



NELLY GUAMBE

Hope in Despair

2018

Acrylic on canvas

179 x 118 cm (70.5 x 46.5 inches)

Nelly Guambe's (b. 1987) paintings explore and reflect on women's emotions and circumstances. Using a combination of drawing and painting her work is haunting, delicate and restrained, evoking a feeling of restlessness that does not aim to resist nor represent the disquietude of the universe, but instead intends to express it. For Guambe, painting is a way to achieve expression.

Nelly Guambe began painting in 2010 when she joined the Mozambican Artist Association, Nucleo de Arte, after completing a BA in International Relations and Diplomacy in South Africa in the previous year. The themes of everyday womanhood and the human figure that feature in her painting are reflected in the artist's simultaneous venture into fashion design. She established two up-cycling fashion brands between 2012 and 2016, and in 2017 she co-founded the Deal Creative Space in Maputo, which promotes Design, Entertainment, Arts, and Literature.

Guambe's first solo exhibition, "Inquietude (Restlessness)" took place in September 2017 at the Nucleo de Arte, Maputo. Her work will be included in two group shows at Guns & Rain in Johannesburg in 2018, as well as at the 2018 FNB Joburg Art Fair and at 1:54 London by Ed Cross.



CARMEN FORD

ETD #2 [Estimated Time of Departure]

2017

Monotype

60 x 45 cm (23.6 x 17.7 inches)

Carmen Ford's (b. 1987) work often draws from her family archive: a collection of her grandfather's super-8 footage, featuring the power apparatus of the apartheid state. The helicopter and other military aircraft are a central motif in her work. She describes these machines as 'metaphors for political systems of power'. Power, as it is both executed and resisted, is central to Ford's practice. The mannerisms of her work are also deeply influenced by South African protest posters and Soviet propaganda material.

Carmen's human-helicopter hybrids reference former President Zuma, and the anticipation in 2017 of the president's willing or forced removal from office. Yet identification relies on the viewer's recognition and familiarity with the then-President's charisma displayed by his singing and dancing in public. Helicopters are representative of political systems of power. The inclusion of a helicopter rotor system in the place of a head, points to the power relationship between state and politician. "In my creative practice, the context and content often convey serious and sinister undertones, whereas the manner in which the content is treated results in bizarre and playful imagery. The sinister and absurd are juxtaposed to demonstrate my own questions relating to leadership ambiguities", says the artist. "My attempts have not been to undermine the position or person of the politician, but instead to investigate this position in relation to the ambiguities of leadership as well as the social distance created by notions of power between the president, politicians, the state and myself."

Carmen Ford holds a Masters degree in Fine Art from Rhodes University and a graphic design qualification from University of Cape Town. Ford's work has featured at Turbine Art Fair, FNB Joburg Art Fair and the Joburg Fringe.



CARMEN FORD

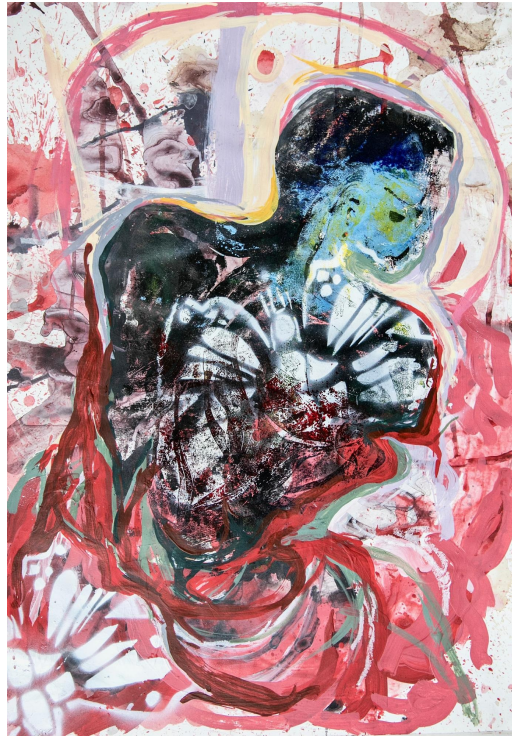
ETD #4 [Estimated Time of Departure]

2017

Monotype

60 x 45 cm (23.6 x 17.7 inches)

Please contact us for additional works in the "Estimated Time of Departure" series.



