YOUNGBLOOD AFRICA

CATALOGUE | NOVEMBER 2026

FEATURING ARTISTS

DELMAINE DONSON
LYNNE MENGE
MATTHEW ARENDSE
FIKILE MQHAYI
CHULUMANCO ARNOLD DYWILI
LELETHU FUNDAKUBI
MULBERRY PULSE
ORY KATALAYI BWENS
BERDINE VAN DER MESCHT
GERDA MÖHR
KATHRYN HARMER FOX
LINDA RADEMAN
MONIQUE DAY-WILDE
NATASJA DE WET
JUSTIN DINGWALL
MELISSA CLOETE
ANGE AKOMEZOA
ALLEN LEROUX
SEPID
MICHAEL OLIVER LOVE

DELMAINE DONSON

ARTIST STATEMENT

In Her Own Form

Delmaine Donson's figurative paintings explore womanhood, identity, transformation, and the emotional inner lives of women. Her work centres Black female figures, using bold colour, graphic form, and symbolic elements to create images that feel both intimate and self-possessed.

Hair frequently becomes an important visual language within the work, functioning as more than a physical feature. It can become a symbol of protection, connection, strength, and transformation. Recurring blue skin shifts the figures away from literal representation, creating space for mood, symbolism, and emotional interpretation.

Through painting, Donson is interested in moments of becoming: the quiet shifts in identity, self-understanding, and relationships that shape how women move through the world.

ARTIST BIOGRAPHY

Delmaine Donson (b. 1991) is a South African contemporary figurative artist based in Cape Town. Working primarily in oil, she creates paintings of Black women characterised by bold colour, graphic forms, and distinctive blue skin.

Originally trained in 2D animation, Donson draws on her background in drawing, composition, and visual storytelling in her approach to painting. Her work combines graphic simplicity with painterly texture to create figures that embody presence, dignity, and quiet authority.

Donson exhibited at Youngblood Africa Gallery in Cape Town as part of a group exhibition in 2018.

DELMAINE DONSON



Unwavering

Oil on canvas
76 × 51 cm
R 28 000 incl. vat

DELMAINE DONSON



Inward

Oil on canvas
120 × 90 cm
R 60 000 incl. vat

DELMAINE DONSON



Blue Eclipse

Oil on canvas
120 × 90 cm
R 60 000 incl. vat

DELMAINE DONSON



Holy Hair

Oil on canvas
120 × 90 cm
R 60 000 incl. vat

DELMAINE DONSON



Aura

Oil on canvas
120 × 90 cm
R 60 000 incl. vat

LYNNE MENGE

ARTIST STATEMENT

A Life's Journey

This body of work explores the intersection between the raw, indomitable power of nature and the internal turbulence of the human experience. By observing the cyclical violence and subsequent calm of ocean waves crashing violently against the immovable shore, I find a visual vocabulary for the emotional struggles we all weather.

When faced with life's unexpected challenges, we frequently find ourselves adrift, instinctively looking towards the light for answers, an anchor, and a sense of direction. The movement of the water — surging forward, withdrawing, being tossed up, down, and sideways — serves as an apt metaphor for the unpredictability of existence. The journey is fluid and never the same. In these paintings, the textured depth of the water captures a fundamental truth: what is gone is truly gone, swallowed by the tide, and what is left to come remains entirely unknowable.

The shoreline becomes a stage for this struggle. The static, unyielding rocks represent our defences, our history, and our determination to stand firm. Yet, just as the perpetual crash of water slowly reshapes the hardest stone over generations, our personal storms soften our sharp edges, weathering us and imparting wisdom. Through aggressive brushwork and a contrast of fluid forms against rigid geometry, this work invites the viewer to stand at the edge of the abyss, acknowledging the chaos of our past while finding resilience in the inevitable stillness that follows the storm.

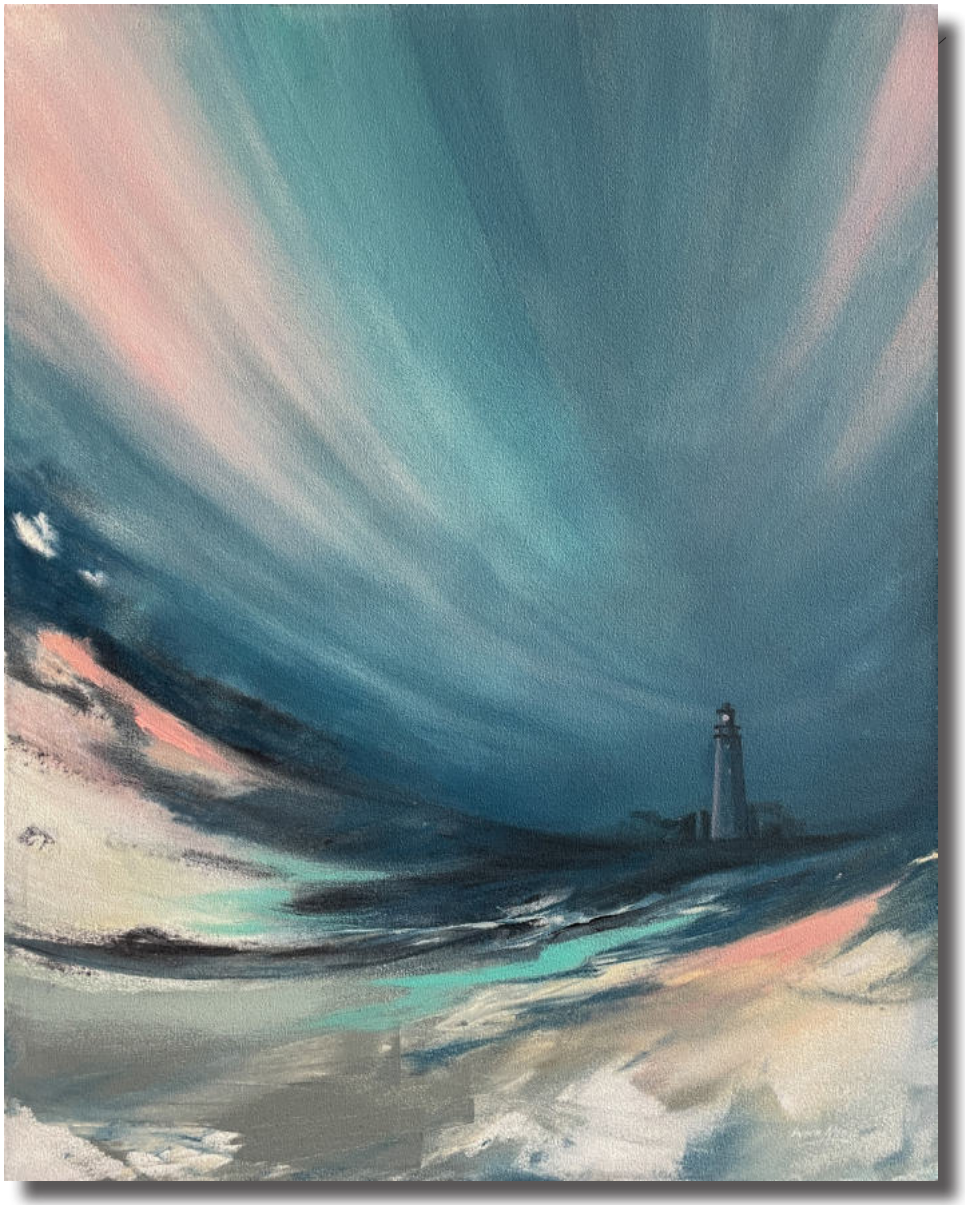
LYNNE MENGE

ARTIST BIOGRAPHY

Lynne Menge was born and raised in Johannesburg and studied in the UK before returning home to SA. After spending almost four decades in the advertising industry, Lynne retired and is now living in beautiful Cape Town as a full-time painter and art teacher.

Her body of work is mainly influenced by her love of the ocean, inspired by its beauty and the amazing power of nature, depicting its flowing energy and motion. Lynne chooses dynamic compositions and interpretations to show the passion of movement that comes from the sea, as well as the beauty of nature, with its endless landscapes and the rich, diverse Western Cape floral kingdom. By using both heavy textures and gentle sweeping strokes, she creates the mood and atmosphere seen in the variety of her work. Her newer work has a more contemporary, loose style, verging on abstract realism.

Lynne has been the recipient of many art awards, with some of her most recent achievements being the South African Society of Artists' Best Mixed Media Award in 2024, the Constantiaberg Art Society Trophy Award in 2024, and runner-up in 2025. Lynne was also featured in *The Collector's Guide to Art & Artists in South Africa* (compiled by Bronwyn Collard, The South African Institute of Artists and Designers).



Breaking Waves

Acrylic on canvas
100 × 80 cm
R 12 500 incl. vat

LYNNE MENGE



Light on the Bay

Acrylic on canvas
70 × 70 cm
R 7 500 incl. vat

LYNNE MENGE



Tormented Mists

Acrylic on canvas
100 × 80 cm
R 12 500 incl. vat

LYNNE MENGE



By the waters edge

Acrylic on canvas
90 × 90 cm
R 10 000 incl. vat

LYNNE MENGE



Windswept

Acrylic on canvas
80 × 100 cm
R 12 500 incl. vat

LYNNE MENGE



Restless Seas

Acrylic on canvas
90 × 90 cm
R 10 000 incl. vat

LYNNE MENGE



Beacon of light

Acrylic on canvas
40 x 40 cm
R 3 200 incl. vat



Rocky coastline

Acrylic on canvas
40 × 40 cm
R 3 200 incl. vat

LYNNE MENGE



Harbour lights

Acrylic on canvas
50 x 50 cm
R 4 500 incl. vat



Engulfing power

Acrylic on canvas
50 x 120 cm
R 9 000 incl. vat



Tidal Flow

Acrylic on canvas
60 × 80 cm
R 9 000 incl. vat



Morning Mists

Acrylic on canvas
40 x 100 cm
R 6 000 incl. vat

MATTHEW ARENDSE

ARTIST STATEMENT

My practice is the pursuit of cutting open the human condition and exploring all the many layers that make up the complex structures of our existence and reality. Pulling back the curtain on the drama of life is what interests and motivates me in my artistic endeavour. In a world governed by online media and artificial personas, it becomes increasingly important to understand what it means to be human.

I work primarily in oil on canvas, but constantly explore other mediums should my ideas require it. Sometimes my work is technical and precise, and other times very loose and gestural. I paint what interests me as an artist and use whatever I need in order to make my vision a reality.

