

YOUNGBLOOD AFRICA
CATALOGUE | SEPTEMBER 2026

FEATURING ARTISTS

GAVIN KENDO
LONA NDZIMANDE
AYOLA GOXO
ZOLILE PETSHANE
PETER WEBBER
JOHN ADAMS
SIBUSISO NGWAZI
NATASJA DAVIDSON
FAYE DUBINSKI
COURTNEY
GAVIN LARKIN
JULIAN HALL
SEPID
DION CUPIDO
MICHAEL OLIVER LOVE
HAGE MUKWENDJE

GAVIN KENDO

ARTIST STATEMENT

The Pink Period

My artistic practice sits at the intersection of painting, illustration, and visual storytelling. I explore themes of identity, intimacy, emotional growth, rest, and our relationship with nature, using surreal and dreamlike imagery as my core language. I came to art and culture as a way to express myself and to protect my inner child. I was never particularly comfortable with words, yet I always had a lot to say. Making images became my way of communicating feelings and ideas that felt too complex or fragile to explain verbally.

My choice of medium is deeply connected to how I experience the world internally. From a young age, I have had vivid dreams, daydreams, and meditative visions. These internal images are often clear, symbolic, and emotionally charged, and painting allows me to translate them into a tangible reality.

A recurring element in my work is the depiction of human-like figures made from foliage, flowers, and organic forms. Through this, I explore the idea that humans are not separate from nature but an extension of it. Through my art, I yearn for a time when we lived in harmony with nature. These figures function as emotional landscapes, reflecting growth, fragility, and renewal. I often begin with a feeling rather than a fixed concept, allowing images to emerge organically through reflection, dreaming, and observation.

Much of my recent work responds to questions around rest, self-worth, and inherited urgency, particularly within a Nairobi context shaped by both contemporary pressures and postcolonial histories.

Through quiet compositions, open skies, and moments of stillness, I aim to create spaces that encourage reflection and emotional clarity. My practice ultimately seeks to offer viewers a pause, a mirror, and an invitation to reconnect with themselves and the world around them.

GAVIN KENDO

ARTIST BIOGRAPHY

Gavin Kendo is a visual artist based in Nairobi, Kenya. His body of work finds its core in genuine human experiences and emotions, portrayed through an interplay of vivid colours that are reminiscent of his childhood. Kendo draws profound inspiration from his own daily existence, nocturnal dreams, and interpersonal relationships with those around him. Through his art, he explores the idea that life's essence transcends the visible, offering a visual narrative that challenges conventional perspectives. Each composition serves as a conduit for his innermost contemplations, laying bare the intricate dialogue that transpires within him. His art is an expression of a healed Africa, free from the inherited trauma caused by colonialism.

Kendo has had solo exhibitions at Alliance Française Nairobi and the Forster Gallery and has participated in various group exhibitions, including multiple exhibitions at the National Museum of Kenya. He has also ventured into the emergent realm of fine art NFTs, where his innovative approach has resonated with a community of collectors. Additionally, he collaborated with Goethe-Institut Nairobi to create a month-long virtual reality exhibition, *State of The Art 3.0*, that championed the use of emergent technology to create art in developing countries.

GAVIN KENDO



The Boy and The Peach Elephant

Acrylic on canvas
87 × 64 cm
R 31 470 incl. vat

GAVIN KENDO



Oscillating Love

Acrylic on canvas
76 x 88.5 cm
R 46 000 incl. vat

GAVIN KENDO



Siku Mawingu Yolishuka

(The Day The Clouds Came Down) /

Acrylic on canvas

100 × 90 cm

R 57 500 incl.vat

GAVIN KENDO



The Flesh is Weak But The Spirit is Willing III

Acrylic on canvas
98 × 98 cm
R 61 335 incl. vat

LONA NDZIMANDE

ARTIST STATEMENT/BIOGRAPHY

Lona Ndzimande (b. 2000) lives and works in Cape Town. In 2023, she obtained a Diploma in Fine Arts from The Ruth Prowse School of Art in Cape Town.

Lona Ndzimande's practice explores Black womanhood through the lens of her Zulu upbringing. Using mixed media—including acrylic, Zulu glass beads, fabric, pearls, papier mâché, and paper collage—she creates layered portraits that celebrate Blackness, femininity, and self-expression while interrogating societal expectations and purity culture.

Ndzimande's work balances intimacy, defiance, and joy, incorporating textures, draped beads, and sculptural elements to highlight resilience, sensuality, and the complexity of identity. Through her bold visual language, she builds archives of Black femininity that honour tradition while engaging critically with contemporary life.

In her recent solo exhibition, **What I Meant to Say**, Ndzimande reflected on the silences imposed on Black women by tradition, purity culture, and society at large. Through portraiture and collage, she explored themes of vulnerability, resistance, autonomy, sensuality, and self-definition. The works reclaim agency within spaces that have historically sought to define and contain Black women, transforming what was restrained, softened, or left unspoken into bold declarations of identity and self-expression.

LONA NDZIMANDE



Toast, 2026

Mixed media on canvas
130 x 90 cm
R 32 000 incl. vat

LONA NDZIMANDE



Emfani, 2025

Mixed media on canvas
110 × 86 cm
R 28 000 incl. vat

LONA NDZIMANDE



The Shared Gaze, 2026

Mixed media on canvas
140 x 95 cm
R 32 000 incl. vat

AYOLA GOXO

ARTIST BIOGRAPHY

AYOLA GOXO (b. 1999) is an artist whose practice spans surrealist compositions, geometric painting, and a range of visual languages. Through painting, he explores the complexities of composition, translating his scattered inner thoughts into visceral, carefully constructed images.

In 2017, he attended the Belgravia Art Centre in East London, where he was introduced to oil painting, participated in his first group exhibition, and received a double gold award. In 2024, he completed a residency with the South African Foundation for Contemporary Art (SAFFCA), and in 2025, he was selected as a winner of the WORLDART10 competition.

AYOLA GOXO



The Conditional Promise, 2026

Oil on canvas
110 x 90 cm
R 54 000 incl. vat

AYOLA GOXO



Carnal Effort, 2026

Oil on canvas
86 x 76 cm
R 35 000 incl. vat

ZOLILE PETSHANE

ARTIST STATEMENT

Brick by Brick

Zolile Petshane is one of South Africa's most respected and revered abstract artists. His latest body of work, Brick by Brick, is among the most urgent and politically grounded of his career.

GDP is the gospel governments preach, but the numbers rarely reach the people. When states fail to create the conditions for genuine job creation, they borrow instead—from the World Bank and institutions like it—entering a cycle of debt that makes the original failure even harder to escape.

It is this structural failure that informs the paintings. Petshane turns the language of economics—its metrics, its promises, its silences—into visceral, layered abstraction. And then he looks elsewhere for the answer. To the trader, the entrepreneur, the hustler—every person rebuilding the economy from the ground up, acknowledged or not.

Brick by brick.

ARTIST BIOGRAPHY

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 stacks 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 punch of colour is 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 JAG (Johannesburg Art Gallery).

