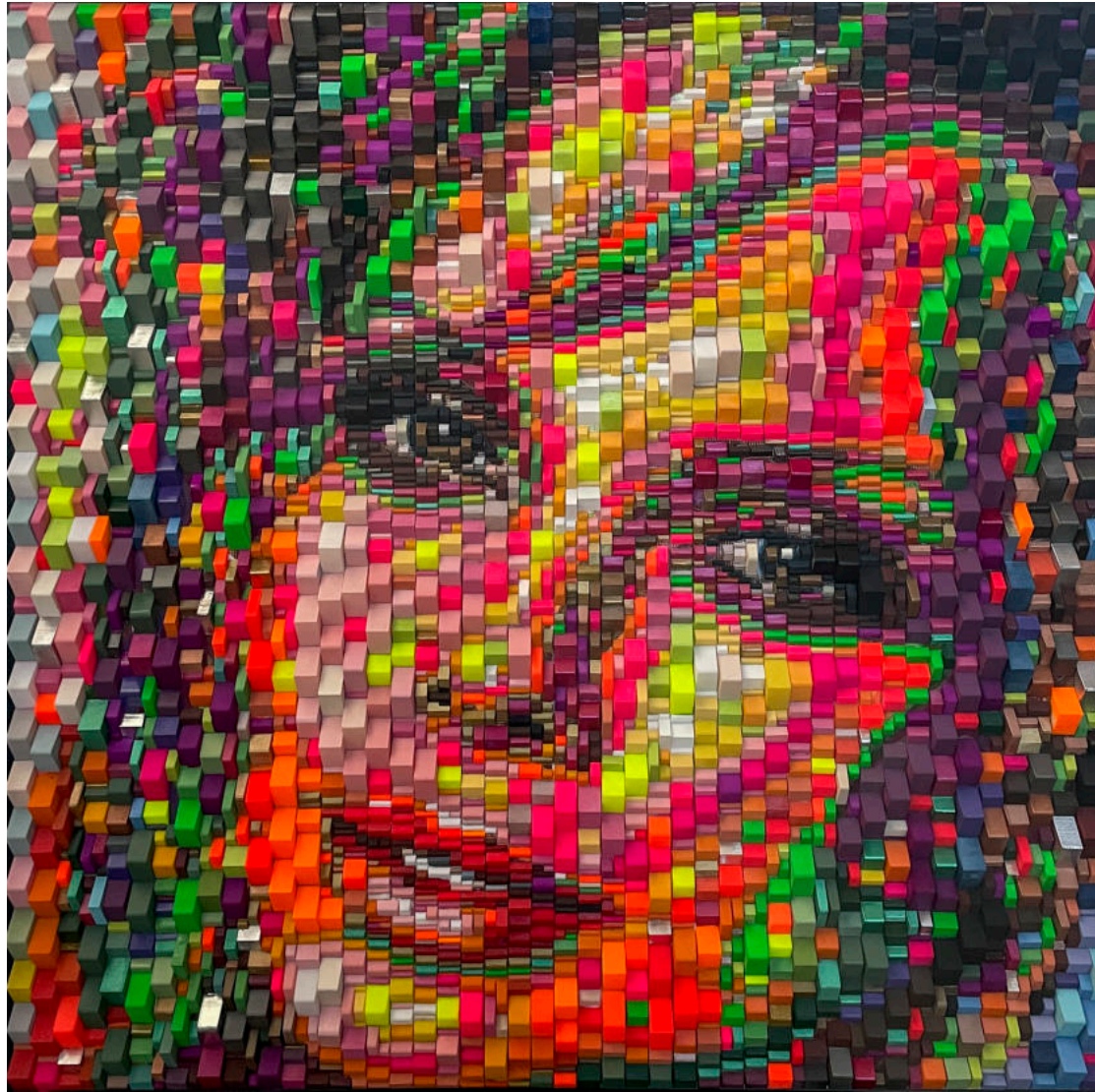
GAVIN LARKIN



A beautiful woman

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