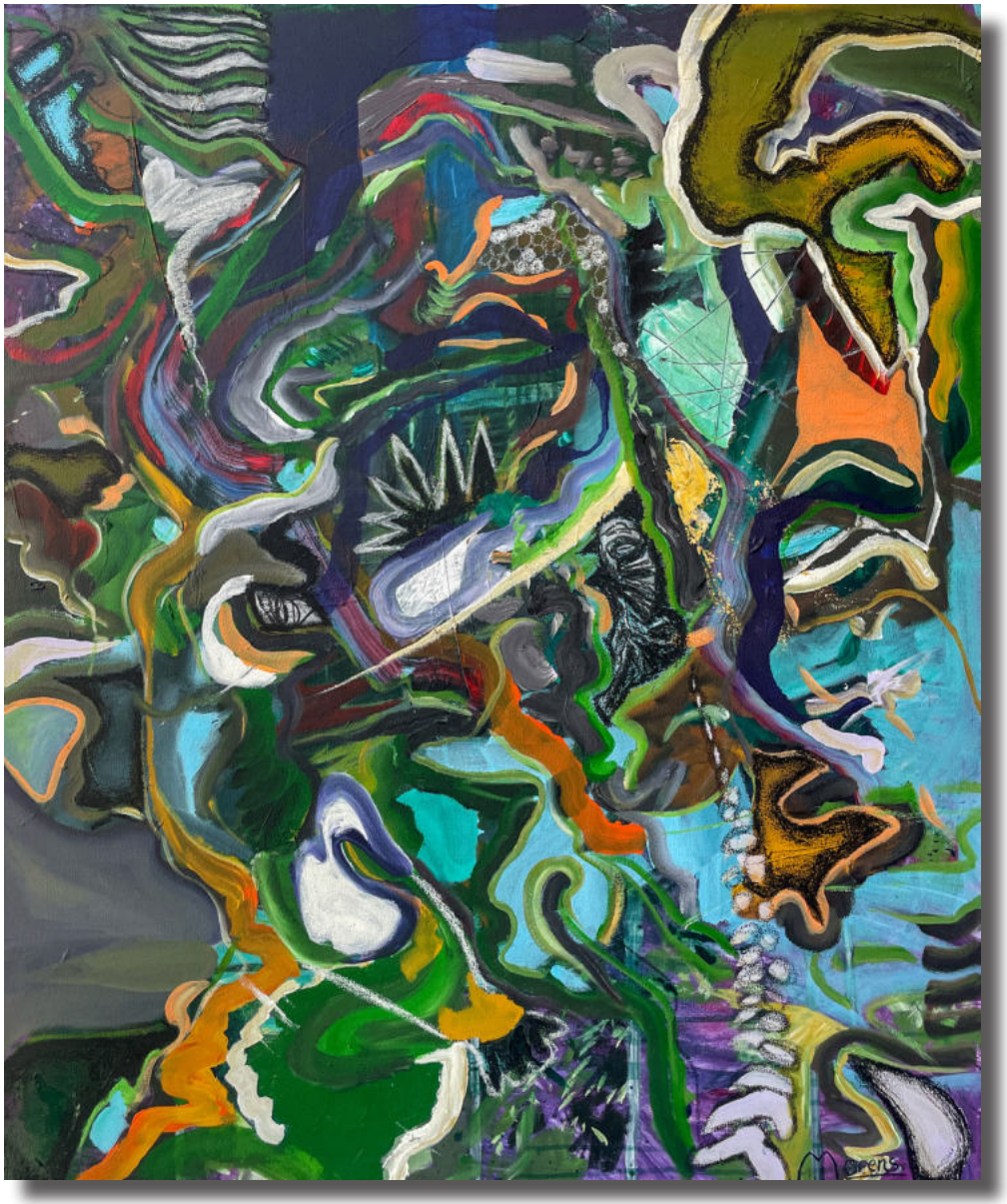
My works often emerge from personal experiences and observations. I believe it is my job as an artist to reflect on the world around me and to create work that is both personal and universal.



City Chaos

Mixed media on canvas
153 × 100 cm
R 15 000 incl. vat

MATTHEW ARENDSE



Journey

Mixed media on canvas
120 × 100 cm
R 15 000 incl. vat

MATTHEW ARENDSE



Good Times at Kameeldoring

Oil on canvas
150 x 240 cm
R 60 000 incl. vat

MATTHEW ARENDSE



Alfie #2

Mixed media on canvas (Framed)
85 x 62 cm
R 10 000 incl. vat

MATTHEW ARENDSE



Behind Our Eyes

Acrylic on canvas
102 × 76 cm
R 25 000 incl. vat



Radeck

Oil on canvas
61 × 46 cm
R 20 000 incl. vat

MATTHEW ARENDSE



Clutch of Life

Oil and Pastel on canvas
120 x 120 cm
R 15 000 incl. vat

MATTHEW ARENDSE



Fullness of Time

Mixed media on canvas
120 × 80 cm
R 25 000 incl. vat

FIKILE MQHAYI

ARTIST STATEMENT

Official Benefits

Official Benefits reflect on the quiet architectures of official life — the corridors, the circle, the council, the conferral — where belonging is performed and recognition is negotiated.

My interest lies in the human presence within these formal spaces. The suited figure carrying documents, the three women after a tender celebration with bags in hand, and the small gatherings around a table — these are moments of aspiration, protocol and waiting. They speak to how we navigate the environmental, economic, social and political realities that shape our world.

In these paintings, what is official is visible, while what is personal is slightly hidden — a gaze turned away, a face in shadow, documents that obscure the body. Through acrylic and oil, rendered with sensitivity, warmth and sympathy, I aim to unearth the subtle truths that quietly shape who is seen, who is included, and who continues to wait, even within systems designed to include.

This body of work holds space for dignity within formality, and for the shared light that remains when the official moment has passed.

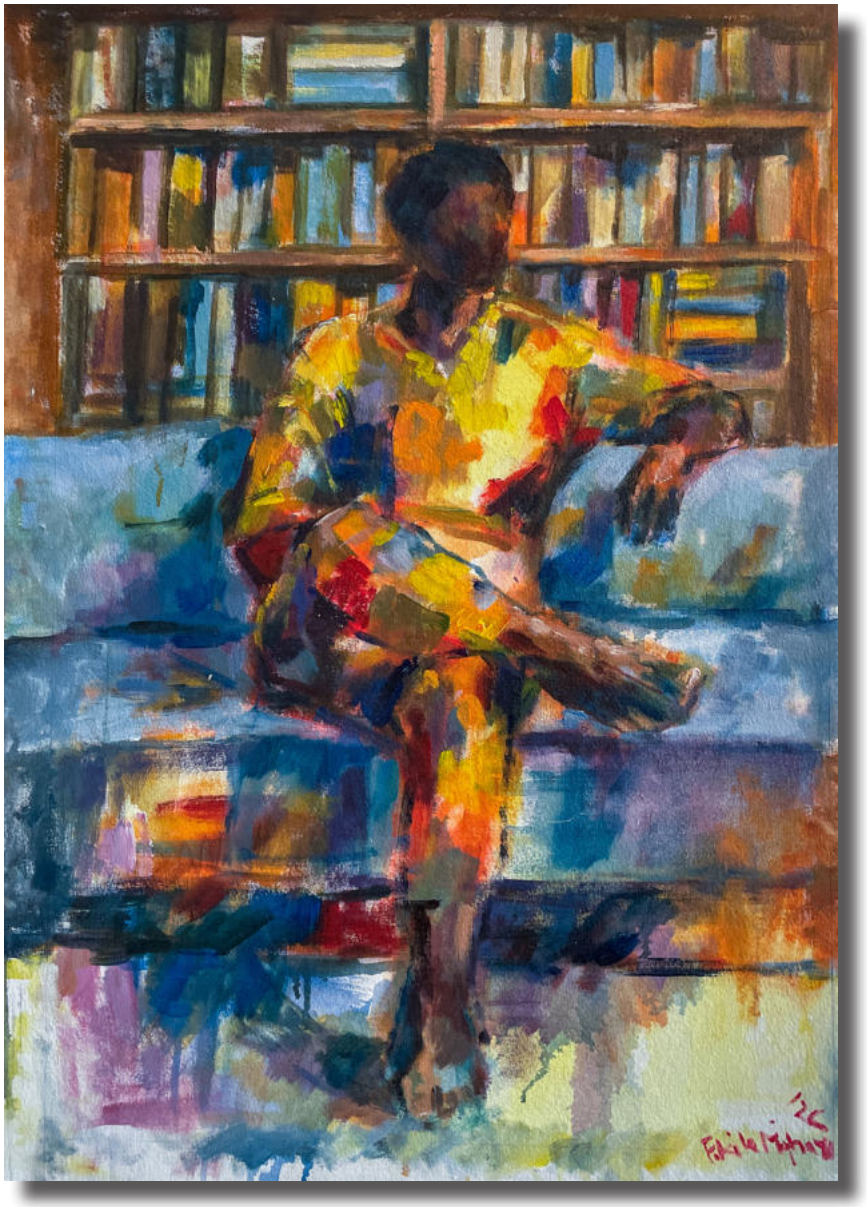
ARTIST BIOGRAPHY

Fikile Mqhayi was born in Gugulethu township, Cape Town, South Africa. He graduated in Fine Arts from the Michaelis School of Fine Art, University of Cape Town, in 2011.

He is a confident painter who has developed an idiosyncratic style that many artists take years to achieve. Using oil and acrylic paints, he renders everyday life with sensitivity, and the human condition with warmth and sympathy.

He currently lives and works in Delft, Cape Town. He has participated in a number of group exhibitions locally and abroad, including the solo exhibition *Khayelitsha Kapunkilaisia* in Helsinki in 2017, and *Assemblage* at AVA Gallery, Cape Town, in 2018. Artworks by Mqhayi are included in the Nando's Collection through Spier Arts Trust, Sam Hlengthewa's Collection, and Dr Tebogo Makube's Collection.