ZOLILE PETSHANE



Emergency calls, 2026

Mixed media on canvas
100 x 75 cm
R 58 000 incl. vat

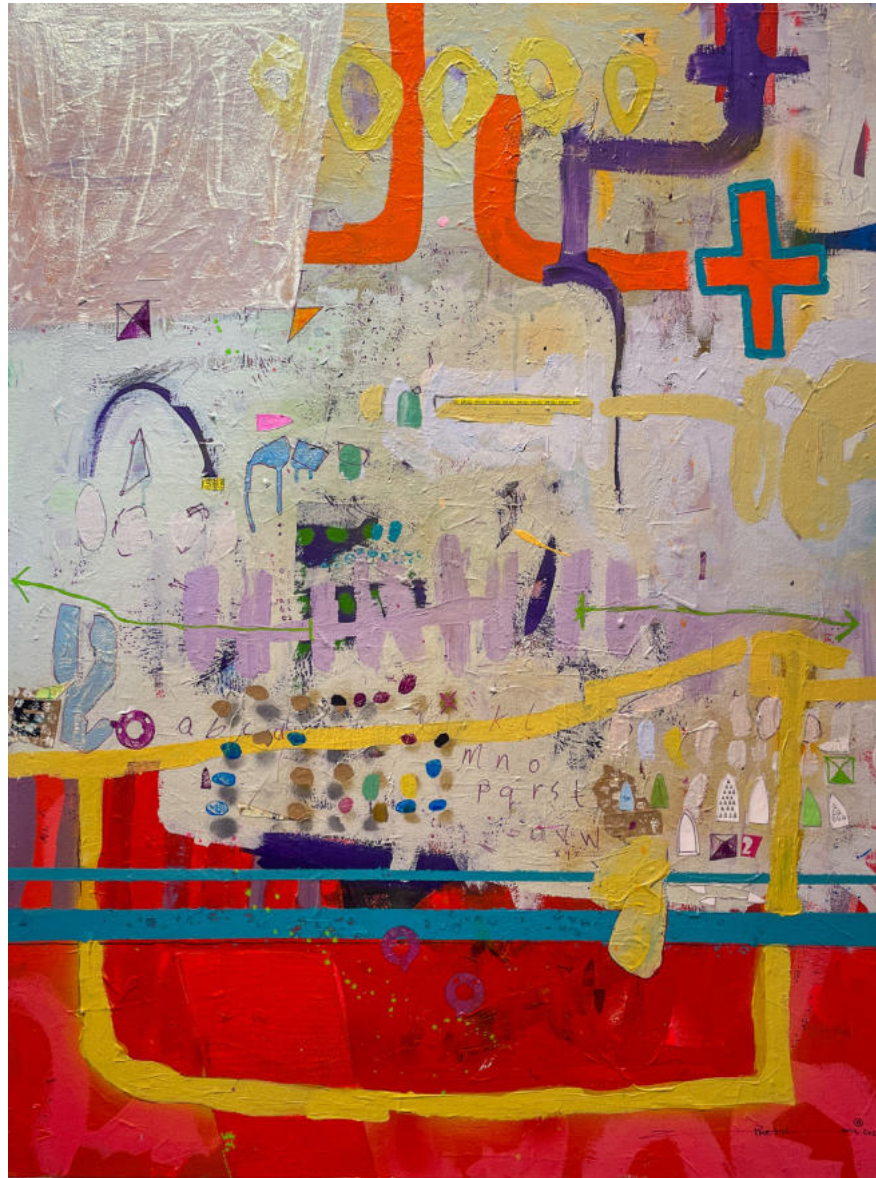
ZOLILE PETSHANE



24 hours at a time II, 2026

Mixed media on canvas
75 x 100 cm
R 58 000 incl. Vat

ZOLILE PETSHANE



Chaos & Order 03, 2026

Mixed media on canvas
100 × 75 cm
R 58 000 incl. vat

ZOLILE PETSHANE



Emabhaqani Kwezindlela, 2026

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

ZOLILE PETSHANE



Water in the cage, 2026

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

ZOLILE PETSHANE



On the mountain side with God, 2026

Mixed media on canvas

76 × 38 cm

R 28 000 incl. Vat

ZOLILE PETSHANE



Chaos & Order 01, 2026

Mixed media on canvas
150 × 120 cm
R 88 000 incl. vat

ZOLILE PETSHANE



Chaos & Order 02, 2026

Mixed media on canvas
75 x 100 cm
R 58 000 incl. vat

PETER WEBBER



New arrivals on the moon

Acrylic on canvas
60 × 90 cm
R 25 000 incl. vat

PETER WEBBER



Sea and Beach

Acrylic and seasand on canvas
61 × 91 cm
R 40 000 incl. vat

PETER WEBBER



Golden space man

Acrylic on unstretched canvas
120 × 120 cm
R 75 000 incl. vat

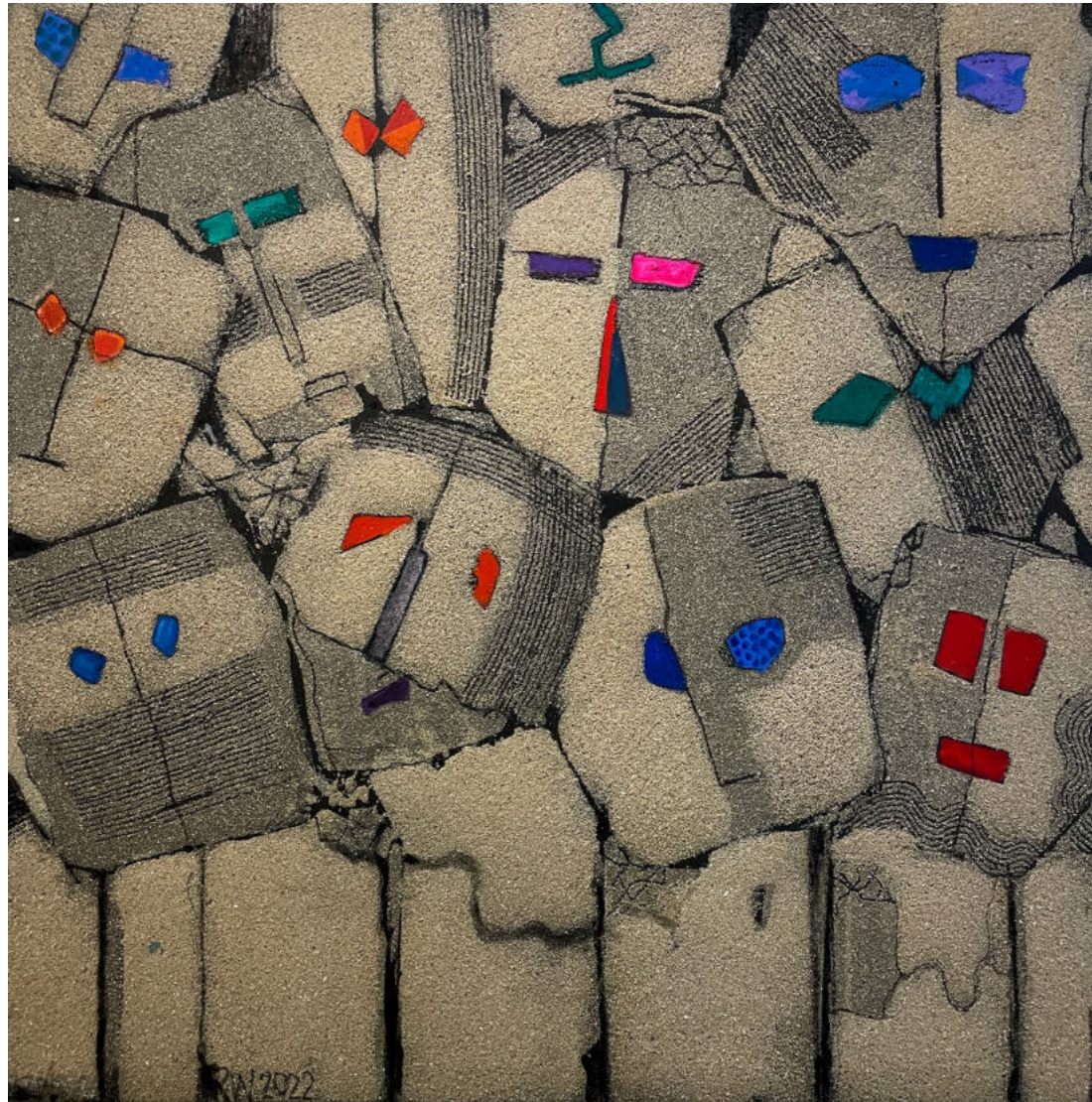
PETER WEBBER



Space Reentry

Acrylic on canvas
120 × 120 cm
R 80 000 incl. vat

PETER WEBBER



Crowd watching

Sea sand on canvas
120 x 120 cm
R 150 000 incl. vat

PETER WEBBER



Space collage I

Acrylic and seasand on canvas
100 × 100 cm (as unit)
R 60 000 incl. vat

PETER WEBBER



Space collage II

Acrylic and seasand on canvas

51 × 51 cm

R 20 000 incl. vat

PETER WEBBER



Space collage III

Acrylic and seasand on canvas
45 × 55 cm
R 20 000 incl. vat

PETER WEBBER



Space Panels

Mixed media on canvas
Varient lenth
R 18 000 incl. vat each

PETER WEBBER



Tribute to the moon I

Acrylic on canvas
92 × 92 cm
R 46 000 incl. vat

PETER WEBBER



Tribute to the moon II

Acrylic on canvas
92 × 92 cm
R 46 000 incl. vat

JOHN ADAMS

ARTIST STATEMENT

The Heart

This body of work is an inquiry into one question: Where does Africa's positive future live?

My answer is consistent across every canvas: It lives in the heart of its women.

This collection is not about women as a subject. It is about women as the foundation. The builders. The architects who were never credited as such.

I paint the women who have actually built this continent with their bare hands. The gogo who, long after she should be resting, is raising her grandchildren as her own. The single mother who performs the daily miracle of keeping a household together with little and making it look like more than enough. The intercessors, the prayer warriors, whose quiet prayers in kitchens and on taxis and in early morning darkness have been the unseen infrastructure holding our communities together.

Each portrait in this series places her within Africa, and Africa within her. The map is not just a symbol—it is a veil, a scar, a mantle. She carries the continent because the continent has been carried by her.

My process mirrors her story. Underneath is a classical, reverent, oil-painted portrait—dignified, timeless, sacred. Over it, I layer interruption: spray paint, stencils, graffiti, raw texture. Words like JOY, HOPE, STILL. These layers represent the noise, the abuse on many levels—physical, systemic, verbal—and the marginalisation within a masculine society that has tried to overwrite her, define her, degrade her.

But in every piece, she is not erased. She emerges *through* the degradation. The oil still glows beneath the spray. The prayer still holds. The gaze, even when her eyes are closed, remains unbroken.

She did not just survive the breaking—she forged a way through it.

This collection is my act of witness and my act of honour. It is to say: If Africa has a future worth believing in, it is because her women never stopped believing in it for us.

JOHN ADAMS

ARTIST BIOGRAPHY

John Adams is a painter at his core but a cutting-edge creative by heart. The process of painting, and not just the depiction of form, is part and parcel of his creative art.

From observing and watching artists like Pollock and other action painters, John has been inspired to create the paintings that he does so effortlessly. The “ground” construction is just as important as the portraits which are interlaced. The effervescence of the painting gestures serves to better establish the combination of the portrait as a unit. One without the other is non-existent.

Adams's central focal point is portraiture. While some subjects are chosen by emotion and depicted through expression, others are more personal to his life's journey.

The scale of his work varies according to the composition of the image and its message. Oftentimes, odd shapes like ovals and round canvases are options for a softer focal point, mimicking looking through the eye, as we see in an orb naturally. Narratives, conjured up through the depiction of feelings through eyes, lip tension, moisture in the eyes, and direction of a gaze, spur this on.

The portrait is allowed to breathe in and absorb the ground (foundational painting). Often, there are interruptions of texture, flat strokes, or sprays of colour which weave through the surface features.

A subcutaneous world is established through layers and different hues of colour supportive of the image. A paint run now becomes a tear; a splash now embodies a heartbeat; a glue blob now becomes a tempestuous moment in life.

The landscape of the surface finds its bearing by the heartbeat of the patterns and strokes of definition and mediums. Charcoal's dark hues serve to form the dark colour of faces where paint is expected. This draws the viewer towards the canvas and serves as visual interest simultaneously, among other techniques used.

Spliced sections of the canvas are unused or uncovered by sanding through layers of paint or masking. A somewhat mechanical stroke composition of squares opens up to window layers defining the shapes. This is in rhythm with the tools used in painting the ground and those used by Adams in his other crafts. Large scrapers, carving knives, filling knives, ink rollers, and metal plates all form part of his infantry.

Unlike the vast expanse of Pollock's drips, Adams holds onto the solitude of expressive figuration as his focus. Therefore, the viewer is returned to the harmony of the surface and subject of the painting.

Adams speaks about “A flurry of blows... The equal but opposite reaction of painting... Intentional accidental paint application...” almost as if he is in a fight or a scientific experiment of matter and materials.

Mixtures of mediums have left residues from roof to corners, both on his studio and clothes. Just like they have on his life and view of things to come. As the paint is pliable to the hand of the artist, so Adams feels teachability is a necessary arrow in his quiver. He intrinsically believes that the action of application of painting must still remain in the residue on the canvas, or its life has gone.

He ascribes portraiture as the keyhole to the “larger picture” of this universe, his universe, and a simple entrance into his universe. Although he has not defined it completely, it does give the audience at large an insight into the portrait, serving to funnel attention to the monumental landscape of the human journey.

A genre most dear to him is the complexity of nature and the viscosity of its parts. The intertwining and translucency which interplay so effortlessly were spurred on by his plein air oil painting trips overseas. This is part of his present repertoire, hinging on classical studies of both present masters and those of the classics, like Monet and Bierstadt.

JOHN ADAMS

Courage is not found in the armour we wear, but in the spirit that refuses to break. This body of work speaks to the quiet suffering we carry within us—the pain that is often hidden beneath the surface, held in the body, remembered in silence, and transformed over time. It explores the moments when we feel fragile, wounded, or undone, and yet still find the strength to continue.

Suffering can leave marks that are not always visible, but those marks become part of our story. They shape us, test us, and reveal what we are made of. Through this work, pain is not presented as weakness, but as evidence of survival. Each struggle becomes a layer, each scar a record of endurance, and each moment of darkness a place from which new strength can emerge.

I am interested in the tension between vulnerability and power: how the human spirit bends but does not disappear; how we can feel broken and still remain whole in ways we do not yet understand. The works reflect the process of facing pain, carrying it, and slowly reclaiming oneself from it. They honour the strength it takes to keep moving, to heal, and to rise again, even when the weight of experience feels overwhelming.

Ultimately, this statement is about resilience: the ability to transform suffering into meaning, pain into wisdom, and survival into beauty. It is a reminder that strength is not always loud or visible. Sometimes it exists in the simple act of continuing, in the decision to hope again, and in the courage to rebuild from what once tried to destroy us.