GAVIN LARKIN



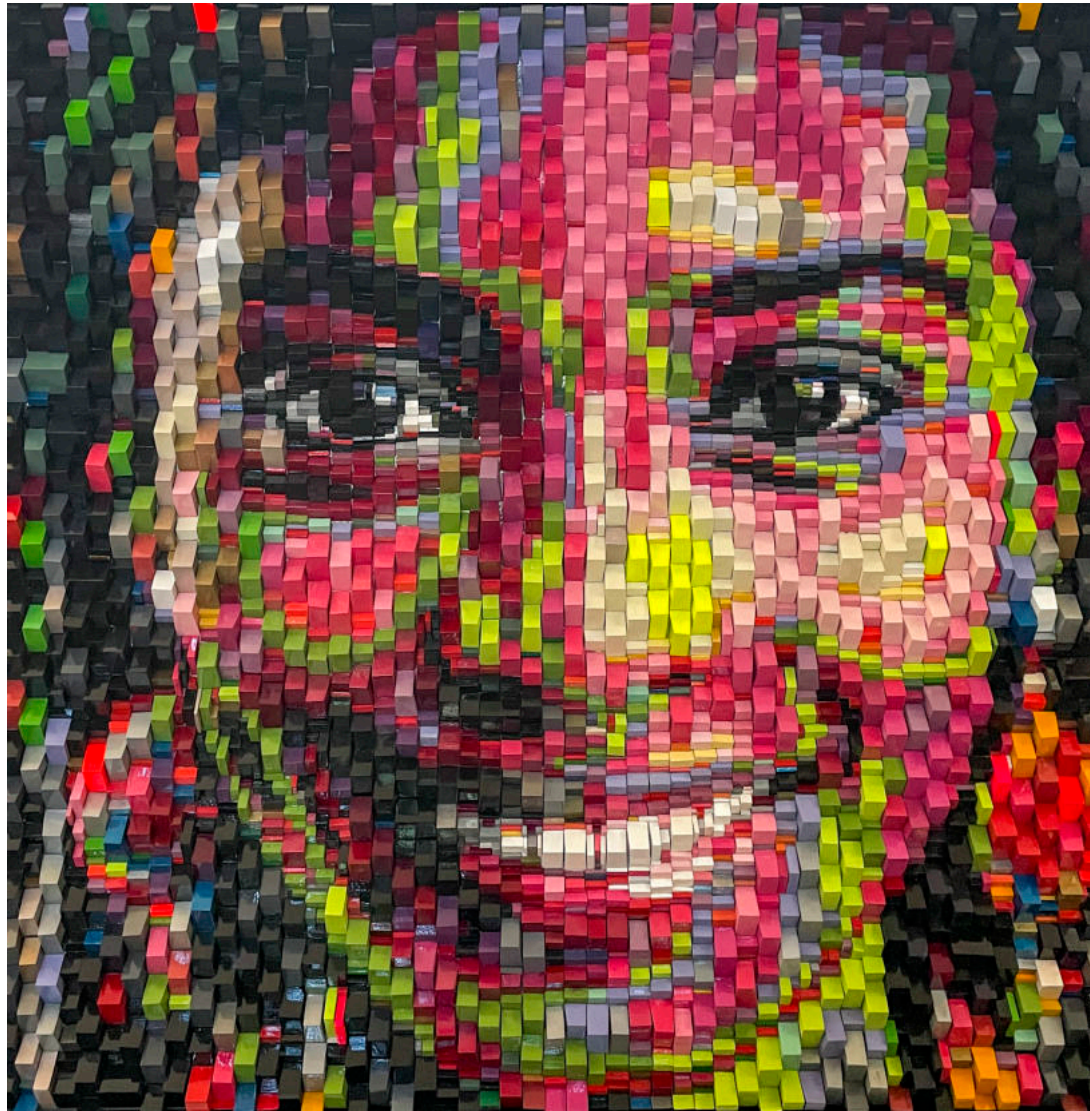
Chromatica

Mixed - Blockbuster (Framed)