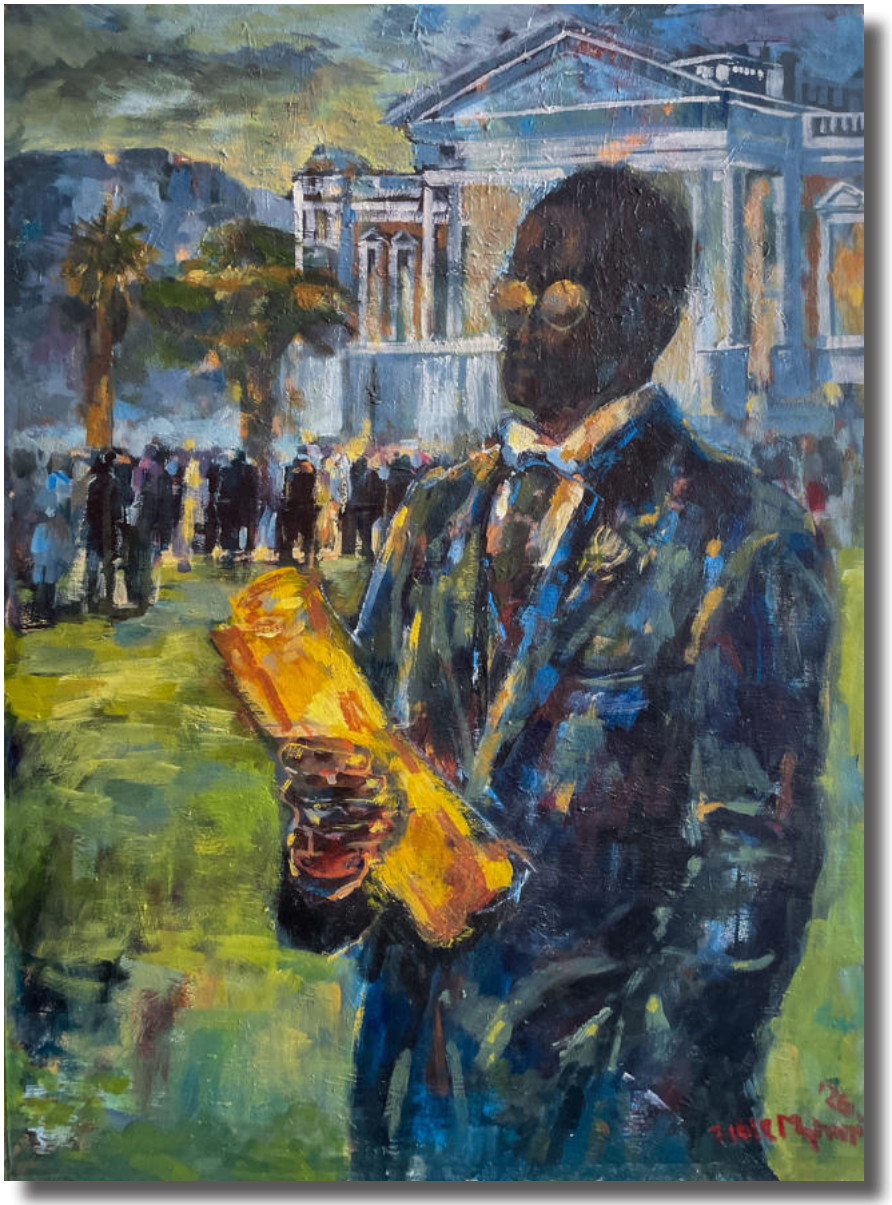
FIKILE MQHAYI



The official hour (2026)

Acrylic on canvas
77 × 68 cm
R 24 000 incl. vat

FIKILE MQHAYI



The conferral (2026)

Acrylic on canvas
117 x 85 cm
R 30 000 incl. vat

FIKILE MQHAYI



Daily passage (2026)

Acrylic on canvas
60 × 100 cm
R 24 000 incl. vat

FIKILE MQHAYI



Official Bouquet - Token of Thanks (2026)

Acrylic on canvas
100 x 80 cm
R 24 000 incl. vat

FIKILE MQHAYI



The circle (2026)

Acrylic on canvas
157 × 162 cm
R 47 000 incl. vat

FIKILE MQHAYI



Suit docs (2026)

Acrylic on canvas
180 x 162 cm
R 49 000 incl. vat

FIKILE MQHAYI



Corridor of purpose (2026)

Acrylic on canvas
170 × 160 cm
R 48 000 incl. vat

FIKILE MQHAYI



The council (2026)

Acrylic on canvas
160 x 163 cm
R 48 000 incl. vat

CHULUMANCO ARNOLD DYWILI

ARTIST STATEMENT

My work as a visual artist explores identity and personal experiences. Through paintings, I express ideas, feelings, and experiences that influence how I see myself and the world around me.

I am interested in how our surroundings, memories, and everyday experiences shape who we become. My paintings allow me to communicate thoughts and emotions that may sometimes be difficult to express through words. I see art as a way of telling stories and sharing my perspective.

As an artist based in Cape Town, I am continuing to develop my own visual language and explore new ways of expressing my ideas. Through my practice, I hope to create work that encourages viewers to look deeper, reflect on their own experiences, and understand different perspectives.

ARTIST BIOGRAPHY

My name is Chulumanco Arnold Dywili, a Cape Town-based artist originally from the Eastern Cape, South Africa. I moved to Cape Town after completing high school to pursue my dream of becoming an artist. I'm currently studying Fine Art at the Ruth Prowse School of Art, where I continue to develop my practice, particularly in oil painting.

My work is inspired by my African background, personal experiences, and the people and places around me. I am particularly interested in stories of women, family, and everyday life. Through my paintings, I use my own experiences as a way to understand myself and the world around me.

CHULUMANCO ARNOLD DYWILI



Emalanga

Oil on canvas
80 × 60 cm
R 6 990 incl. vat

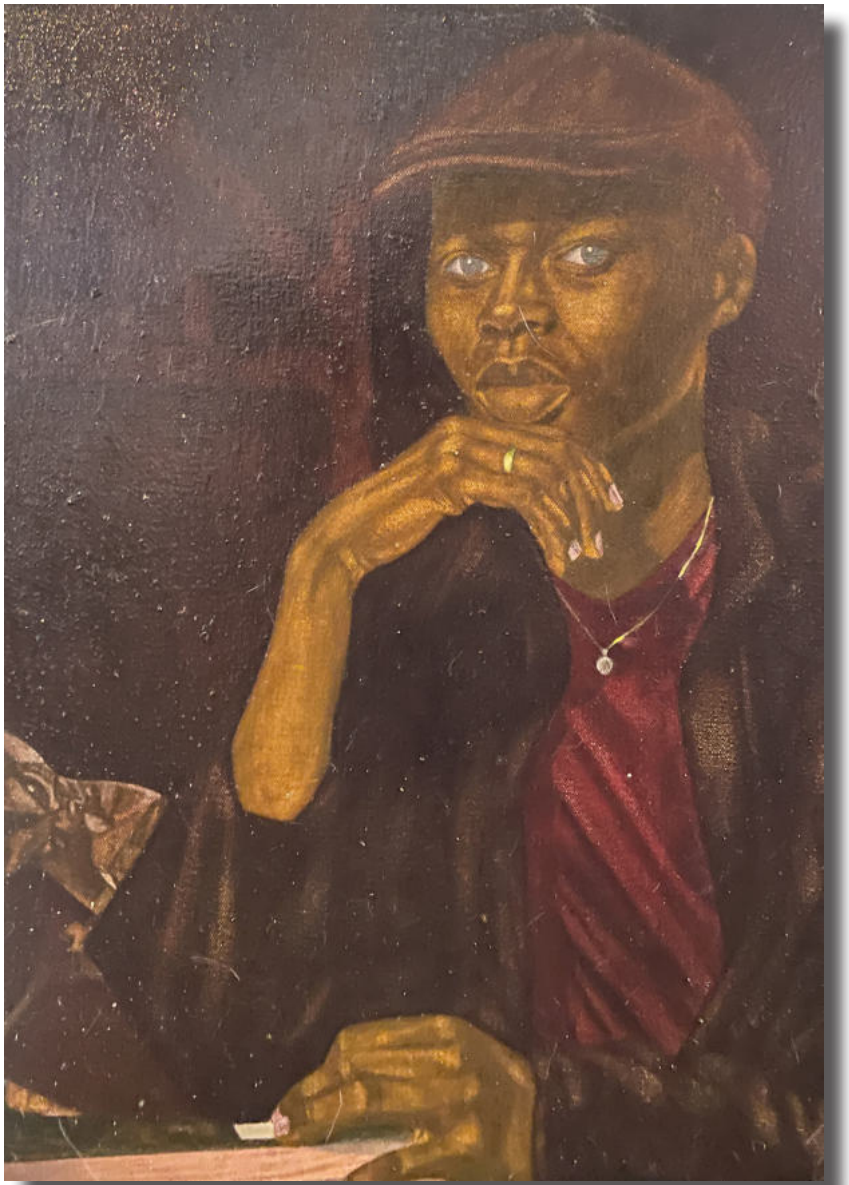
CHULUMANCO ARNOLD DYWILI



Ukhanya

Oil on canvas
80 x 60 cm
R 6 990 incl. vat

CHULUMANCO ARNOLD DYWILI



Utyhibilika

Oil on canvas
42 × 29.6 cm
R 3970 incl. vat

CHULUMANCO ARNOLD DYWILI



Lithokazi

Oll on canvas
80 x 60 cm
R 6 990 incl. vat

LELETHU FUNDAKUBI

ARTIST BIOGRAPHY

Lelethu Fundakubi's love for art began at a very young age, while she was still in primary school. She attended Eersterivier Secondary School (2012–2016), where she was greatly influenced by her Visual Arts teacher, Miss H. Watson. From July 2019 to December 2020, Lelethu studied mosaic art and art history for 18 months at Spier Arts Academy.

Lelethu's first exhibition was the Members' Exhibition at Art.b Gallery, where she has since participated in several exhibitions. She worked alongside Xolani Sivunda at Openheartstudio for two years and was also part of an Emerging Artists group exhibition associated with the City of Cape Town. Additionally, she showcased her work in the Comic Con Cape Town Artist Showcase.

Lelethu has exhibited at Youngblood Gallery and other venues around Cape Town. She has a passion for painting and drawing portraits and all things art-related. Over the years, she has grown as an artist and was recently commissioned by Professor Zanele Muholi. Inspired by life in general, her art seeks to create a sense of beauty or evoke strong emotions.

LELETHU FUNDAKUBI



The offering.

Mixed media on canvas
150 x 130 cm
R 18 000 incl. vat

LELETHU FUNDAKUBI



When flowers bow.

Mixed media on canvas
132 × 110 cm
R 19 000 incl. vat

LELETHU FUNDAKUBI



She remains whole.