JOHN ADAMS



State of pondering

Oil and spray can on canvas
75 x 75cm
R 18 000 incl. vat

JOHN ADAMS



We Pray

Oil and spray can on canvas
110 x 85 cm
R 28 000 incl. vat

JOHN ADAMS



We have Drive

Oil and spray can on canvas
100 × 80 cm
R 28 000 incl. vat

JOHN ADAMS



The intercession

Oil and spray can on canvas
100 × 100 cm
R 21 000 incl. vat

ARTIST STATEMENT

Praying Mantis

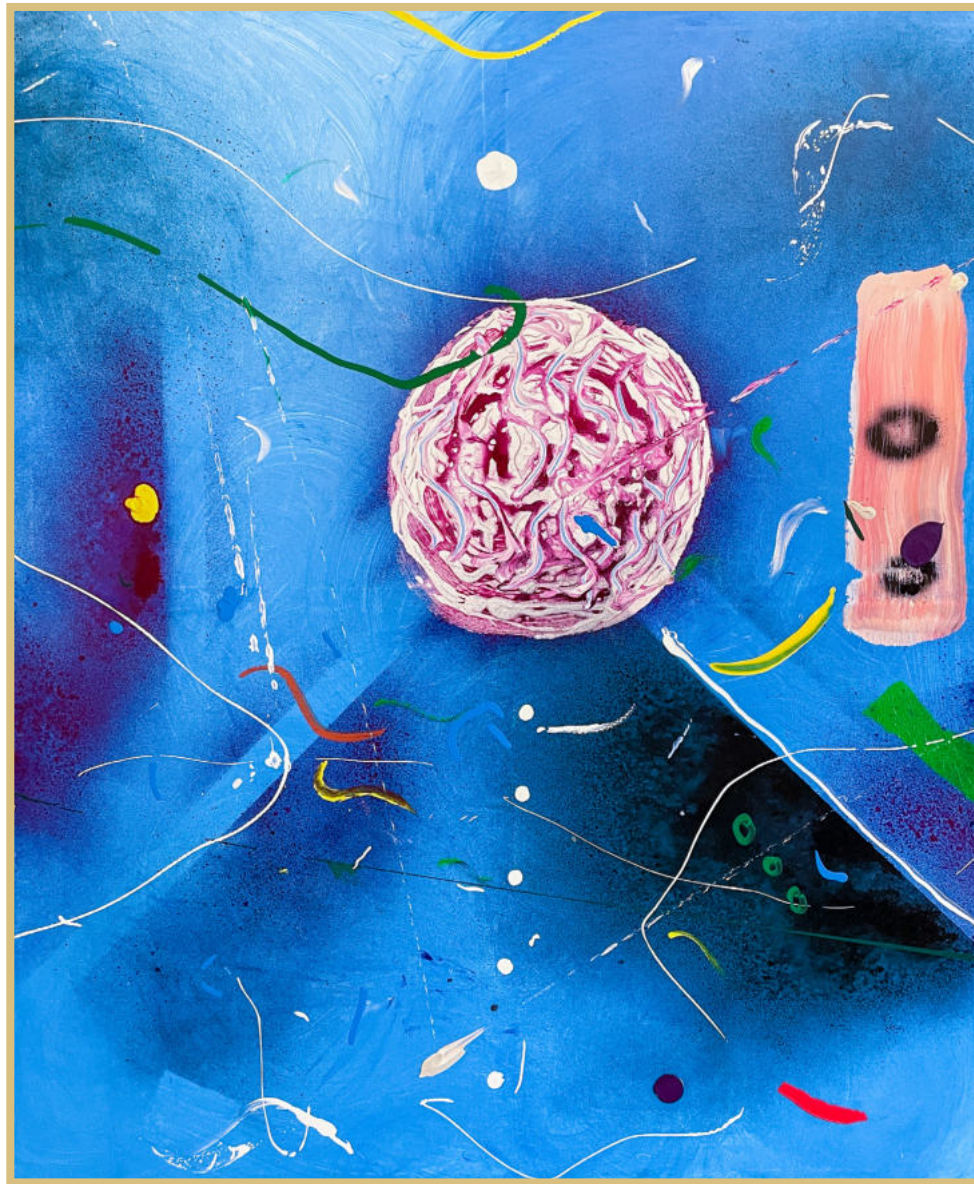
Praying Mantis is a body of work deeply rooted in the cultural, spiritual, and physical landscape of the Bo-Kaap. Created within the rhythmic pulse of this historic neighbourhood, the collection explores the delicate threshold where sacred reverence meets fluid, physical movement.

The title itself serves as a linguistic and conceptual bridge. In the Arabic language, the praying mantis is poetically known as the “prophet's horse” (*faras al-nabi*). This evocative framing transforms the insect from a simple creature of nature into a vessel of spiritual journey and divine alignment—a guiding presence that carries a quiet, deliberate grace.

Living and working in the Bo-Kaap, the sensory environment heavily bled into the canvas. The daily echoes of prayer, the rich heritage, and the communal warmth of the area translated into a distinct kinetic energy, inspiring a feeling of dance and fluid momentum within the paintings. This sense of sacred motion was crystallised by a striking visual encounter in a local Muslim butcher, as captured in the images in the appendix. The image of the Nalayn Shareef, the beautifully stylised silhouette of the Prophet's blessed sandal, represents not just a sacred emblem of protection and presence, but also a profound symbol of a spiritual journey on foot.

Blended with the expressive, marbled calligraphy seen in the second image, these visual textures directly informed the brushstrokes of this collection. The resulting paintings are a choreographic dialogue between tradition and abstraction. Through sweeping gestures and rhythmic compositions, *Praying Mantis* captures the essence of standing in a space where history is danced, devotion is felt, and everyday corners hold a quiet, soaring divinity.

SIBUSISO NGWAZI



Brain studies

Mixed Media on canvas
120 x 100 cm
R 45 000 incl. vat

SIBUSISO NGWAZI



Arab Music

Mixed Media on canvas
100 × 100 cm
R 45 000 incl. vat

SIBUSISO NGWAZI



Praying Mantis

Mixed Media on canvas
250 x 190 cm
R 110 000 incl. vat

SIBUSISO NGWAZI



Persian Jazz

Mixed Media on canvas
100 x 100 cm
R 45 000 incl. vat

SIBUSISO NGWAZI



Afternoon Nap

Mixed Media on canvas
100 x 100 cm
R 45 000 incl. vat

SIBUSISO NGWAZI



Under water 8

Mixed Media on canvas
160 x 140 cm
R 90 000 incl. vat

FAYE DUBINSKI

ARTIST STATEMENT

Golf Fever

Humanity's longing for success often begins as a bright ambition, a glimmering promise of possibility and progress. Yet, when left unchecked, this desire can darken into a restless and consuming hunger.

We reach endlessly for more, drawn toward the shine of what remains just beyond us. Desire begins to eclipse gratitude, until what we lack appears brighter and more powerful than what we already hold.

Across generations and societies, gold fever spread like a promise, carrying dreams of abundance while leaving scars where hope once lived. It transformed landscapes, relationships, and bodies, revealing how easily aspiration can become extraction.

In the pursuit of wealth, families were left behind, people were exploited for their dreams of success, and bodies wore down beneath the weight of want. What was imagined as treasure often became emptiness, a reminder of the cost hidden beneath the surface of desire.

ARTIST BIOGRAPHY

Faye Dubinski is a self-taught artist whose creative foundation began in professional dance and theatre. After retiring from performance, she established a successful physical treatment practice before moving into administrative management with Cape Town City Ballet and Cape Ballet Africa.

Her early love of visual art was renewed during the COVID period, when painting became a meaningful creative practice. Since then, she has explored a range of media, including acrylic, sketching, and, more recently, watercolour.

****Artistic Focus****

Dubinski's art reflects a deep sensitivity to the language of the body. Inspired by the beauty of movement and the emotional truths held within gesture, her work explores what can be expressed through shifting forms, posture, and physical presence, allowing the body itself to carry the feeling of the work.

FAYE DUBINSKI



Desertion

Acrylic on stretched canvas
55 × 70 cm
R 9 500 incl. vat

FAYE DUBINSKI



The Ache

Acrylic on stretched canvas
55 × 70 cm
R 9 500 incl. vat

FAYE DUBINSKI



After the glitter

Acrylic on stretched canvas
55 x 70 cm
R 9 500 incl. vat

COURTNEY

ARTIST STATEMENT

Creatuft

Art should feel alive, bold, and entirely true to who we are. That belief sits at the heart of everything I create.

Before picking up a tufting gun, I spent years working as a professional makeup artist in the film and television industry. That world taught me how colour, light, and texture interact to tell a story and evoke emotion on a deep level. Today, I bring that exact technical background into a very different medium, translating paint-like palettes and dynamic compositions into tactile fibre art.

My work explores a vibrant and contemporary mix of subjects, shifting fluidly between expressive portraits and striking design pieces, while always keeping a foot in the recognisable world. Using tufting as a fine art medium lets me break traditional boundaries, turning soft yarn into rich, textured statements with real presence. Everything I make comes from a place of genuine curiosity and creative joy, and I hope that authentic energy translates off the loom and into your space.

COURTNEY



Beyond the Break

Fiber Art
73 × 73 cm
R 22 000 incl. vat

COURTNEY



Modern Resonance

Fiber Art
73 × 73 cm
R 22 000 incl. vat

COURTNEY



Queen of Popiano

Fiber Art
73 × 73 cm
R 22 000 incl. vat

COURTNEY



The Velvet Gaze

Fiber Art
73 × 73 cm
R 22 000 incl. vat

COURTNEY



Geometric Heritage.

Fiber Art
73 × 73 cm
R 22 000 incl. vat

NATASJA DAVIDSON

ARTIST STATEMENT

Tomfoolery

Natasja has an instinct for giving forgotten materials a second life. She recycles, resurrects and repurposes whatever captures her imagination, transforming the overlooked into something unexpected. When inspiration strikes, traditional linen and stretched canvas are abandoned in favour of discarded rolls of paper, which become processions of anonymous women, each quietly carrying her own story.

Working across mixed media, Natasja creates layered narratives through the interplay of texture, material and form. By blending and juxtaposing found objects with more traditional media, her work explores memory, transformation and the beauty of reinvention.