MAVIS TAUZENI

The woman's back, Part 2

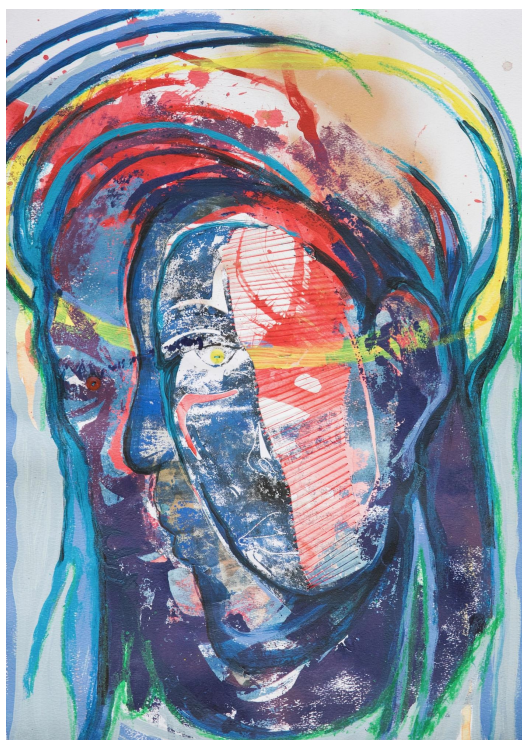
2018

Collage, acrylic and ink on paper

59 x 42 cm (23.2 x 16.5 inches)

Says curator Valerie Kabov, "Mavis Tauzeni's works take time and careful consideration and effort both in the making and in the viewing. From the delicate layers of collages and embroidery, to stenciled and cardprinted details, this work requires paying attention to detail. The sort of details, that we might take for granted and neglect in the drive to individual and individualist achievement." "The 'detail' that Tauzeni urges us to take pause to consider is the primal force that is the beginning and the foundation of us all – the mothers and cumulatively the women of Zimbabwe. The women, who have unflinchingly sustained the country, with nothing less than 'whatever it takes' commitment; have resisted the divisive forces, which has sought to pull apart their homeland and their families and have delicately, persistently and delicately sewn together ruptured lives to maintain hope, when all hope could have been lost. It is these women, as mothers, as carers and and as free spirits, which are much to often constrained by sense of duty to shortchange their dreams and aspirations to enable those of their husbands, sons and daughters. These are the women, Tauzeni wants us to honour and to make sure that the future mothers live to fulfill their dreams and ambitions".

Please contact us for more works in this series.



MAVIS TAUZENI

Past Present Future, Part 7

2018

Collage, acrylic and ink on paper

60 x 42 cm (23.6 x 16.5 inches)

Please contact us for more works in this series.



MNCEDI MADOLO

Status (Conventional Signs?)

2018

Mixed media

122 x 80 x 40 cm (48.0 x 31.5 x 15.7 inches)

Mncedi Madolo is interested in social conventions and expectations, including their negative effects. "Conventional Signs?" is a series of androgynous sculptures made from a variety of used and new materials, referencing Christian iconography, that speak to gender, race and family identities. The sculptures comprise a multi-layered story about how being raised in a traditional Christian home has affected Mncedi's understanding of gender roles in society. It is a story of how this environment has influenced and determined his attitude and expectations of his immediate surroundings, especially his relationship with his "stay at home" dad.

Incorporating newspapers into the structures symbolises how the information and knowledge around us influences us, especially through the media. Adding colour with the use of spray paint, references the methods of street artists who rebel against the status-quo, and speaks to self-reflexivity.

Mncedi grew up in Alice in the Eastern Cape. He completed his Fine Art degree at at Walter Sisulu University in 2014, and also holds a business skills diploma. He has exhibited in group exhibitions at the Grahamstown National Arts Festival and at Turbine Art Fair 2018. He moved to Johannesburg in 2017, where he completed Art Source SA's Professional Practice Bootcamp Programme. He is currently mentored by artists at the Bag Factory and August House.



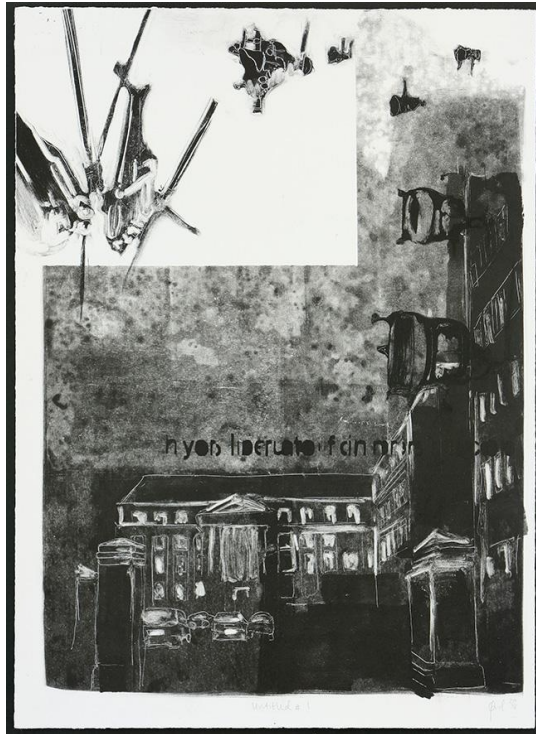
NELLY GUAMBE

Mulheres de olhos tristes III (Women with sad eyes III)