Mixed media on canvas
132 x 130 cm
R 15 000 incl. vat

LELETHU FUNDAKUBI



What the Lillies keep.

Mixed media on canvas
130 x 108 cm
R 15 000 incl. vat

LELETHU FUNDAKUBI



Your identity was never taken.

Mixed media on canvas
100 × 76 cm
R 8 000 incl. vat

LELETHU FUNDAKUBI



Seeds we carry.

Mixed media on canvas
115 × 130 cm
R 18 000 incl. vat

LELETHU FUNDAKUBI



In multitude.

Mixed media on canvas
130 x 130 cm
R 22 000 incl. vat

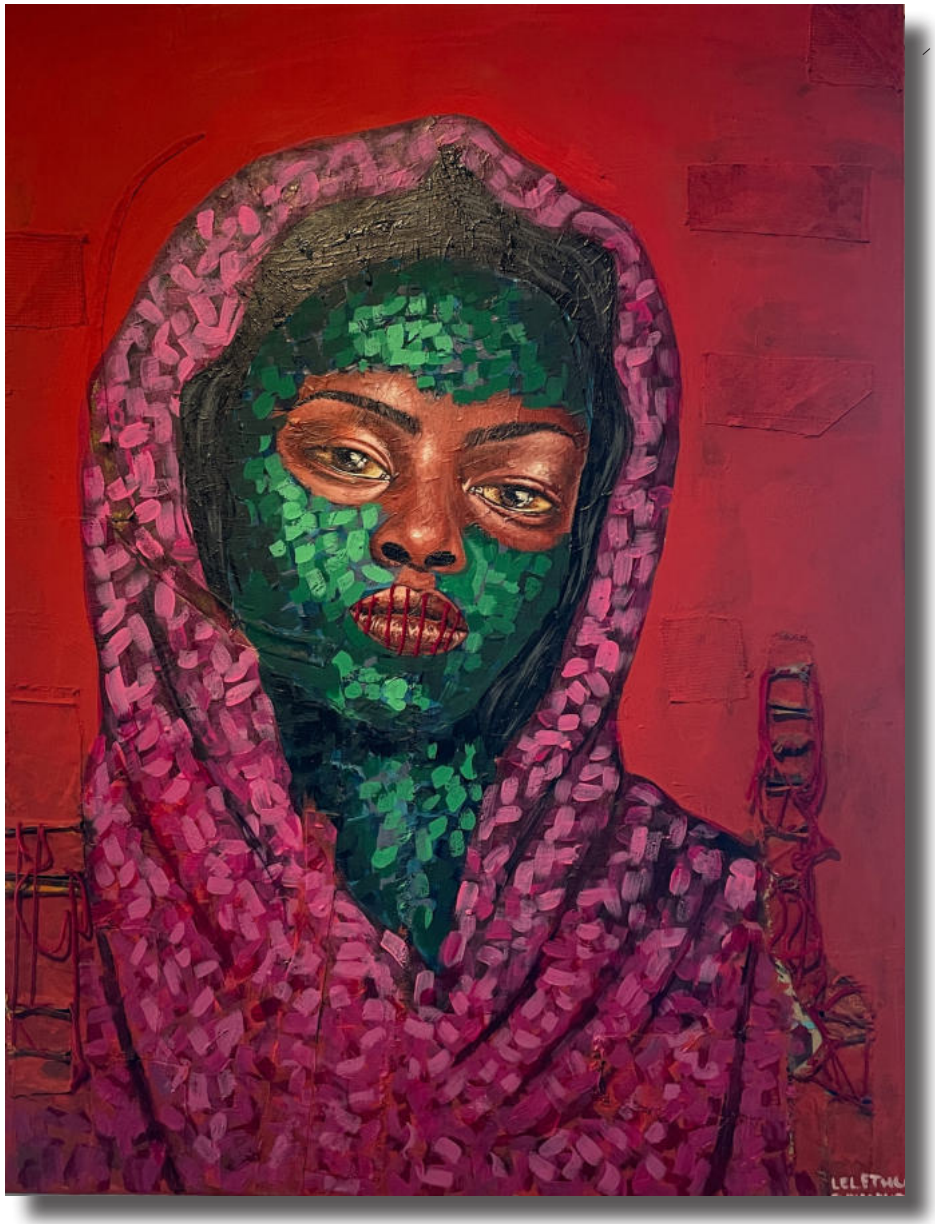
LELETHU FUNDAKUBI



Breaking through.

Mixed media on canvas
121.5 × 80.5 cm
R 8 000 incl. vat

LELETHU FUNDAKUBI



Unbroken

Mixed media on canvas
107 × 81.5 cm
R 8 000 incl. vat

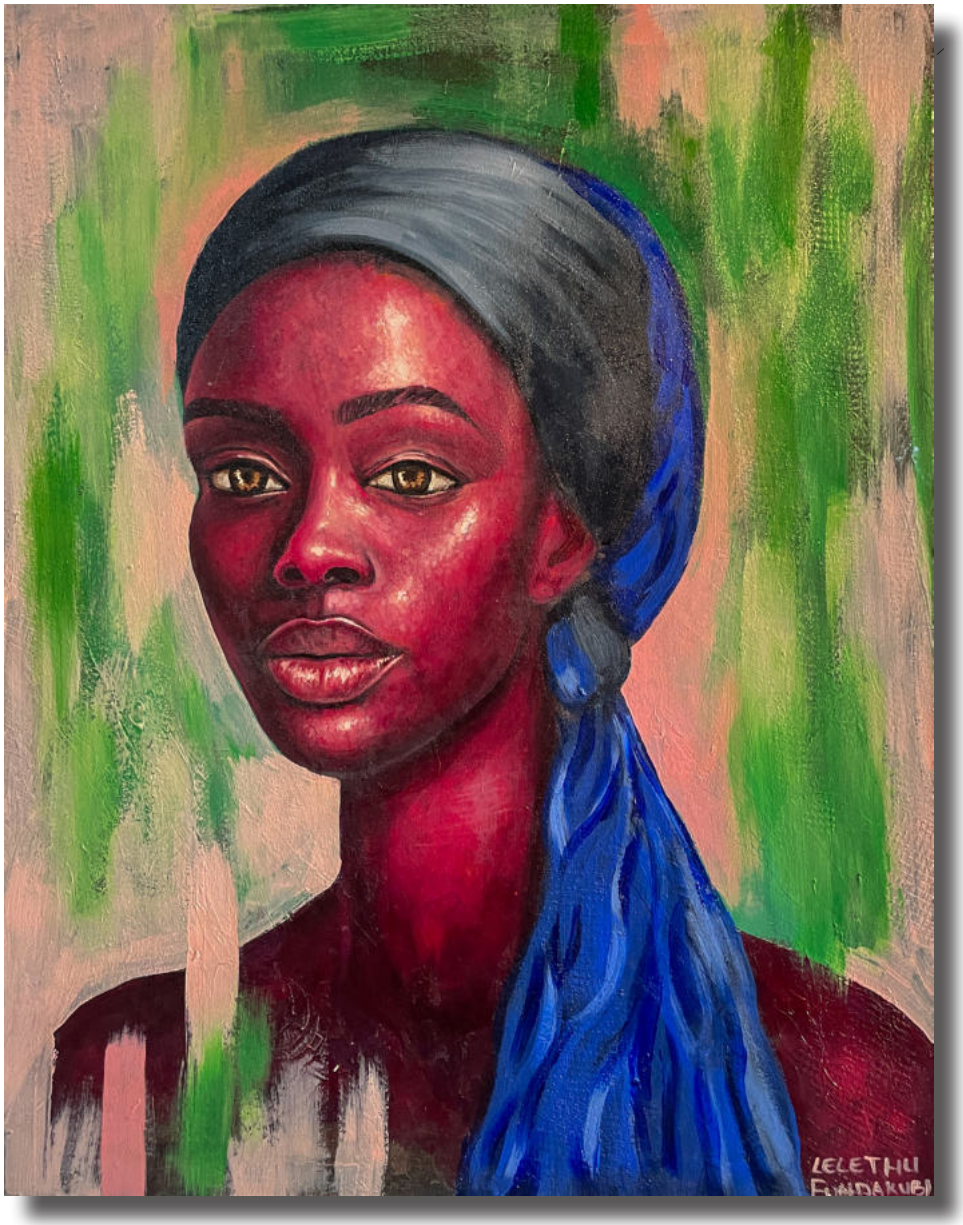
LELETHU FUNDAKUBI



The cutter.

Mixed media on canvas
90 × 71.5 cm
R 8 000 incl. vat

LELETHU FUNDAKUBI



Enduring.

Mixed media on canvas
90 × 70 cm
R 8 000 incl. vat

LELETHU FUNDAKUBI



The offering.

Mixed media on canvas
150 x 130 cm
R 18 000 incl. vat

MULBERRY PULSE

ARTIST STATEMENT

The Ocean In My Ear | Volume II

Continuing my exploration of the relationship between ears, shells, and the sea, this second volume takes the form of three new sculptural pieces. The ears begin to transform into ocean forms themselves, with two inspired by the delicate curves and natural shapes of seashells, and one taking on the intricate texture of coral.

Exploring the idea of the ear as a vessel for listening, these pieces blur the boundaries between the human body and the natural world. They reflect on the sounds we imagine, the memories we hold, and our innate connection to the ocean.

A continuation of the collection, where the ear becomes the shell, and the shell becomes the ocean.