NATASJA DAVIDSON



Lilac Beach

Acrylic on canvas
60 x 50 cm
R 12 000 incl. vat

NATASJA DAVIDSON



Sundance

Acrylic on canvas
120 x 83 cm
R 18 000 incl. vat

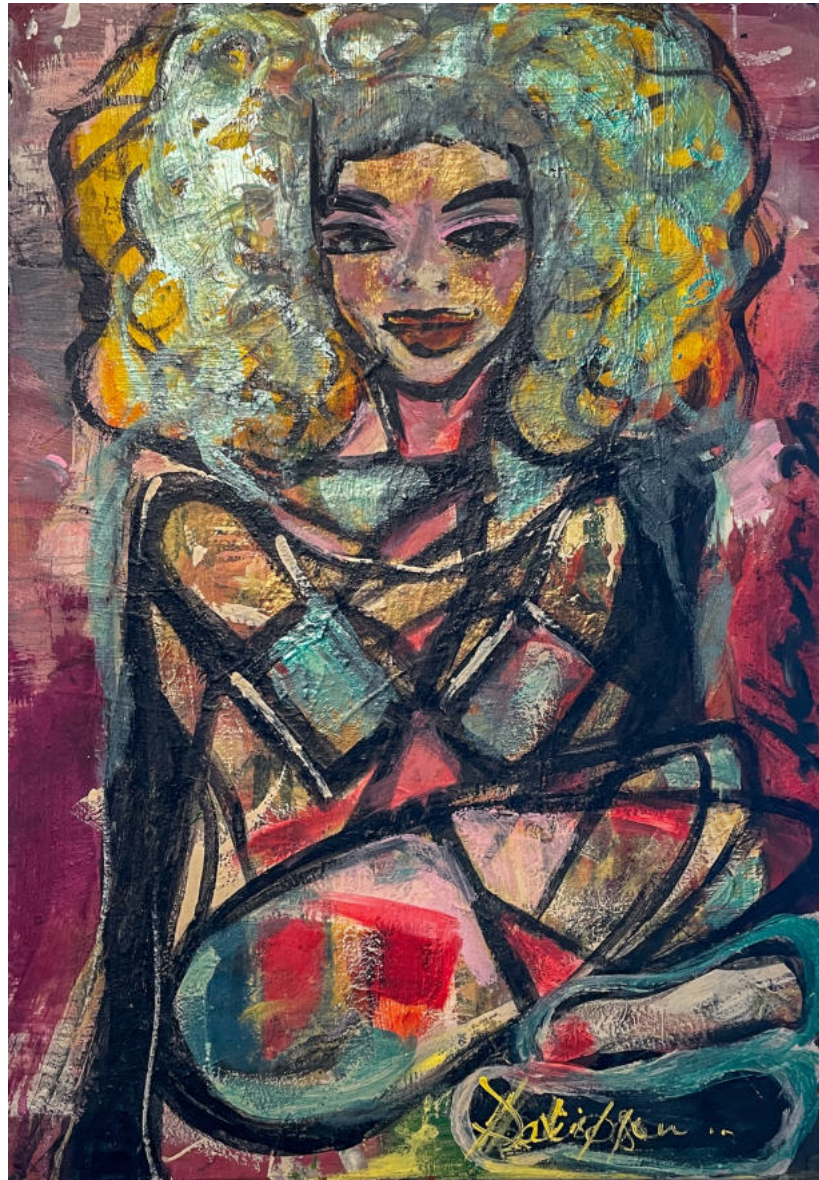
NATASJA DAVIDSON



Bloody Mess

Acrylic on canvas
120 x 83 cm
R 12 000 incl. vat

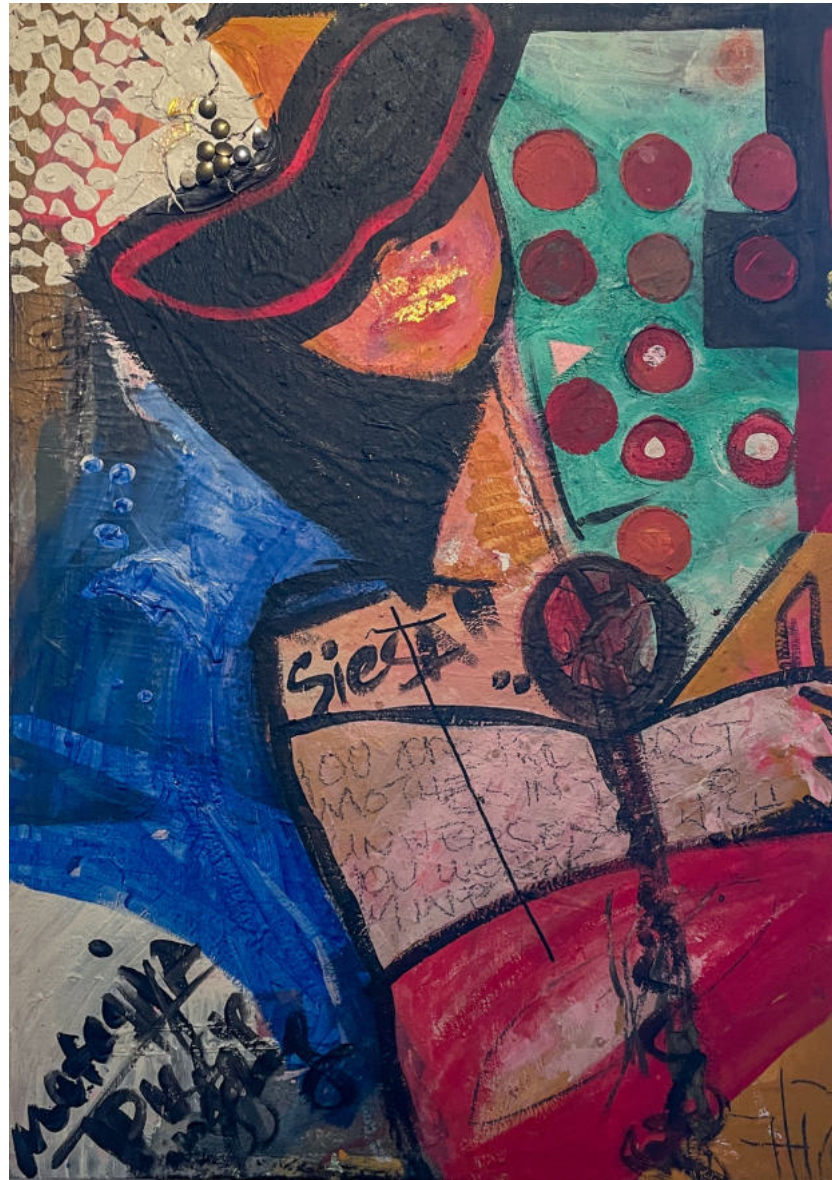
NATASJA DAVIDSON



Aqua glass

Acrylic on canvas
84 x 59 cm
R 8 000 incl. vat

NATASJA DAVIDSON



Sies(t)a

Mixed media on canvas
70 × 50 cm
R 13 000 incl. vat

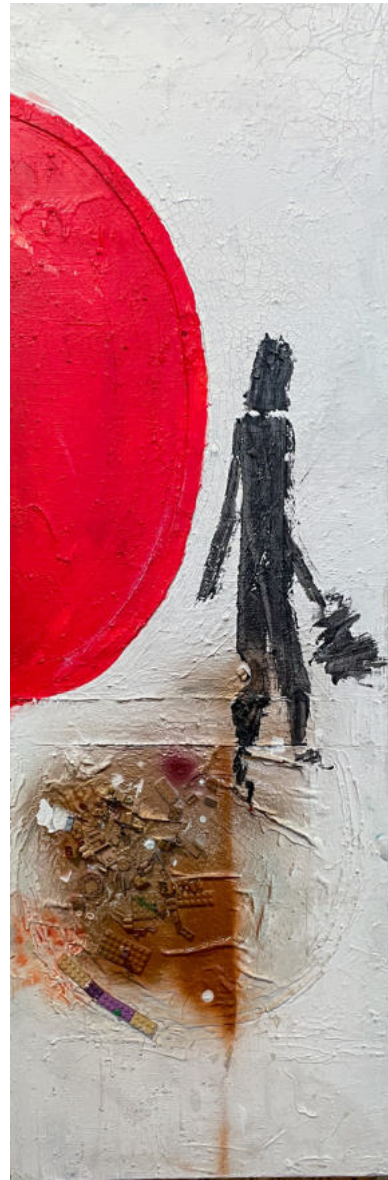
NATASJA DAVIDSON



The Spice Girls

Acrylic on canvas
100 x 100 cm
R 51 750 incl. vat

NATASJA DAVIDSON



Cape Sun

Mixed media on canvas
150 x 50 cm
R 38 812 incl. vat

NATASJA DAVIDSON



Tomfoolery

Mixed media on wallpaper
105 x 180 cm
R 69 000 incl. vat

NATASJA DAVIDSON



PINK LADIES

Acrylics on canvas
80 x 107 cm
R 26 000 incl. vat

NATASJA DAVIDSON



Rhythm of the Road

Mixed media on plastic
93 x 185 cm
R 77 625 incl. vat

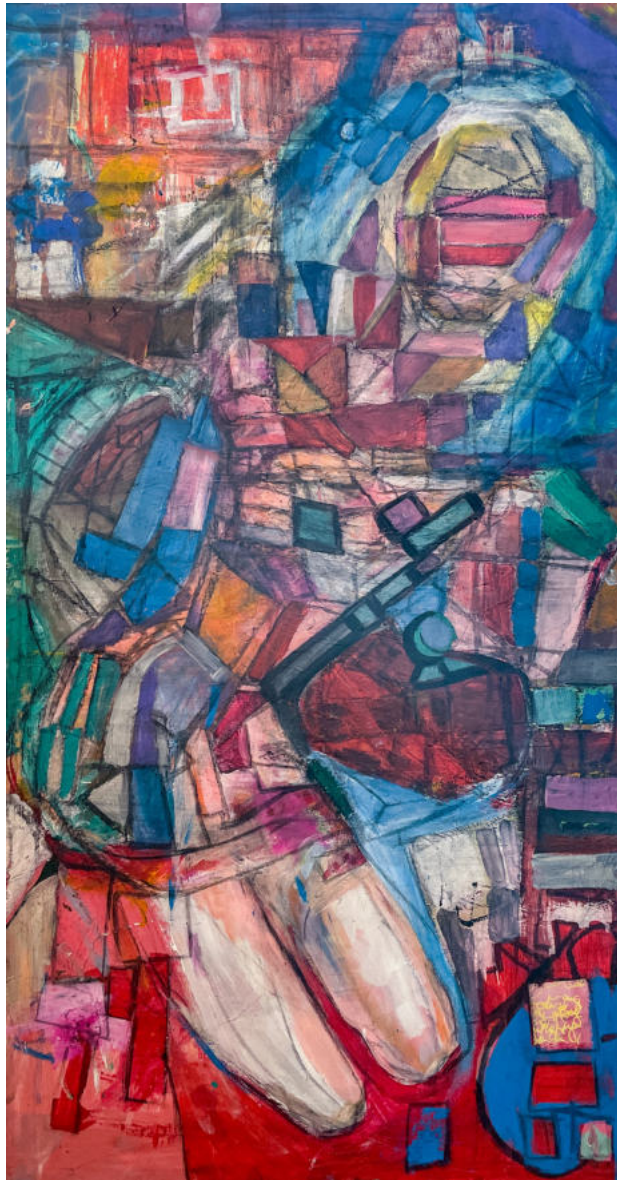
NATASJA DAVIDSON



TOMFOOLERY II

Acrylic on canvas