100 × 100 cm

R 170 000 incl. vat

GAVIN LARKIN



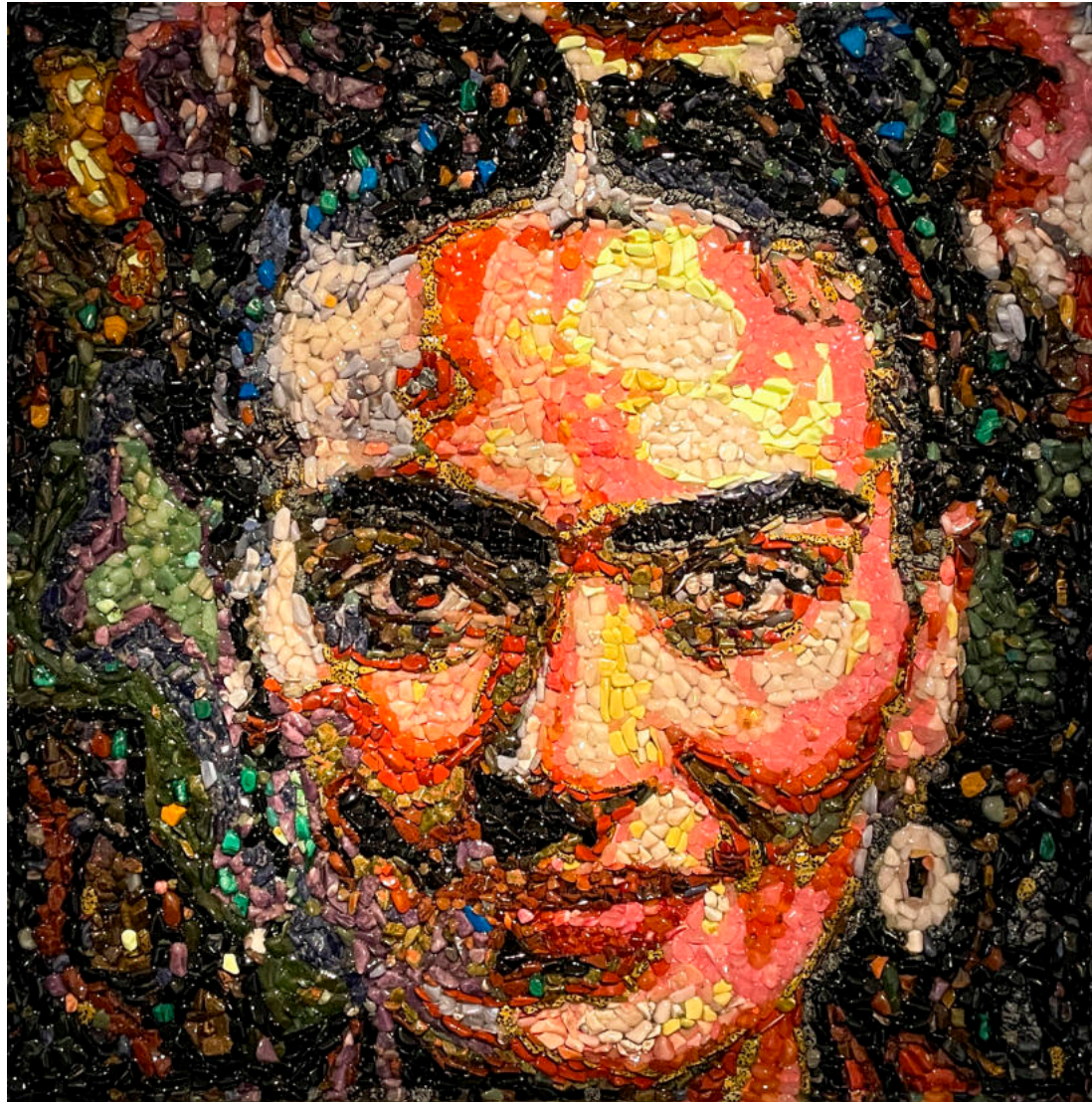
Princess Universe

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





Finger Click

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



MARY-LOU KESSELL



Passing Thru

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



MARY-LOU KESSELL



Serene

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



Really?