Humming

Seashell, clay & clear coat on wooden box
20 x 10 x 6 cm
R 1 500 incl. vat



Screeching

Seashell, clay & clear coat on wooden box
22 x 12 x 7,5 cm
R 1 500 incl. vat



Rumbling

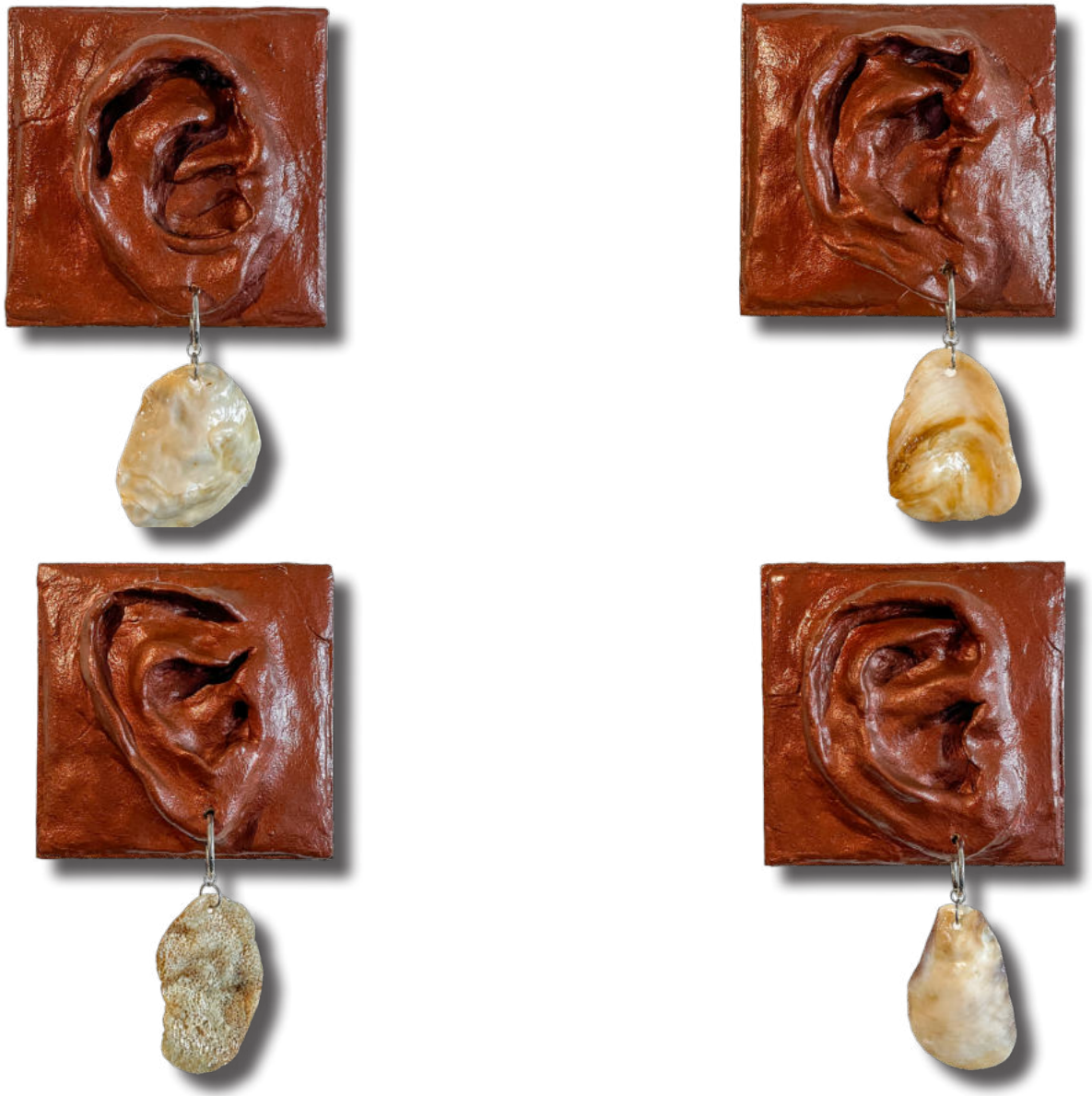
Seashell, clay & clear coat on wooden box
30 x 22 x 6 cm
R 2 500 incl. vat

MULBERRY PULSE

ARTIST STATEMENT

The Ocean In My Ear

Inspired by the childhood memory of holding a shell to my ear and imagining the sound of the ocean within it. I explore the connection between shells, ears and the act of listening, using natural forms to evoke memory, imagination and our connection to the sea.



The sound of shells

Seashell, clay & clear coat on wooden box
18 × 10 × 4.5 cm
R 900 incl. vat (each)
R 3 500 incl. vat (as set of four)









The sound of shells

Seashell, clay & clear coat on wooden box
18 × 10 × 4.5 cm
R 900 incl. vat (each)
R 3 500 incl. vat (as set of four)

ORY KATALAYI BWENS

ARTIST STATEMENT

Suits & Ties is a realistic painting collection exploring the relationship between traditional menswear and contemporary identity.

Inspired by the structure, detail, and symbolism of tailored suits, the collection examines how clothing carries stories of heritage, ambition, confidence, and personal expression.

Each portrait invites the viewer to look beyond the fabric and discover the individual within it. Classic tailoring becomes a starting point for new ideas, reinterpreting timeless forms through a contemporary artistic perspective.

New ideas do not always require abandoning the old. Sometimes, they begin with a new way of seeing tradition.

TAILORED IDENTITIES: A collection about the people behind the suits and the stories they carry.

This collection stems from two central themes: personality and humanity. Personality involves embracing individuality while also finding common ground with others; it is the unique gift of being yourself, undeterred by life's challenges or hardships. With this collection, I use ties, shapes and forms, emotions, and behaviours to transport you from one world to another, inviting you to explore the stories of culture, resilience, and expression woven into each piece.

ORY KATALAYI BWENS

ARTIST BIOGRAPHY

I was born in the DRC. At the age of four (4), my family and I moved to Cape Town, South Africa, where I completed my formal education. My artistic journey started at a young age, when I began to draw. I would also exchange cartoon drawings with friends in primary school and eventually became good at my craft. I am an independent artist, but I was trained by highly experienced individuals who became friends and then family.

I use art to express, keep, gain, teach, guide, love, create, save, remind, kill, and joke. But, most importantly, to give back. Art plays a crucial role in my life. It has taken me from nothing to a better nothing, and art has been good to me for a very long time. It has kept me humble and has forced me to always keep thinking, innovating, and improving. I would describe myself as an expressionist artist, as for me, art is, first and foremost, the very act of using one's emotions and hands for the purpose of creation and storytelling.

I draw, paint, sculpt, and photograph. As a creative, I like changing the materials I use and discovering new techniques that I can resonate with and expand upon. Driven by the insatiable desire to work and create, I regularly give myself new projects. The very first one was in 2019 and was entitled *La Sapuer*, consisting of a mixture of painting and fashion, African wax fabric, and handmade frames.



Beyond the Cut

Mixed media on canvas
127 × 72 cm
R 23 500 incl. vat

A modern shirt design, bold fabric tie textures, and a forward-100 challenges conventional tailoring.

ORY KATALAYI BWENS

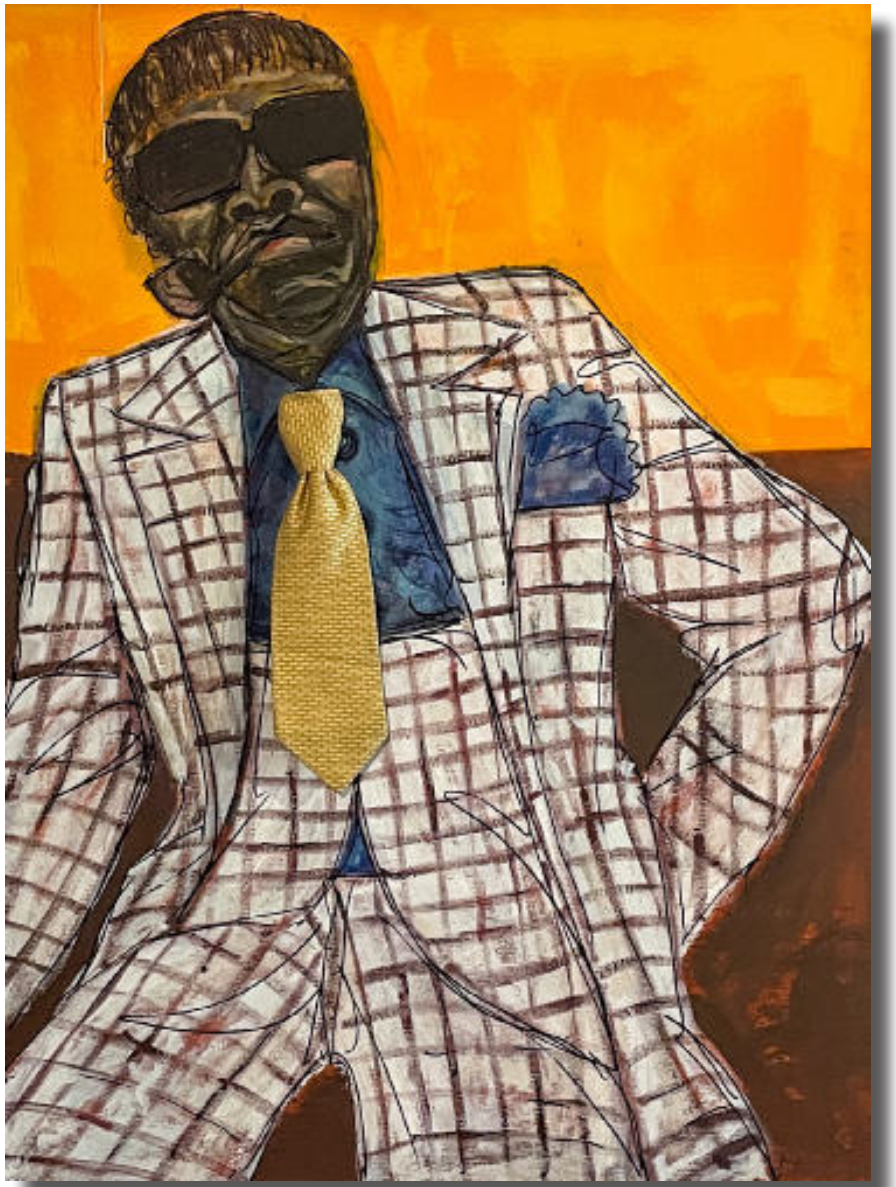


Unbuttoned

Mixed media on canvas
141 x 88 cm
R 26 200 incl. vat

A man with an open collar and relaxed tailoring, exploring individuality beyond formal expectations.

ORY KATALAYI BWENS



Old School, New Rules

Mixed media on canvas
101 x 76 cm
R 21 500 incl. vat

Traditional tailoring interpreted through a contemporary silhouette, unconventional tie styling, or unexpected proportions.



The Executive

Mixed media on canvas
101 x 76 cm
R 22 800 incl. vat

A composed portrait exploring professionalism, responsibility, and personal ambition.

ROOTS

ROOTS brings together textile artists from South Africa and the Netherlands in an artistic dialogue about identity, origin, memory and connection.

The original plan was to present the Dutch and South African artworks together physically at Youngblood Gallery. Due to sharply increased international transport costs, geopolitical developments and the resulting risks of delays and uncertainty in shipping, this was no longer a responsible option.