90 x 120 cm
R 21 000 incl. vat

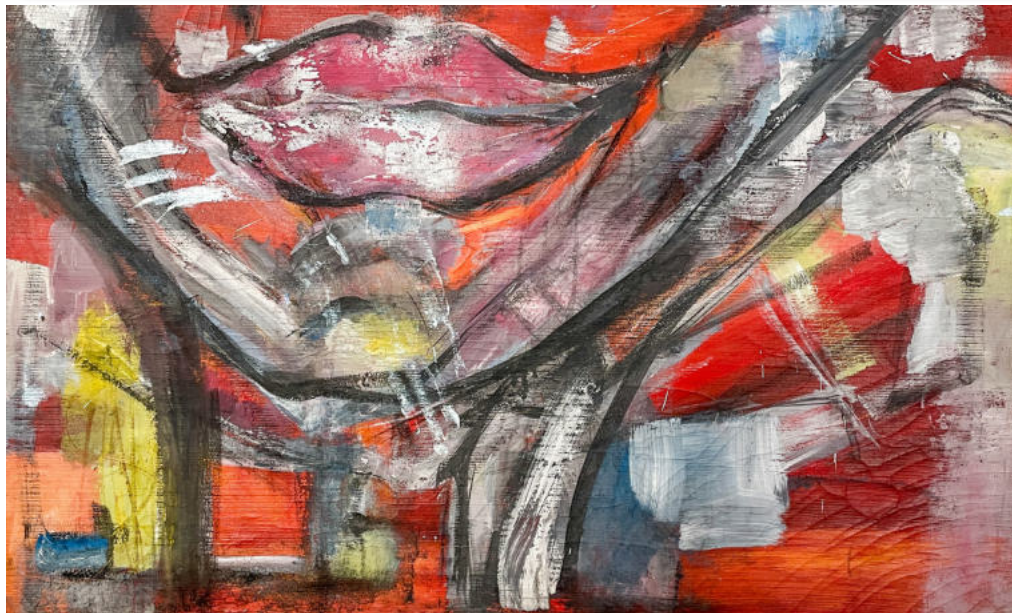
NATASJA DAVIDSON



Stained Glass Girl

Mixed media on canvas
150 × 80 cm
R 69 000 incl. vat

NATASJA DAVIDSON



Split Personality

Acrylic on canvas
60 × 59 cm x 2
R 43 125 incl. vat

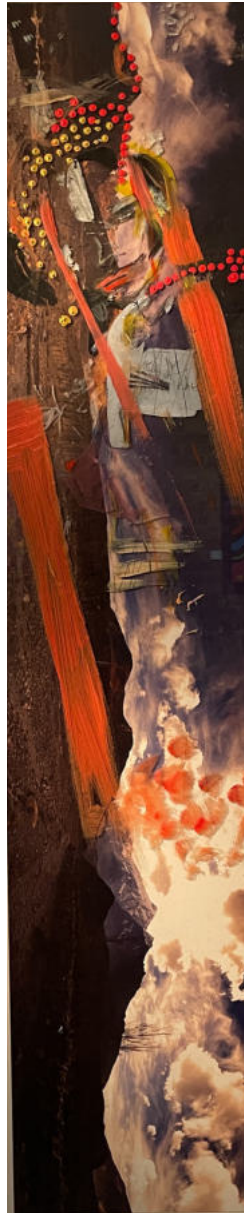
NATASJA DAVIDSON



THE SILK LADY

Acrylic on Japanese silk
101 × 50 cm
R 32 000 incl. vat

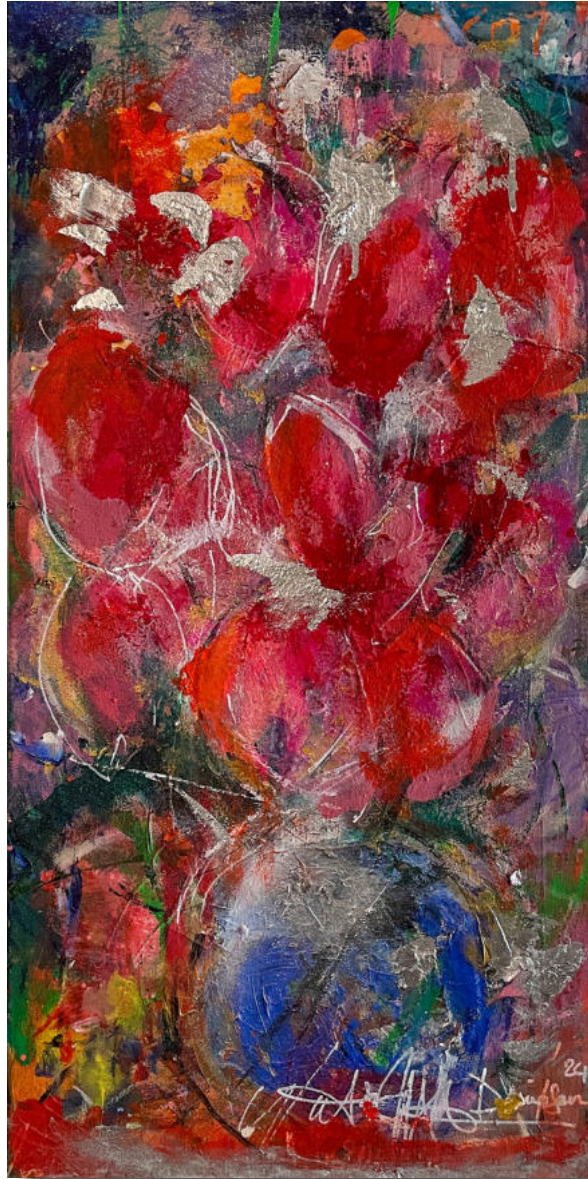
NATASJA DAVIDSON



African Queen

Mixed media on glass
210 x 59 cm
R 57 500 incl. vat

NATASJA DAVIDSON



Flowers in Paint

Acrylic on canvas
75 × 38 cm
R 30 187 incl. vat

NATASJA DAVIDSON



Golden Girls

Acrylic on canvas
30 x 70 cm
R 25 875 incl. vat

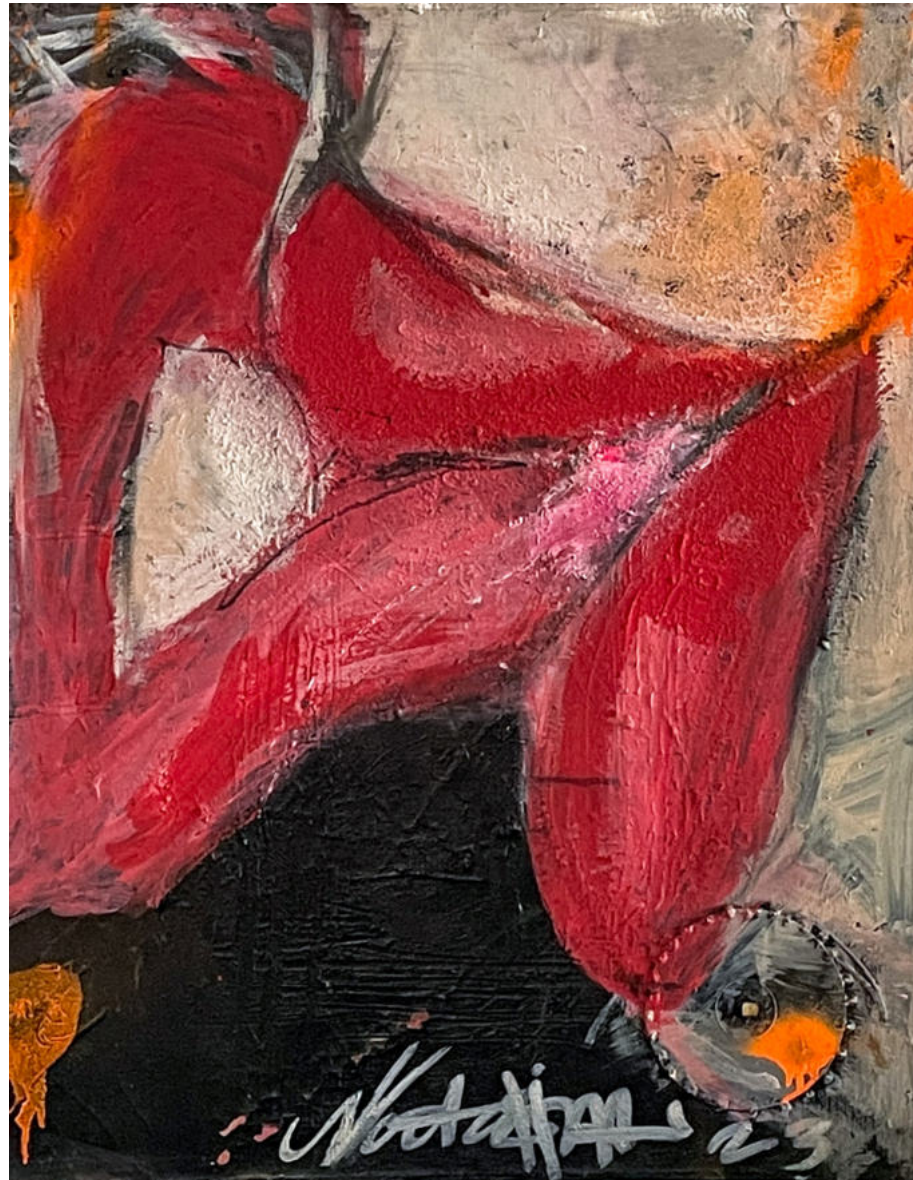
NATASJA DAVIDSON



Blue Bonnet

Mixed media on board
60 x 85 cm
R 34 500 incl. vat

NATASJA DAVIDSON



Kiss of Colour

Acrylic on canvas
70 x 55 cm
R 38 812 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.

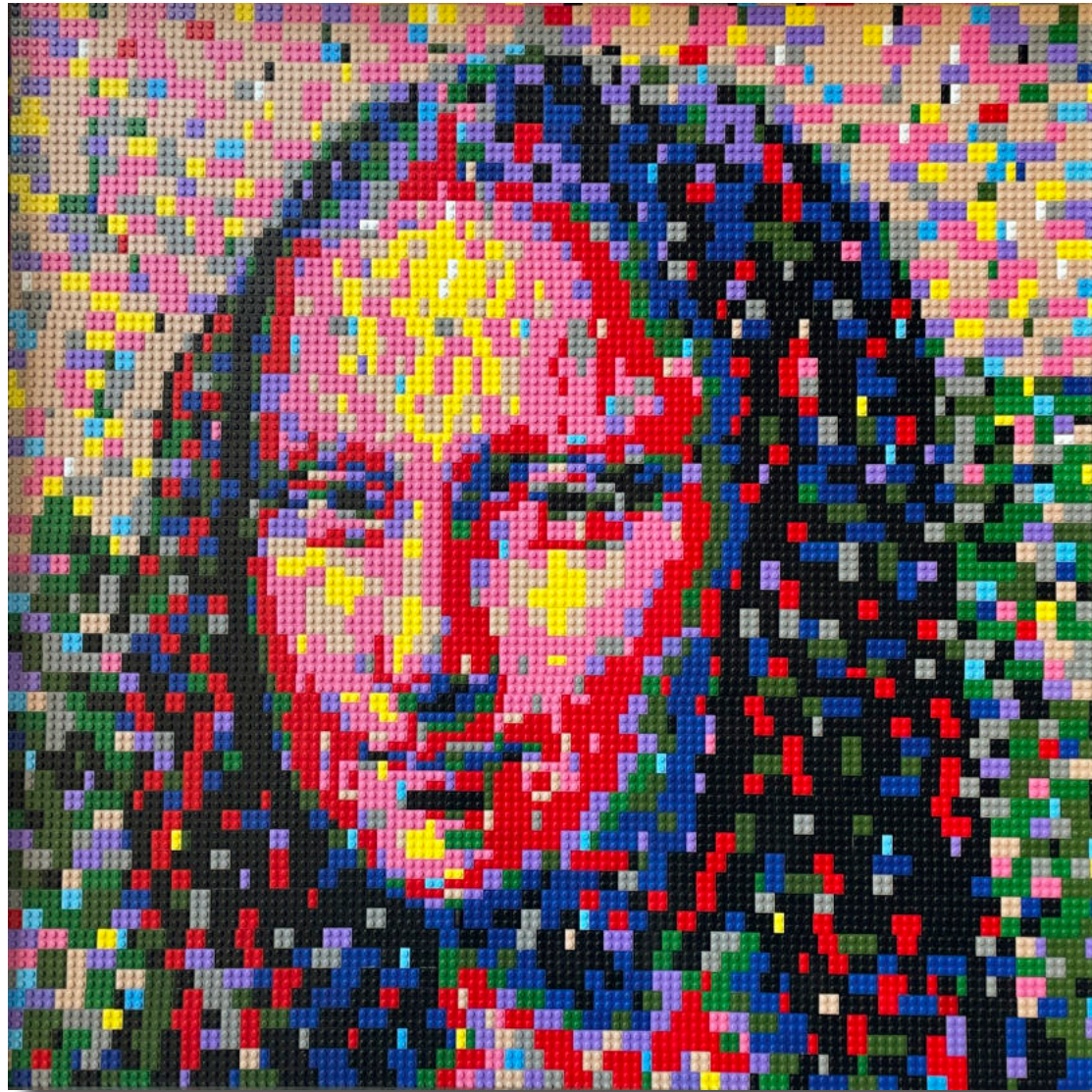
ARTIST BIOGRAPHY

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.