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

MARY-LOU KESSELL



Pouting

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

MARY-LOU KESSELL



Time & Cake

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



MARY-LOU KESSELL



Lights & Action

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



MARY-LOU KESSELL



Read the Book

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

MARY-LOU KESSELL



Dreaming

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

MARY-LOU KESSELL



My Story

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



The Verdict

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

MARY-LOU KESSELL



I Can Fly Too!

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

MARY-LOU KESSELL



Gonna Get You!

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

MARY-LOU KESSELL



Jump Spot

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



Fantasy

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

MARY-LOU KESSELL



Waiting for Sunrise

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

MARY-LOU KESSELL



The Slow Reveal

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

MARY-LOU KESSELL



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

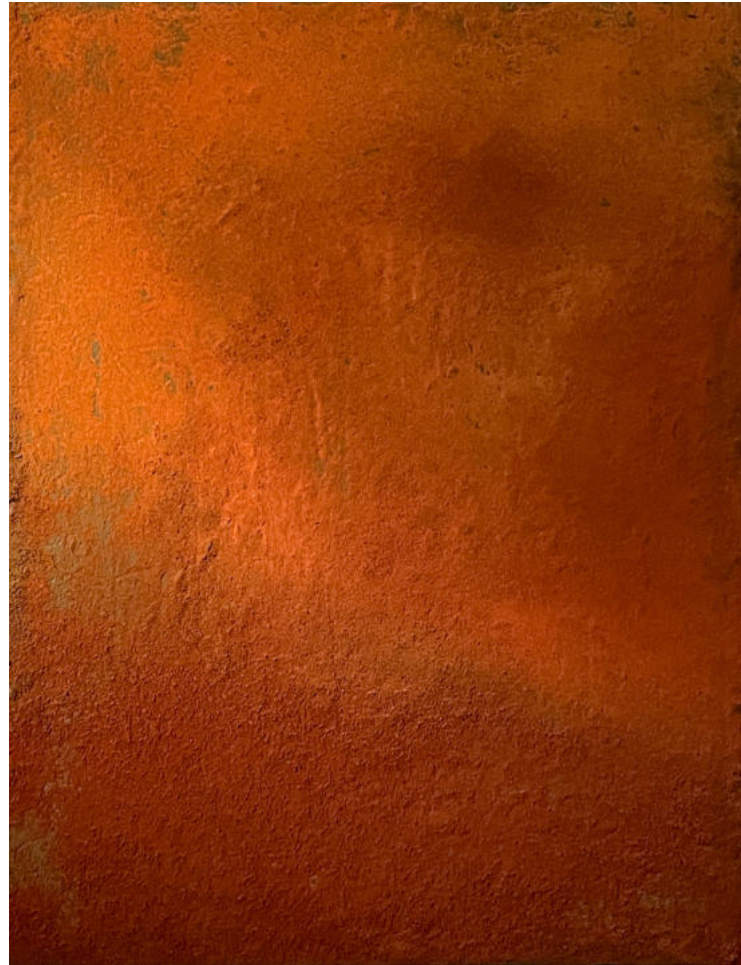
Surface Studies

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

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

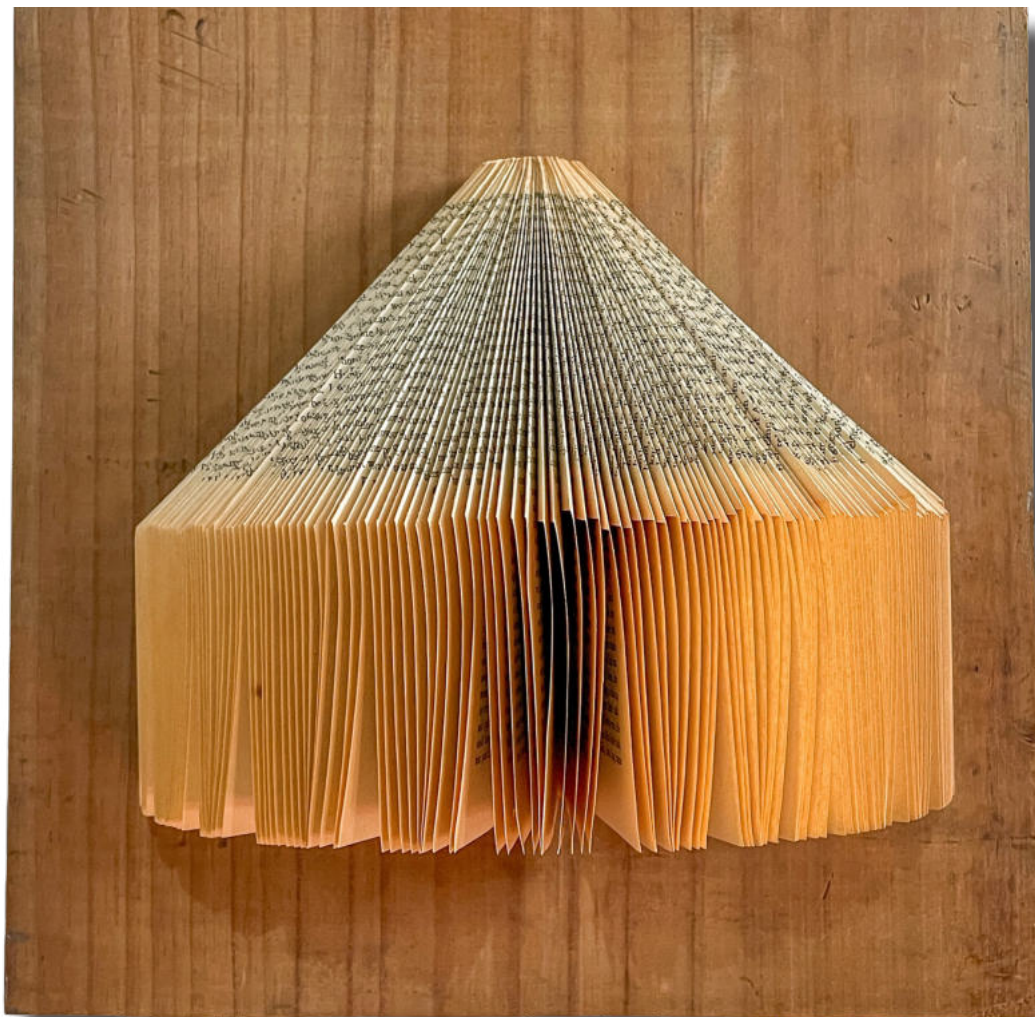
SEPID



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

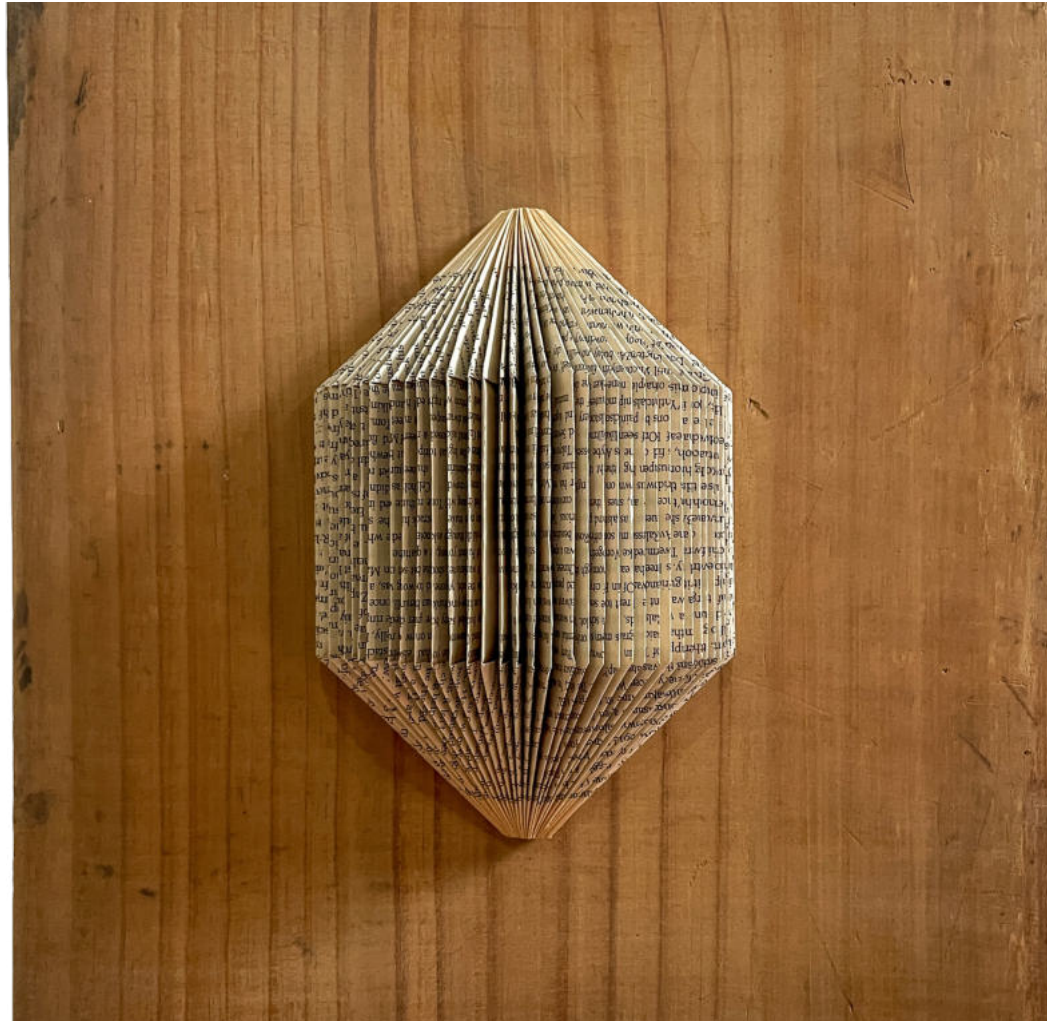
Book pages on wood
30 × 30 cm
R 1 800 incl. vat