As it is such a great disappointment that the exhibition could not take place in its complete, originally intended form, the Dutch artworks are presented digitally alongside the South African works. In this way, we hope to preserve something of the exhibition as a whole and keep the dialogue between both countries visible.

Across borders, materials and personal histories, ROOTS explores what shapes us, what connects us, and what we carry forward.

BERDINE VAN DER MESCHT

ARTIST STATEMENT

Our roots are in the earth

Culture and Nature: A representation of a christening dress, knitted from grass found in my garden. Traditionally a precious garment, carefully made, worn for a brief ceremonial moment and often preserved as an heirloom. I bring the sense of permanence and preservation into tension with a material that is fragile, organic and temporary. A christening marks a beginning, while the dried grass quietly carries an awareness of decay and return to the earth. A meditation on how briefly we inhabit our bodies. We are earthlings; we return to the earth.

Earthlings

Earthlings re-imagines the traditional gleaners, after a painting by Jean-François Millet. No longer gathering wheat left after harvest, these figures scrounge through textile waste and pollution — the rubbish we discard. Made as a collage of discarded waste and fabric fragments embroidered onto the reverse of a found tapestry, the work asks what sustenance is left when our roots, the earth, are buried under what *we* mindlessly discard.

BERDINE VAN DER MESCHT



Earthlings

Mixed media
63 x 63 cm
R 20 000 incl. vat

BERDINE VAN DER MESCHT



Culture and Nature

Knitted grass
114 x 60 x 22 cm
R 23 000 incl. vat

GERDA MÖHR

ARTIST STATEMENT

My work explores the ways in which we are shaped by where we come from — by family, language, memory, migration, landscape and the traces left by those who walked before us. I work with fibre, felt, stitching, layered surfaces and found or inherited visual references because these materials themselves carry a sense of touch, labour and continuity.

In *Roots*, I am interested not only in ancestry, but in what happens after arrival: how people, languages and traditions change when they are transplanted into new soil. Footprints, shoes, maps, pathways, roots and fragments of language become symbols of movement and belonging — of what we carry with us and what we leave behind.

Some roots hold us firmly to the past; others give us the strength from which to move forward. For me, identity is not a single origin, but something continually formed through many journeys, many influences and many generations. We inherit our roots, but we also add our own.

Language is also part of this exploration. In several works, text from Hans du Plessis's *Griekwa-Psalms* (2001) in Griekwa-Afrikaans is placed in dialogue with Dutch. The relationship between the two languages becomes a visible root: recognisable across distance and generations, yet changed by the people and places through which it has travelled.

GERDA MÖHR



Roots in Motion

Mixed media textile work; layered Fabric, fibre, thread and stitching
136 × 60 cm
R 38 000 incl. vat

GERDA MÖHR



The Measure of Enough
(Die Spreke van Salemo)

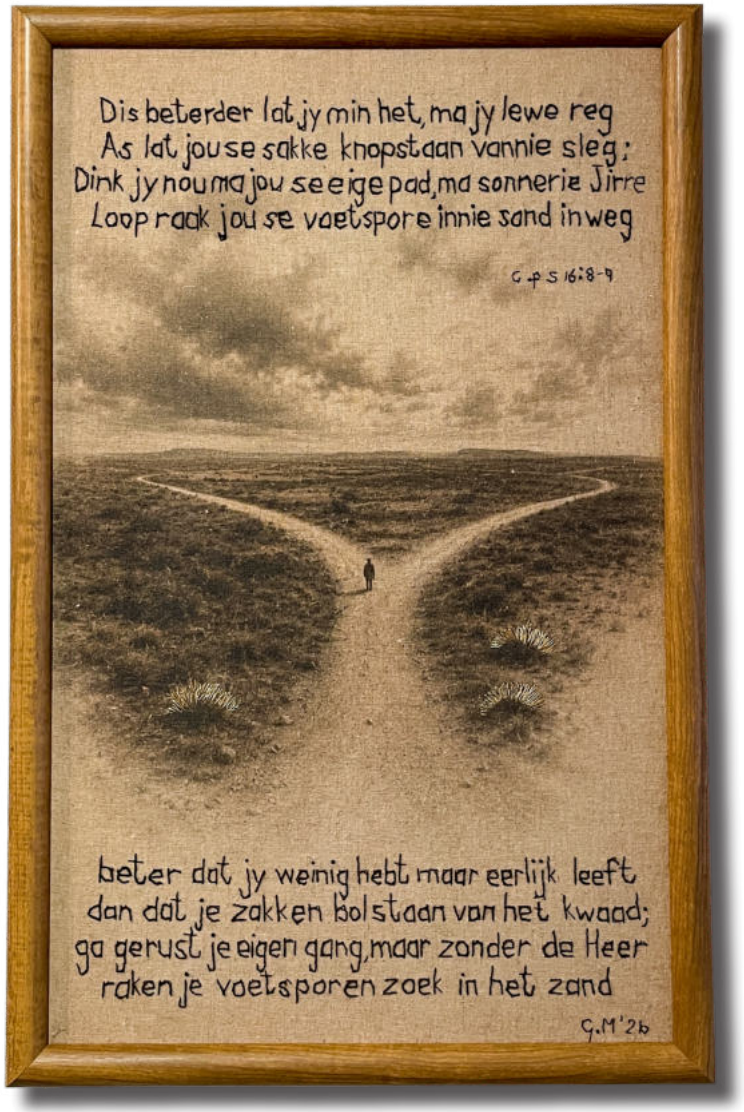
Mixed media textile work in vintage frame
63 × 43 cm
R 18 000 incl. vat

GERDA MÖHR



The Work of Many
(Die Spreke van Salemo)

Mixed media, textile work in vintage frame
63 × 43 cm
R 18 000 incl. vat



The Road We Choose
(Die Spreke van Salemo)

Mixed media textile work in vintage frame
63 × 43 cm
R 18 000 incl. vat

GERDA MÖHR



What We Plant
(Die Spreke van Salemo)

Mixed media textile work in vintage frame
63 × 43 cm
R 18 000 incl. vat

GERDA MÖHR



Migration
Fibre and textile sculpture, felt,
Stitching, embroidery and mixed media
30 × 60 × 30 cm
R 45 000 incl. vat

KATHRYN HARMER FOX

ARTIST STATEMENT

I am a visual thinker.

Drawing is at the heart of my work and the language through which I make sense of the world. Over the years, my pencil has been joined by fabric, thread, paint, and my sewing machine (which I think of as another kind of pencil).

I am drawn to the natural world, particularly wild Africa's splendid fauna and flora, as well as the expressive qualities of the human face and body. I work intuitively, allowing the *character* of a subject to guide the marks I make and the textures and materials I use.

Fabric and thread are central to my work. Their innate tactility heightens the vitality of whatever I'm drawing, painting or stitching.

I combine traditional textile techniques (like free-motion machine embroidery, fibre embedment using scribble stitch, and ragged cord construction) with unconventional materials (like used tea bags, the aluminium inner lining of a long-life milk carton, and driftwood).

I strive to develop each of my artworks through its own process of experimentation and discovery. The *making* of the piece is as significant to me as the finished work may become to the viewer.

I hope my work conveys this connection and invites my audience to pause, look and discover.

KATHRYN HARMER FOX



I Am What I Do (Brought up by My Roots)

Fibre, Fabric & thread on cotton duck canvas
70 × 50 cm
R 17 175 incl. vat

KATHRYN HARMER FOX



A Grandmother's Tale (Rooted in my past)

Fibre, Fabric & thread on cotton duck canvas
50 x 51 cm
R 17 175 incl. vat

LINDA RADEMAN

ARTIST STATEMENT

“For Most of History, Anonymous Was a Woman” — Virginia Woolf

In this body of work, I draw on a narrative of identity and memory of my roots within the patriarchal confines of the previous century, where girls were seen and not heard.

ARTIST BIOGRAPHY

Linda spent 28 years as an art director for various advertising agencies, followed by nine years as a lecturer in art direction at the AAA School of Advertising. Linda completed a master’s degree (cum laude) in fine arts at UJ, where she was awarded the Chancellor’s Medal for the most meritorious master’s study in the Faculty of Art, Design and Architecture in 2017.

Linda is Paternoster-based and practises as a full-time artist, specialising in drawing, printmaking, embroidery and mixed media, investigating memory and female identity within a historic context.



Mum's the Word

Rusted steel, nuts & bolts, embroidery cotton, drypoint etching & monoprint
140 × 60 cm
R 12 270 incl. vat



Tower of babble

Lino prints, embroidery cotton, cotton & vintage lace
126 × 50 cm
R 15 340 incl. vat



Rights of passage

Lino prints, embroidery cotton, cotton & vintage linen
100 x 155 cm
R 46 000 incl. vat

MONIQUE DAY-WILDE

ARTIST STATEMENT

Immersed in my surroundings, I explore the treasures and details of nature, often collecting found objects that provide a tangible link to the landscape in which I live. I observe the essence of nature — the colours, lines, textures, shapes and patterns of my environment — drawing on them constantly in my creative process.

Most of my art begins with monotypes using physical specimens of different plants (mostly fynbos), seaweed and other natural finds to create prints on various papers, including teabags. Led by the materials at hand, I use a variety of additional techniques, like drawing, stitching, collage and assemblage, creating an intimate response to my surroundings.

I explore the details of nature, juxtaposed with the blur in which we perceive things around us. Each image represents a moment of stillness within the constant motion of creation and life in general — fragile, beautiful and ephemeral, as is our human experience.

MONIQUE DAY-WILDE



ALTER EGO

Fabric, deconstructed fabric, monoprints, stitching
100 × 80 cm
R 26 000 incl. vat

MONIQUE DAY-WILDE



MUSINGS

Botanical monoprints on teabags, machine stitching
200 x 94 cm
R 45 000 incl. vat

MONIQUE DAY-WILDE



GAIA
A tribute to the woman I have known - You are stronger than you think
Machine stitched loose threads
150 x 150 cm
R 45 000 incl. vat

MONIQUE DAY-WILDE



A SLICE OF LIFE

Monoprint on cotton paper with hand stitching
110 x 110 cm
R 30 000 incl. vat



FALLING APART AT THE SEAMS

Botanical monoprints on teabags, machine stitching
100 × 200 cm (Triptych)
R 45 000 incl. vat

NATASJA DE WET

ARTIST STATEMENT

Vulnerability Rooted in the Possibility of Healing

In this small body of work titled Vulnerability Rooted in the Possibility of Healing, an intuitive exploration of materiality and making is employed. The metaphor of gauze is healing; the materials, threads and stitching may resemble roots. The vulnerability of healing is embedded in the numerous layers of delicate gauze and may be understood as fine roots, growth or undergrowth beneath the surface. “Black Root” is a metaphor for undealt-with memories to be processed or discarded for renewal, enabling a sense of release, relief and new growth, similar to the aftermath of a veldfire. In addition, the term Black Root may also refer to a medicinal plant.