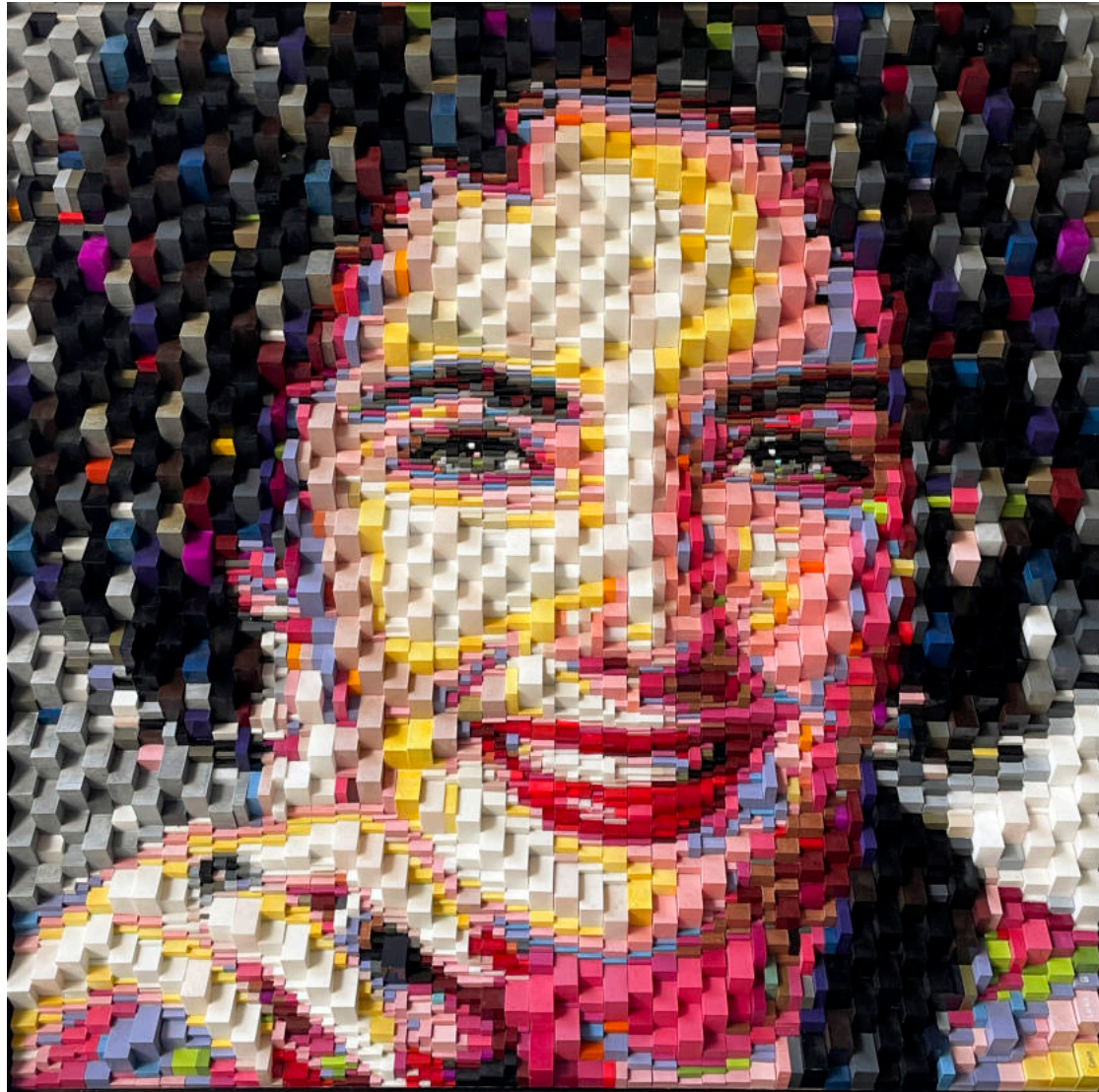
GAVIN LARKIN



Plastic Smile

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

GAVIN LARKIN



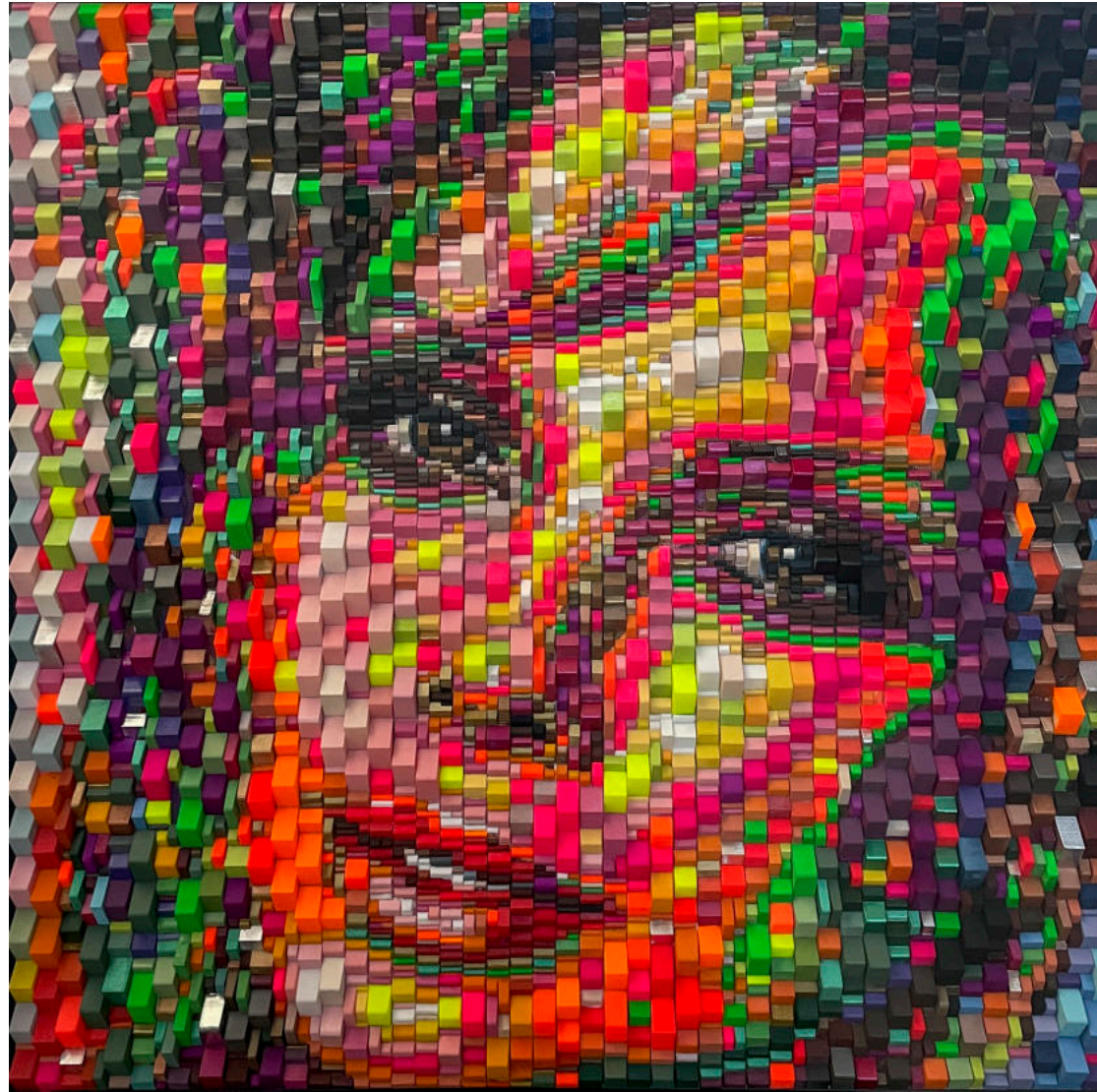
A beautiful woman

Mixed - Blockbuster (Framed)

90 × 90 cm

R 170 000 incl. vat

GAVIN LARKIN



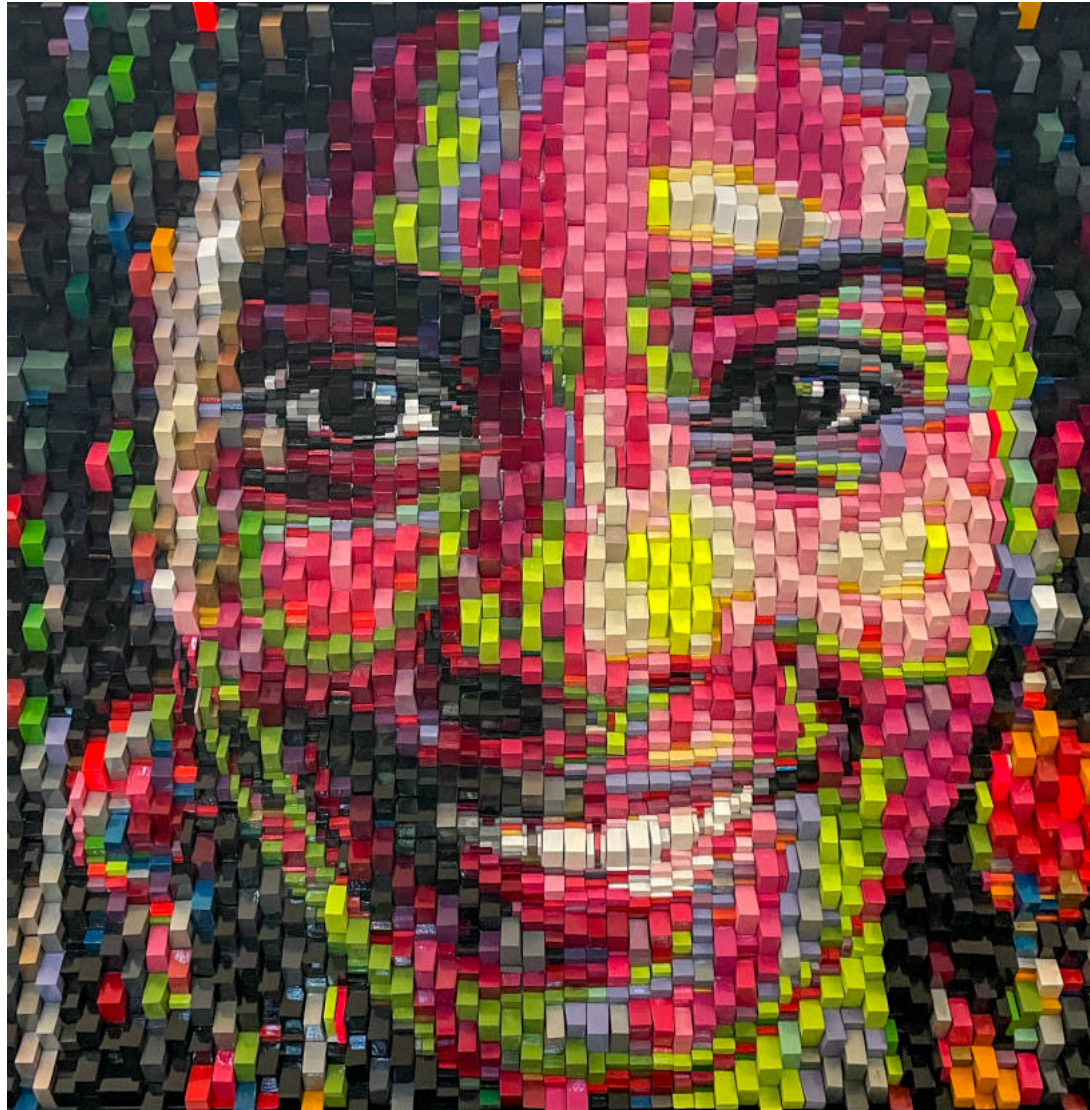
Chromatica

Mixed - Blockbuster (Framed)