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

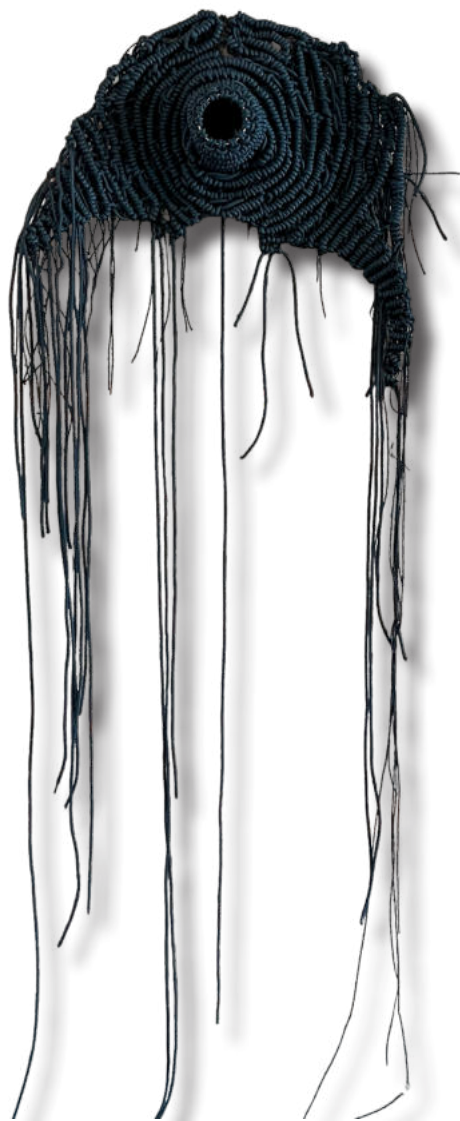


Labyrinth of the mind

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

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

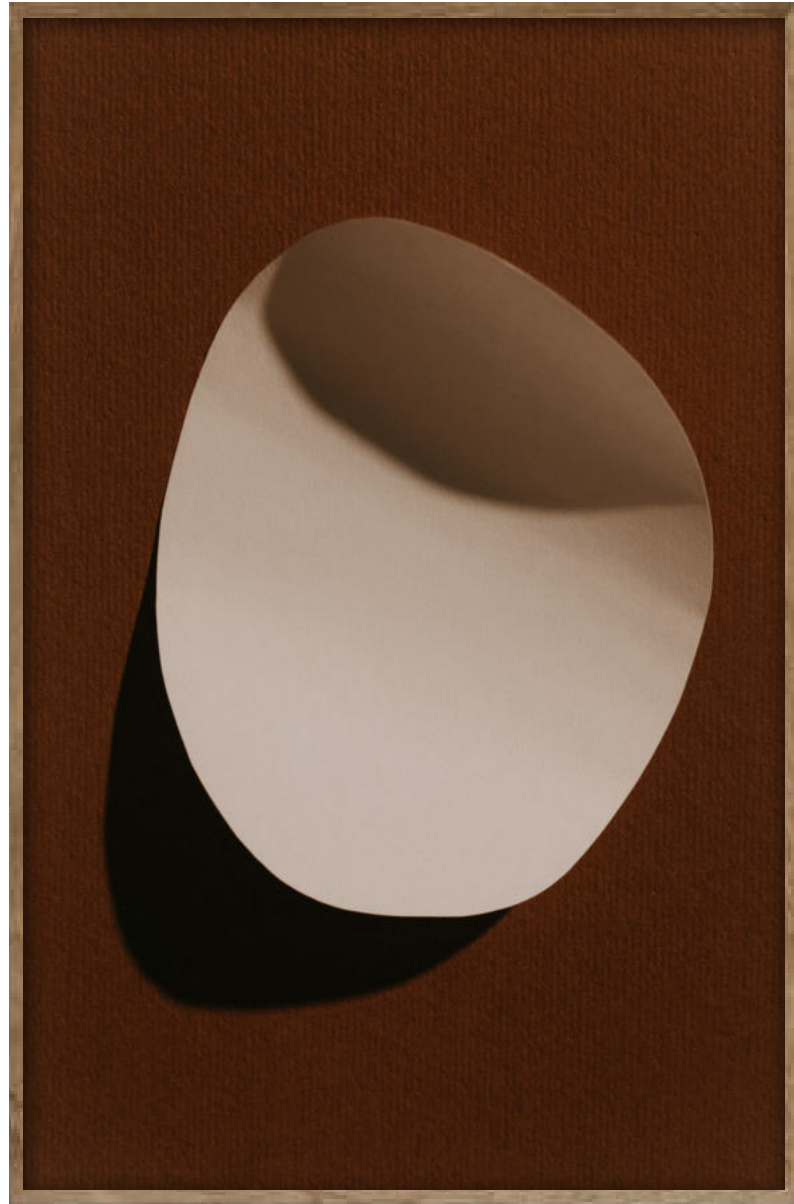
MICHAEL OLIVER LOVE



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.