For me, the meaning of the work titled Uproot is about the uprooting of an emotional inner experience or old roots. Germination and roots may form after the transformation of abject decay or hurt that may have been dealt with. “Reroute” steers one towards a generative new direction or an ability to thrive after the vulnerable process of healing.

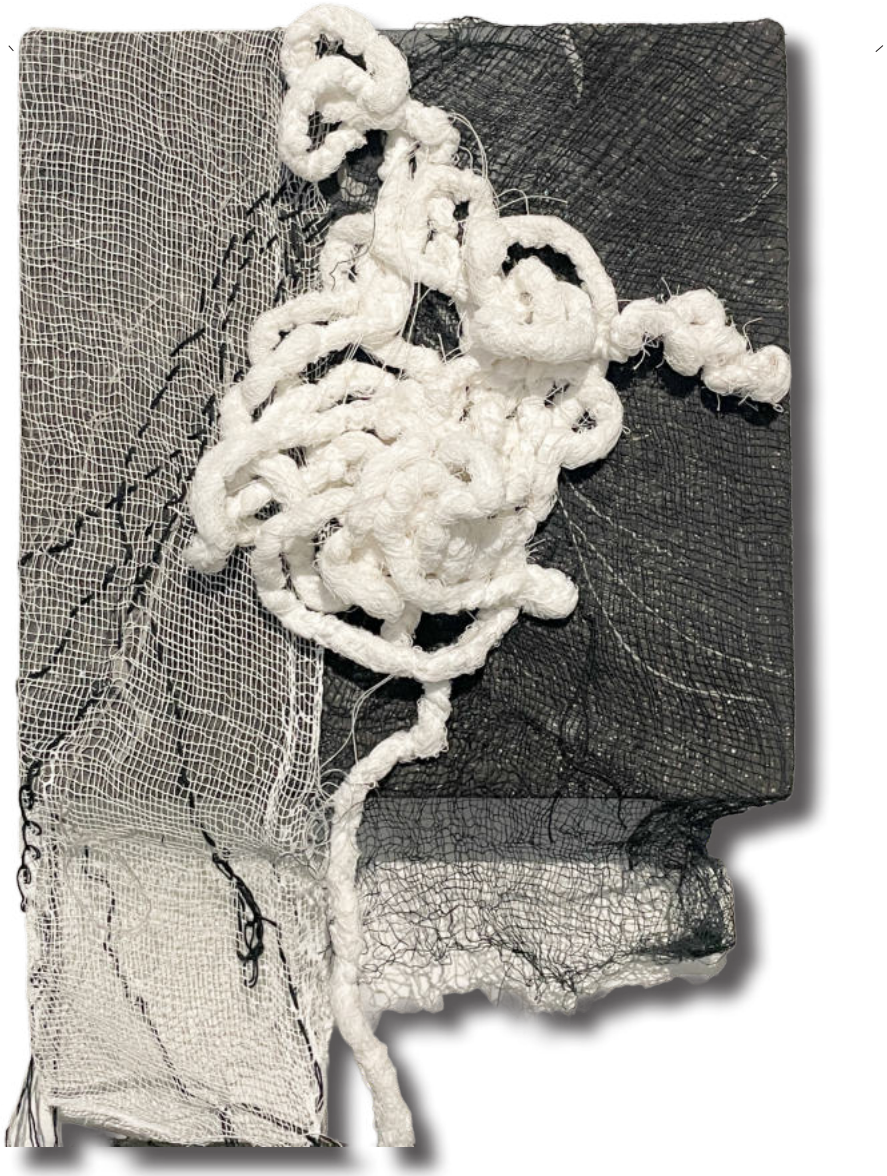
Roots grow in soil, hidden beneath the surface; therefore, I chose a monochrome palette. The work is embedded in the frame. Three-dimensional roots protrude and spill from the box frame, suggesting exposed roots searching for soil to grow. The front and back of the frame, along with the canvas, are part of the artwork itself.



Black Root

Gauze, dye, bias binding, cotton thread, acrylic, stretched canvas
51 × 50 cm
R10 000 incl. vat

NATASJA DE WET



Healing Root

Gauze, dye, bias binding, cotton thread, acrylic, stretched canvas
33 x 20 cm
R 5 000 incl. vat



Rooted

Gauze, dye, bias binding, cotton thread, acrylic, stretched canvas
20 × 20 cm
R 5000 incl. vat



Uproot

Gauze, dye, bias binding, cotton thread, acrylic, stretched canvas
20 x 20 cm
R 5 000 incl. vat



Reroute

Gauze, dye, cotton thread, acrylic, stretched canvas
20 x 20 cm
R 4 500 incl. vat

NATASJA DE WET



Vulnerability Rooted in the Possibility of Healing

Gauze, dye, bias binding, cotton thread
100 x 57 cm
R 20 000 incl. vat

JUSTIN DINGWALL

ARTIST STATEMENT

9 Lives Five Left is a personal reflection on my journey through life and the experiences that have shaped the way I see the world. The work explores the idea that life is a continuous process of experiencing, learning, adapting and growing.

Throughout the work, I have incorporated well-known sayings and phrases that have influenced me personally and have become part of the way I understand and navigate life. Each represents a lesson, belief or experience that has stayed with me.

The title, 9 Lives Five Left, refers to the lives we seem to live within a single lifetime, the versions of ourselves we leave behind as we learn from our experiences and move forward. It is a reflection on resilience, change and the understanding that every experience, both positive and difficult, becomes part of who we are.

ARTIST BIOGRAPHY

Justin Dingwall is a South African photographic contemporary artist whose practice explores identity, perception, human experience and the complexities of the world around us. Working primarily with photography, Dingwall creates layered visual narratives in which symbolism, metaphor and nuance become vehicles for exploring what it means to be human.

His work often challenges conventional perceptions, inviting viewers to look beyond the immediate image and consider the deeper stories, contradictions and emotions embedded within it. Rather than offering definitive answers, Dingwall creates space for interpretation, allowing personal experience and perspective to influence how each work is understood.

Dingwall's practice has evolved beyond traditional photographic processes to incorporate textiles and hand embroidery, introducing physicality and material history into his work. Photographic images are transferred onto fabric, then cut, layered and embroidered by hand, transforming the photograph into a tactile, one-of-a-kind object. This expanded approach reflects his ongoing interest in challenging the boundaries of photography and exploring new ways in which an image can exist.



Stop kicking the can

Mixed media, photographic dye- sublimation heat transfer on fabric with hand embroidery with cotton
82 x 58 cm
R 92 000 incl. vat



9 Lives Five Left

Mixed media, photographic dye- sublimation heat transfer on fabric with hand embroidery with cotton
80 x 61 cm
R 92 000 incl. vat

MELISSA CLOETE

ARTIST STATEMENT

Human Emotion

It explores the beautiful, messy and often contradictory experience of being human.

The artwork explores emotions not as isolated feelings, but as layers that overlap, collide and transform. Each piece becomes a visual expression of an emotional state — sometimes recognisable, sometimes abstract, sometimes playful.

It covers:

1. **Illusion of Modern Times** — joy, movement, colour, release
2. **Playful Aspect of Adulting** — memory, childhood, nostalgia, places & people
3. **Let's Talk** — tension, resistance, fear, uncertainty & vulnerability
4. **Before & After** — self-discovery, becoming, belonging, identity
5. **Learn to Be Free** — indulgence, liberation & acceptance
6. **Dominant Conversation** — renewal, possibility, light, hope
7. **We All Have Baggage** — intimacy, anxiety, rejection, loneliness
8. **The Debate** — indifference, uncertainty, curiosity

MELISSA CLOETE

ARTIST STATEMENT

The Spirit of a Queen explores the journey from girlhood to womanhood through the symbolism of the Nguni cow, its horns, and ancestral memory**.**

The Nguni cow represents strength, identity, protection and connection to heritage. Its horns hold a deeper significance as traditional vessels — used to hold water, herbal medicines and nourishment, and, in some cultural practices, as vessels from which people drank. The horn therefore becomes both a symbol of power and a vessel of life and knowledge.

The young girl begins deeply connected to this animal spirit — instinctive, free and protected. As she grows into a woman, she experiences the gradual loss of this connection, reflecting the way childhood innocence, identity and ancestral closeness can become distant.

Yet the spirit is never truly lost.

The horn transforms from a cup into a crown — representing the woman's journey from being nurtured and protected to becoming a vessel herself: carrying memory, strength, ancestry and wisdom.

The work becomes a story of loss, transformation and reclamation — rediscovering the animal spirit within and embracing the woman she has become.

It covers:

1. **The cow becomes the ancestor.**
2. **The horn becomes the vessel.**
3. **The vessel becomes the queen.**

MELISSA CLOETE

ARTIST BIOGRAPHY

I am a multidisciplinary creative specialising in visual storytelling, with a passion for merging timeless design principles with contemporary culture and futuristic aesthetics. My work is driven by innovation, authenticity, and the desire to create impactful visual experiences that connect people and start conversations. Studying at the College of Cape Town, I built a strong creative foundation that shaped my approach to design and artistic expression.