100 × 100 cm

R 170 000 incl. vat

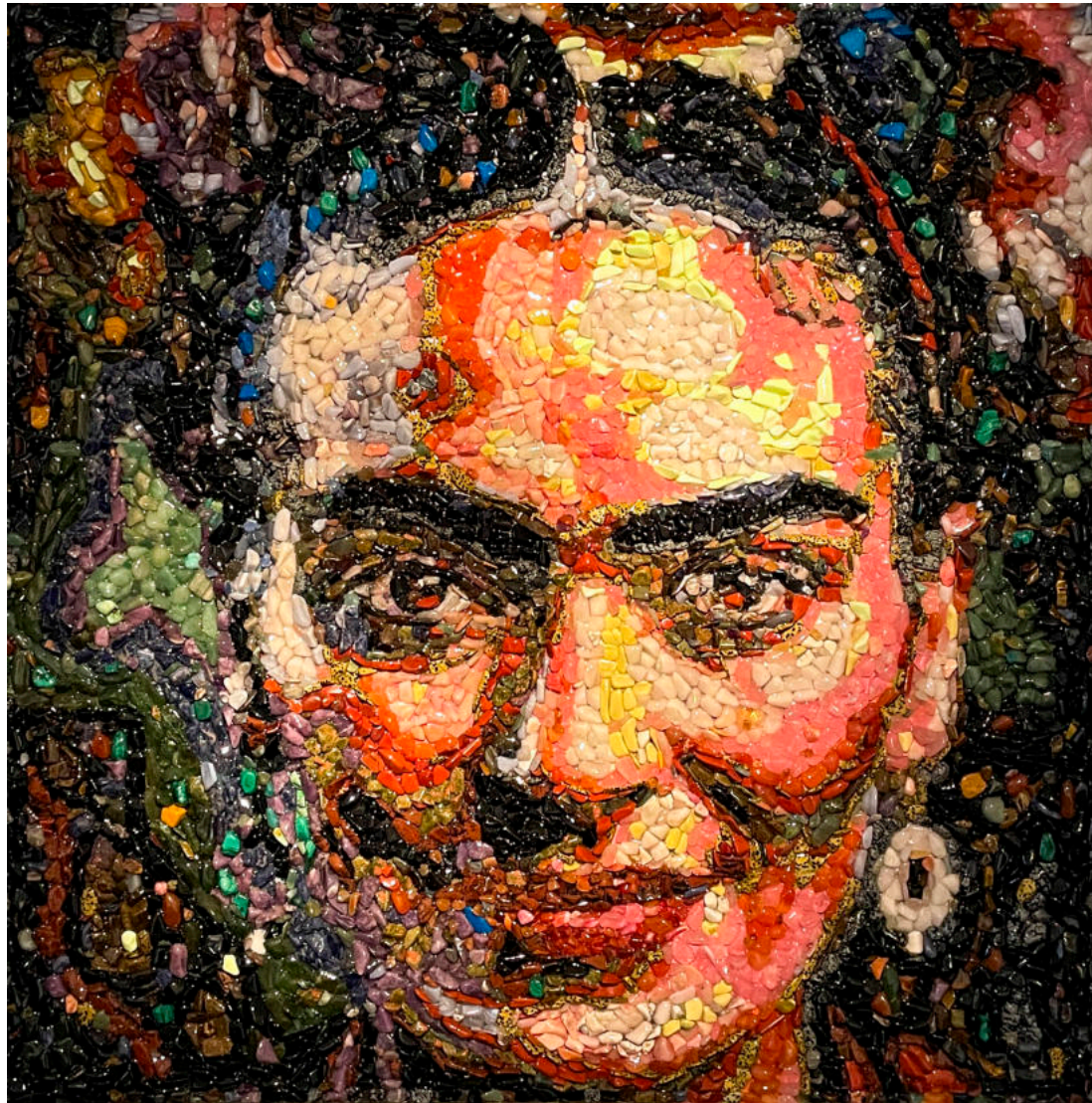
GAVIN LARKIN



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

JULIAN HALL

ARTIST STATEMENT

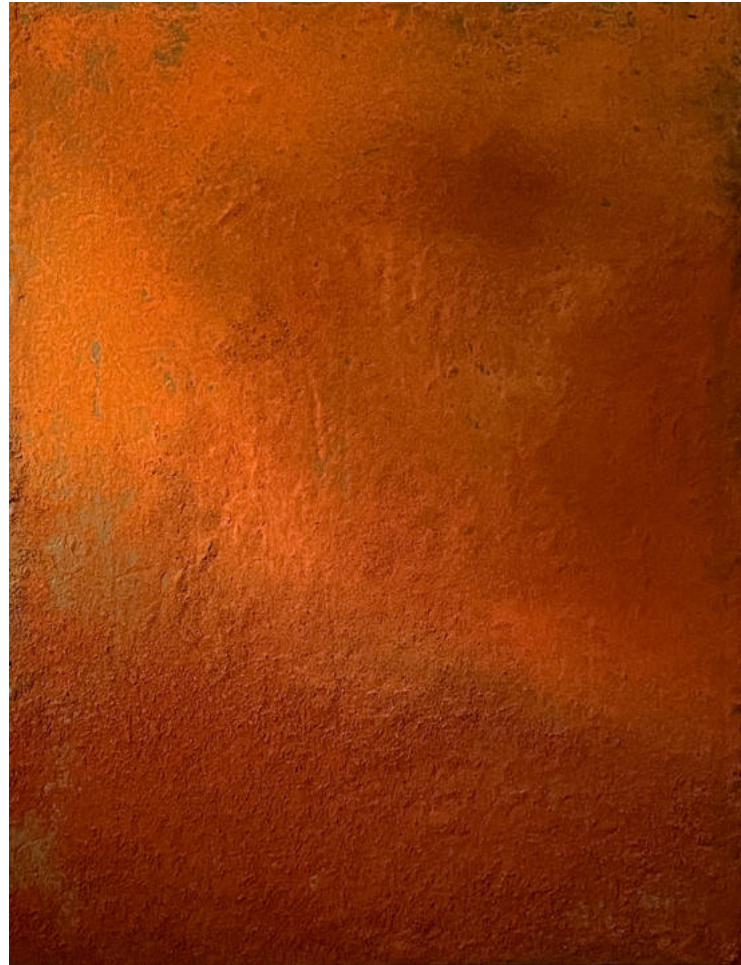
Surface Studies

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

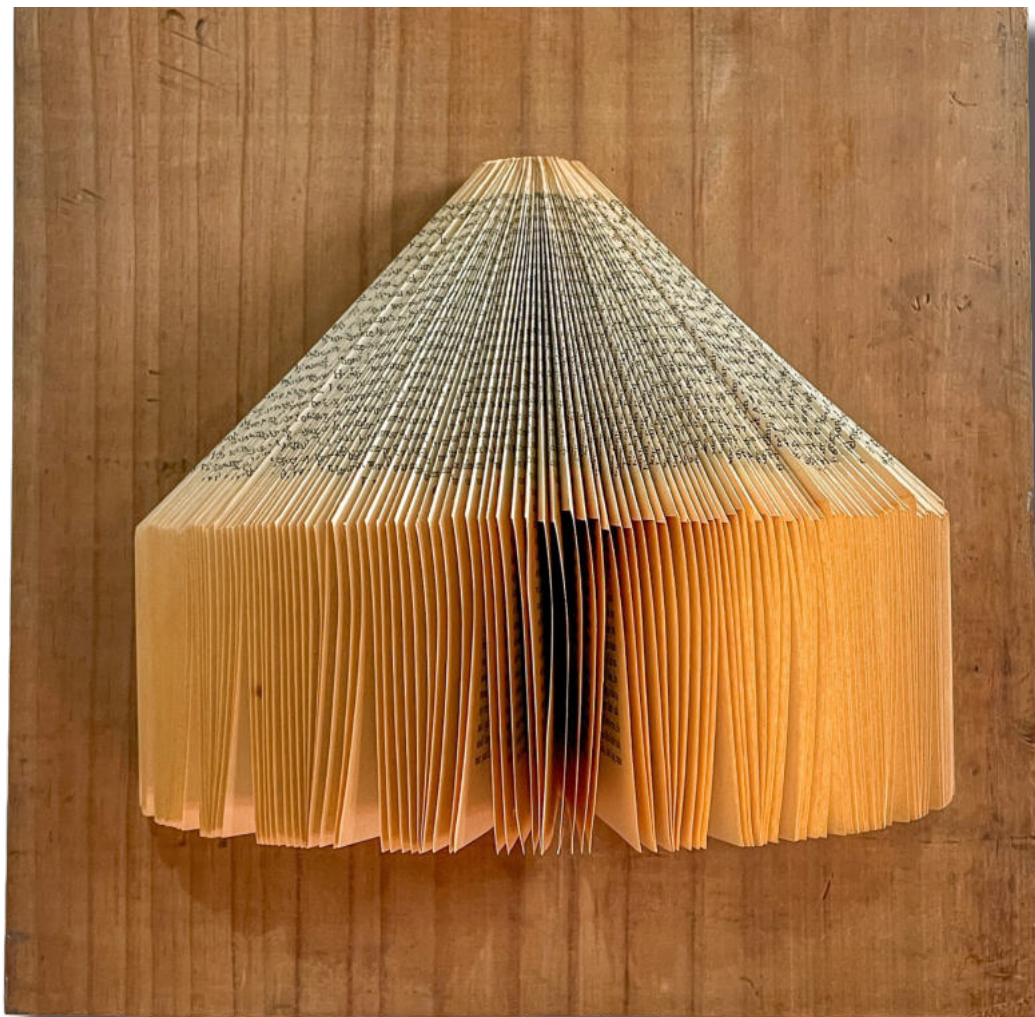
SEPID



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

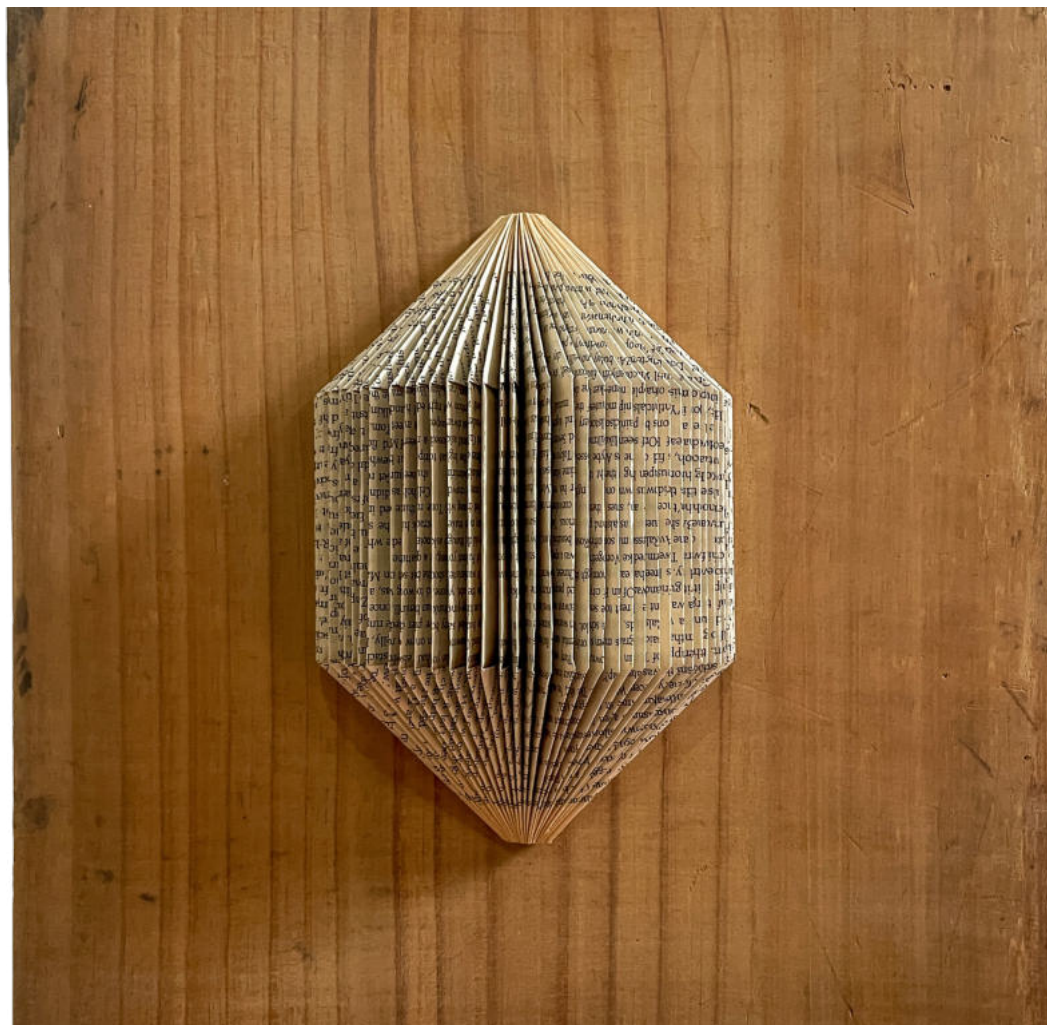
Book pages on wood
30 × 30 cm
R 1 800 incl. vat



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

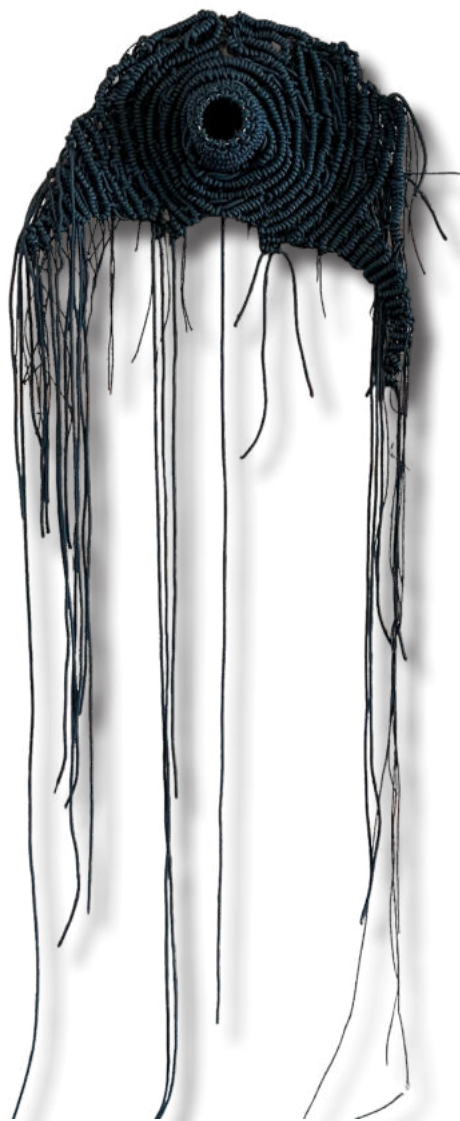


Labyrinth of the mind

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

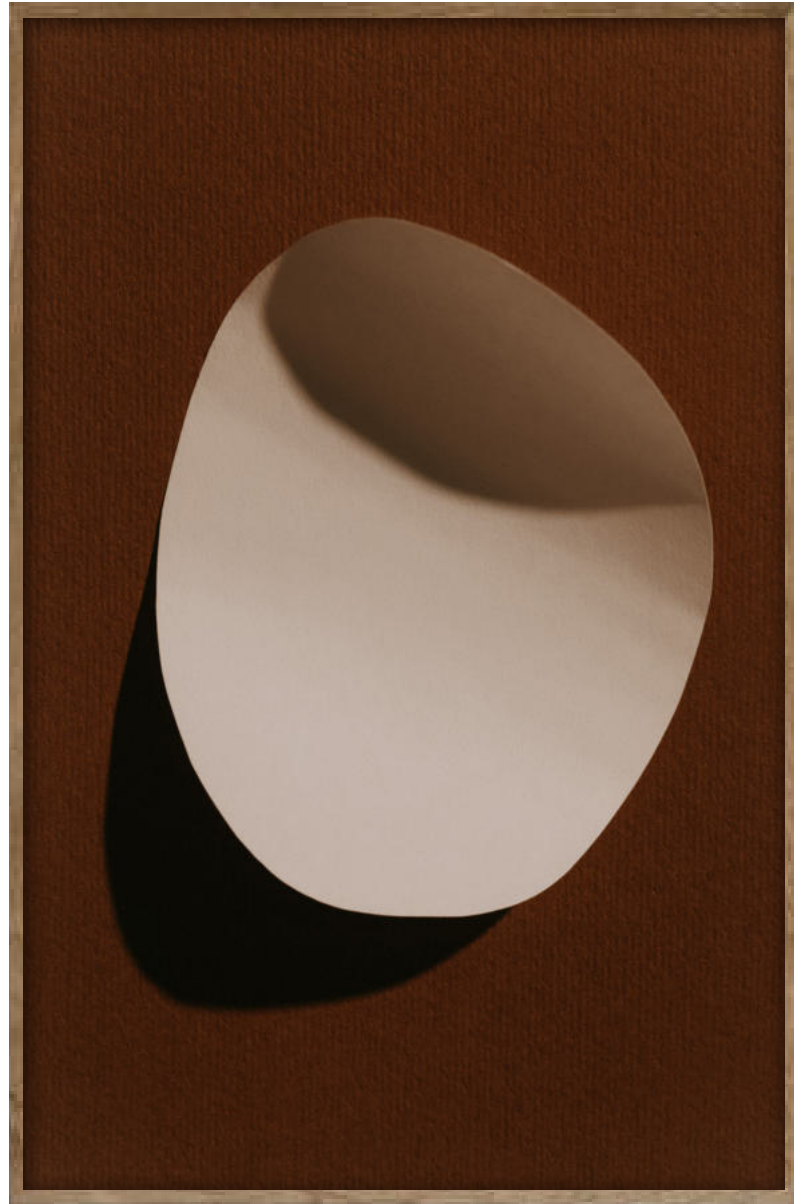
MICHAEL OLIVER LOVE