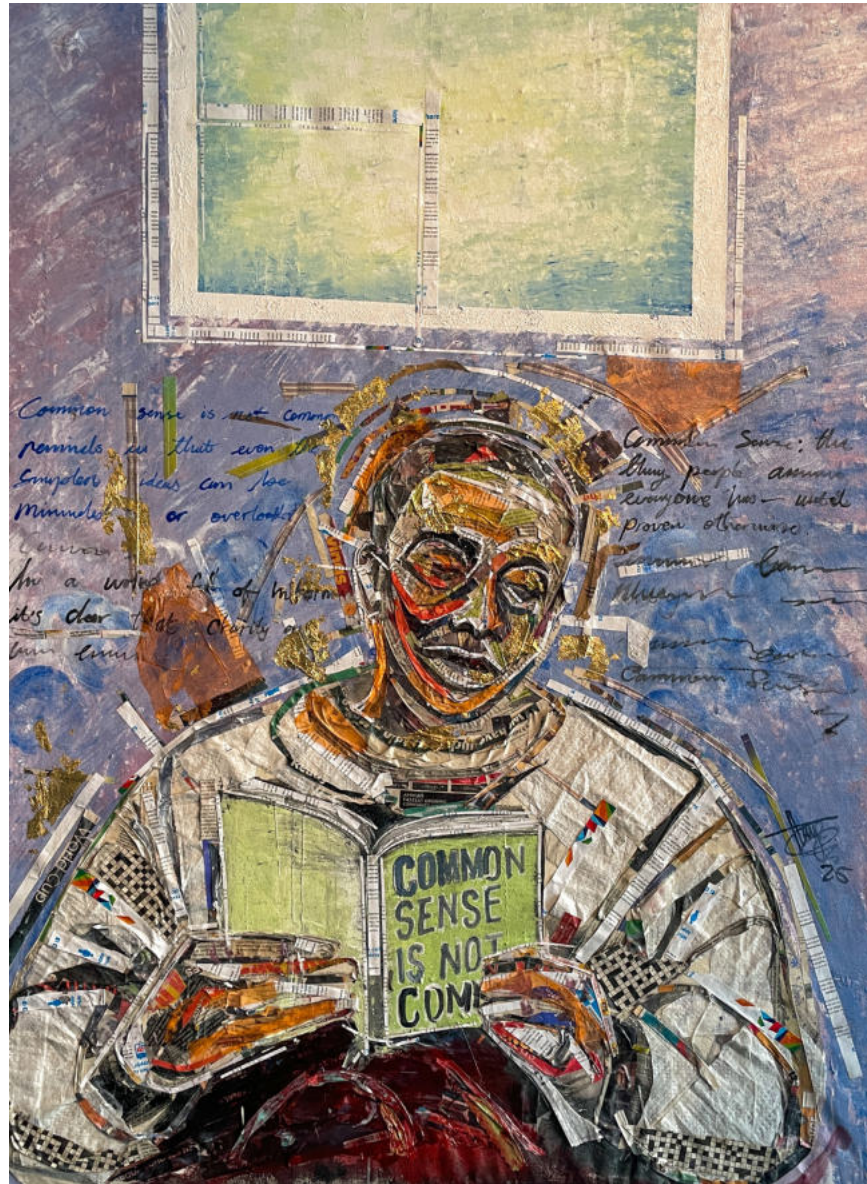
My artistic vision and connection to Namibia's history and culture are further explored in the short documentary *Healing Roots*, produced by Loft Arts. The film offers insight into my creative process, sources of inspiration, and how my work bridges past and present—bringing untold stories from Namibian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

HAGE MUKWENDJE



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

HAGE MUKWENDJE



Sun flowers

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



youngbloodafrica

arts & culture development