MELISSA CLOETE



Illusion of modern times

Acrylic & fibre tape on canvas
118.9 × 84.1 cm
R 32 890 incl. vat

MELISSA CLOETE



Playful aspect of adulting

Acrylic & fibre tape on canvas
118.9 x 84.1 cm
R 57 408 incl. vat

MELISSA CLOETE



Before and after

Acrylic on canvas
118.9 × 84.1 cm
R 47 840 incl. vat

MELISSA CLOETE



Learn to be free

Acrylic & fibre tape on canvas
100 x 100 cm
R 24 916 incl. vat

MELISSA CLOETE



The Debate

Acrylic & fibre tape on canvas
100 x 100 cm
R 44 850 incl. vat

MELISSA CLOETE



We all have baggage

Acrylic & fibre tape on canvas
118.9 × 84.1 cm
R 55 813 incl. vat

MELISSA CLOETE



Let's talk

Acrylic on canvas
84.1 × 118.9 cm
R 53 939.60 incl. vat

MELISSA CLOETE



Dominant Conversation

Acrylic & fibre tape on canvas
118.9 x 84.1 cm
R 58 604 incl. vat







The cow becomes ancestor

Bull horn sculpture
57 x 33 x 19 cm
R 52 325 incl. vat (as a set)







The cow becomes ancestor

Bull horn sculpture
150 x 150 cm and 57 x 33 x 19 cm
R 52 325 incl. vat (as a set)

ANGE AKOMEZOA

ARTIST STATEMENT

SOFTNESS OF SPRING

My artistic style explores youth and femininity through expressive portraiture and vibrant floral compositions, combining bold acrylic textures, luminous skin tones and delicate botanical details. My work celebrates Black women as gardens in full bloom, symbols of growth, freedom and metamorphosis.
Each painting is a balance between realism and impressionistic energy.

ANGE AKOMEZOA



The crown of spring

Acrylic on canvas
130 x 110 cm
R 42 900 incl. vat

ANGE AKOMEZOA



The young florist

Acrylic on canvas
100 × 70 cm
R 22 500 incl. vat

ALLEN LEROUX

ARTIST STATEMENT

Whispers That Shout

For thirty years, I taught the next generation of fashion designers the discipline of structure — pattern, precision, the engineered line. This body of work is a clean break from that rigour.

Where design demanded control, I have chosen to abandon it, letting a slower, organic process take its place: one that unfolds rather than is planned.

I work at an over-scaled format, on canvases larger than the body can comfortably take in at once, built from bold, collision-prone primary colour. The works are entirely non-representational — abstract statements strong enough to hold their own within whatever space they hang in. Across the series, red recurs. It is rarely dominant, but never absent — a quiet, unmistakable signature buried somewhere in every canvas, whether the palette announces it or not.

The mark-making comes not from a brush but from the studio's discarded relatives: kitchen sponges, building trowels, bathroom squeegees, sawdust, garden gloves. Each implement carries a history of use that a brush cannot, and each leaves behind a texture I could not have designed.

I do not impose a single technique across the work. Instead, each canvas is left to find its own outcome — resisting the normative, the predictable, the expected result — in favour of what genuinely wants to happen when unfamiliar materials meet unstructured colour.

Whispers That Shout takes its title from that contradiction: colour and mark quiet enough in their making to feel accidental, yet loud enough on the wall to command a room. What unites the series is not a style but a stance — after decades spent perfecting control, this is the work of letting go of it.



Untitled II

Acrylic on canvas
110 × 250 cm
R 32 000 incl. vat



Untitled I

Acrylic on canvas
80 x 400 cm (as diptych)
R 45 000 incl. vat

SEPID

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 centre. 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



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



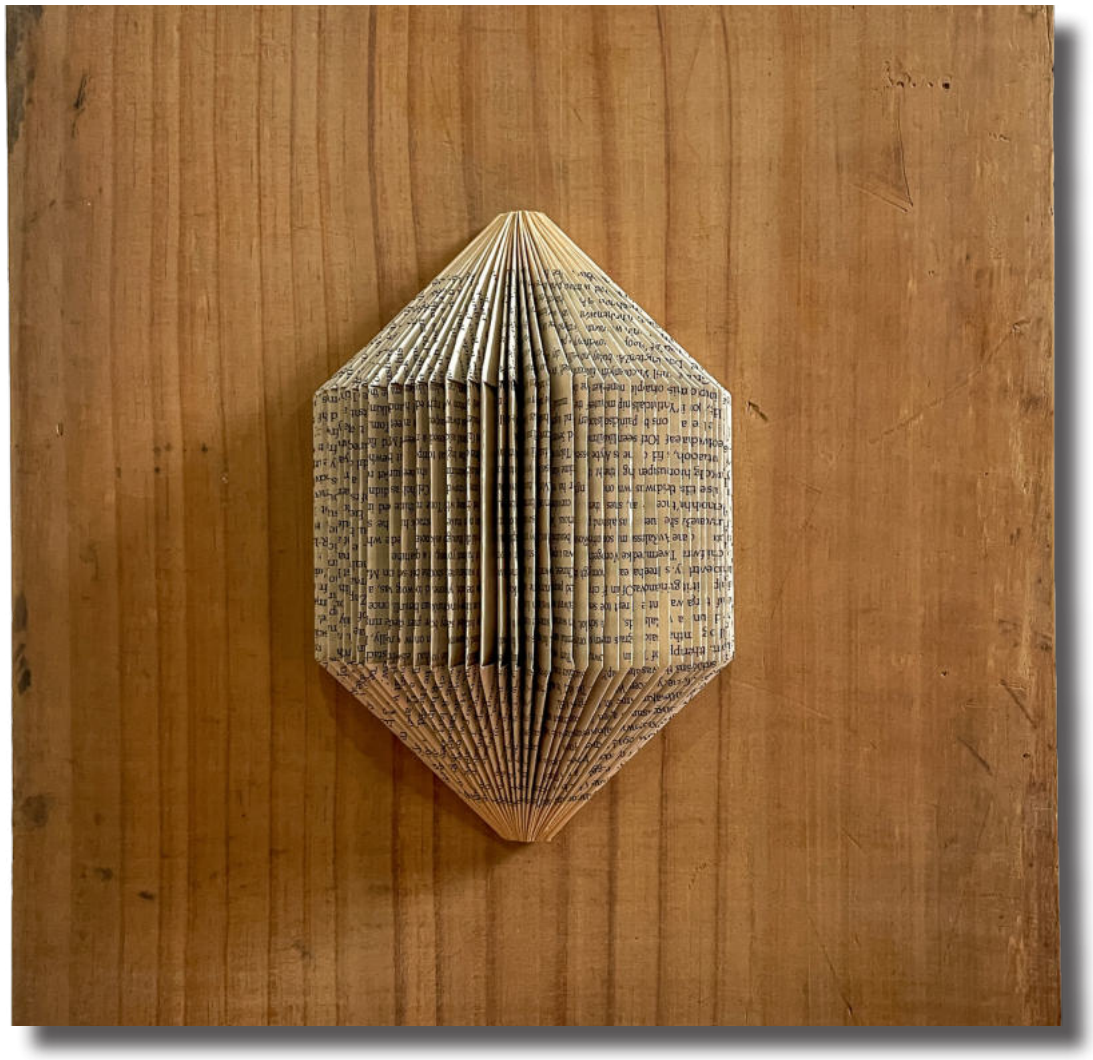
Totem of pages III

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



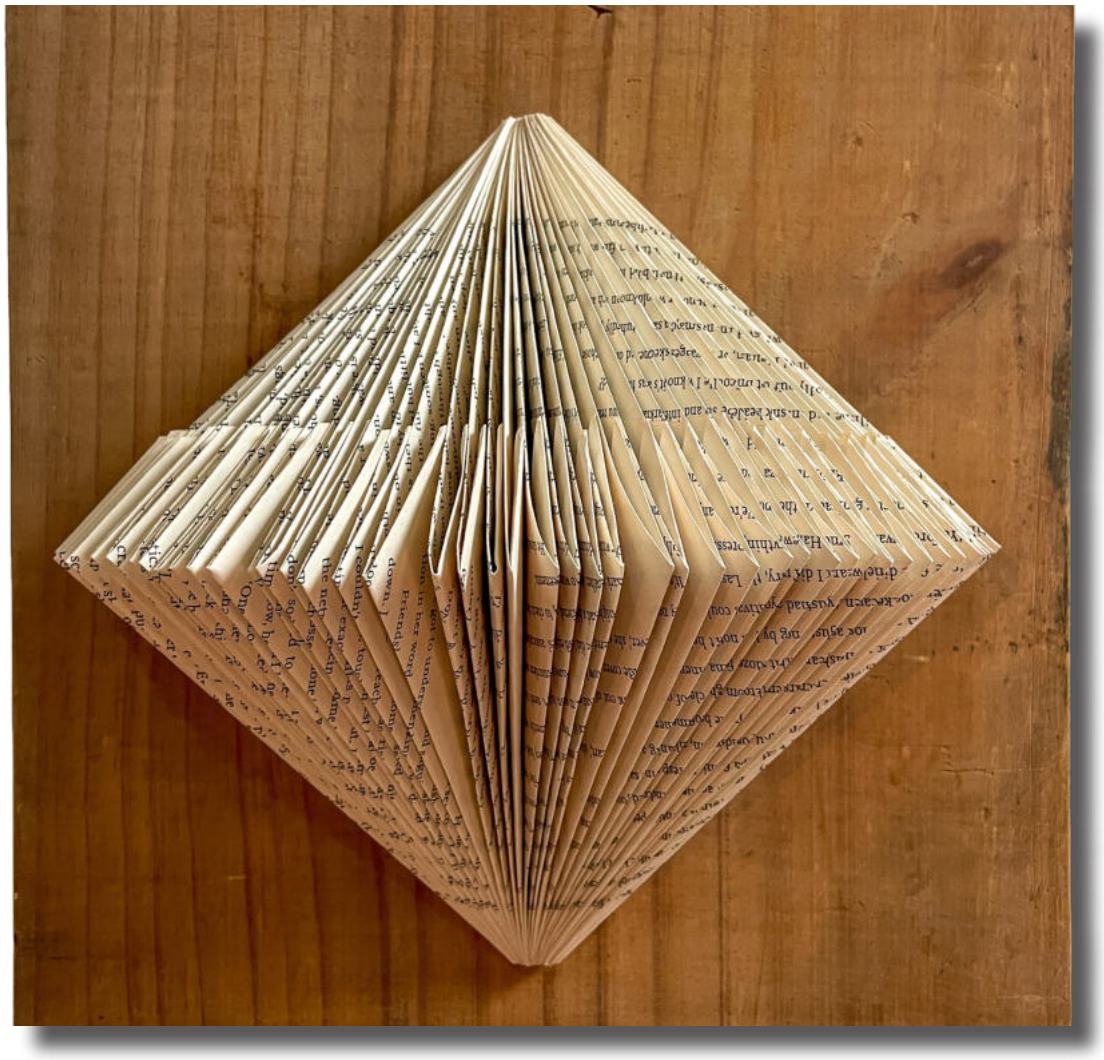
Totem of pages IV

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



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



Falling eclipses I

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



Falling eclipses II

Synthetic fiber rope
185 × 70 cm
R 15 000 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



youngbloodafrica

arts & culture development