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.

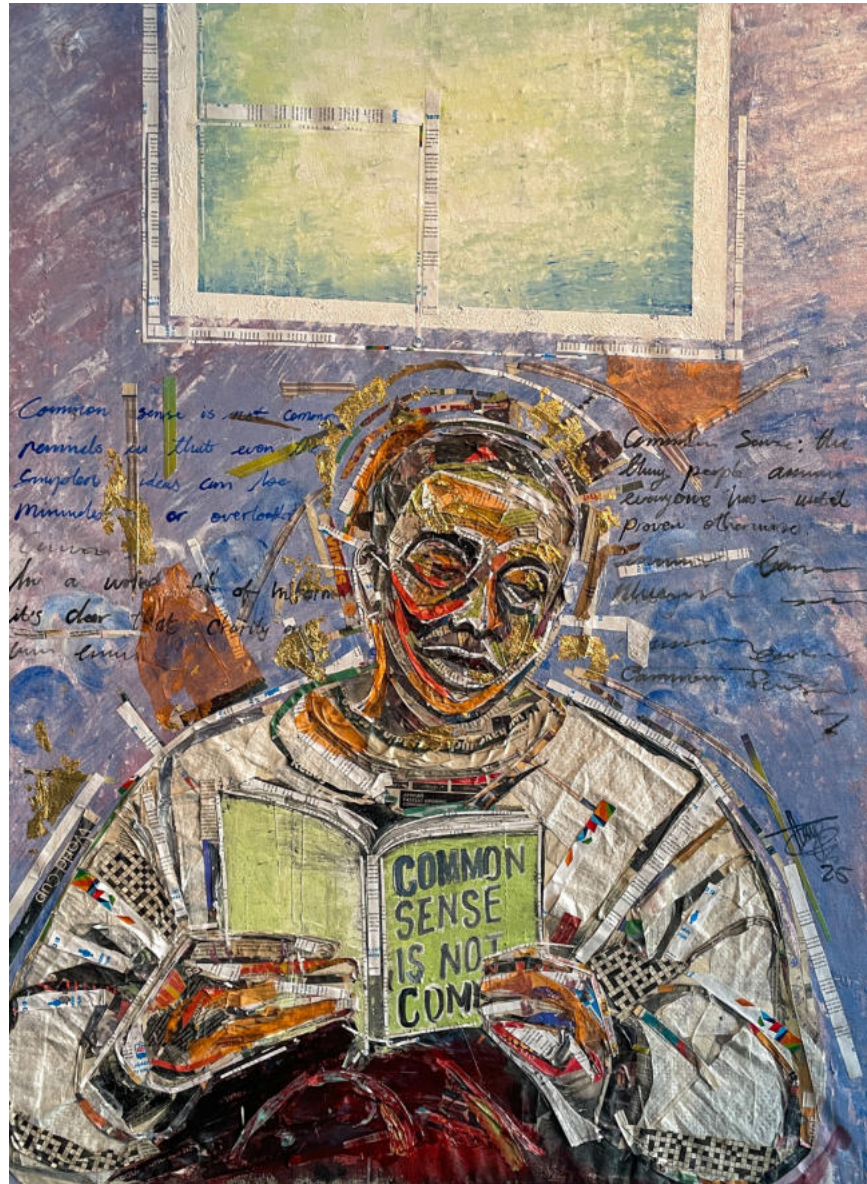
My artistic vision and connection to Namibia's history and culture are further explored in the short documentary *Healing Roots*, produced by Loft Arts. The film offers insight into my creative process, sources of inspiration, and how my work bridges past and present—bringing untold stories from Namibian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

HAGE MUKWENDJE



Dreamers

Mixed media on canvas
195 x 170 cm
R 50 800 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

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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



youngbloodafrica

arts & culture development