2018

Acrylic on paper

86 x 60 cm (33.9 x 23.6 inches)



CARMEN FORD

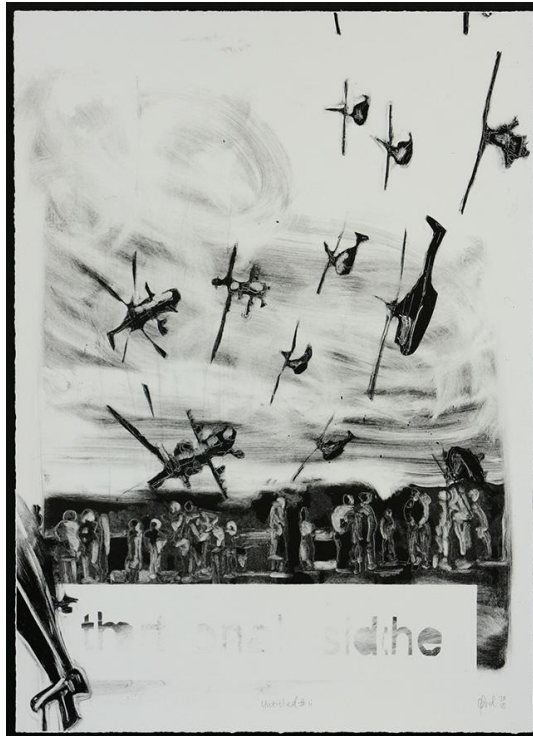
State of Disconnect I

2018

Monotype

45 x 33 cm (17.7 x 13.0 inches)

Ford's series of three untitled layered monotypes are based on photographs of the House of Parliament, taken during the artist's recent trip to Cape Town. The text is from a previous State of the Nation address transcript. Image and text have been layered on top of an older monotype of helicopters. The artist was struck by the level of security, for both the monitored and gated physical building and the gloriously distracting Presidential vehicle escort at the close of business, as well as the general inaccessibility by/to the public at the House of Parliament. Security measures become curious manifestation of the disconnectedness between the state and the people.



CARMEN FORD

State of Disconnect II

2018

Monotype

45 x 33 cm (17.7 x 13.0 inches)



CARMEN FORD

State of Disconnect III

2018

Monotype

45 x 33 cm (17.7 x 13.0 inches)



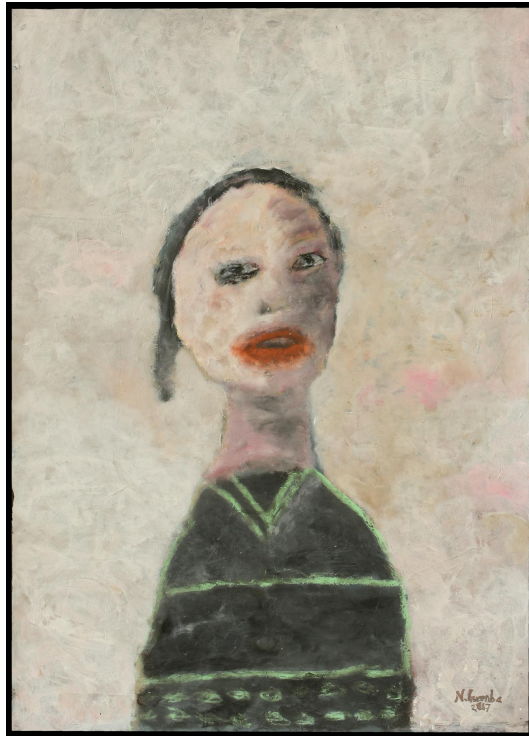
NELLY GUAMBE

O olhar

2018

Acrylic on paper

86 x 60 cm (33.9 x 23.6 inches)



NELLY GUAMBE

Untitled

2018

Acrylic on paper

86 x 60 cm (33.9 x 23.6 inches)



CHRIS SOAL

Awkward moments in a potentially romantic encounter

2018

Mixed Media: Toothpicks, polyurethane sealant, Milkwood

73 x 50 x 30 cm (28.7 x 19.7 x 11.8 inches)

Chris Soal's (b. 1994) practice is concerned with materiality of objects which are available en masse and utilised daily by millions of people globally, before being disposed of. Toothpicks and bottle tops are so common that they have become invisible to us. Such objects are manufactured to become debris.

Chris' work began with formal fascination in the bent and discarded beer bottle top, which led him to a conceptual investigation: collecting and probing the histories embedded within these objects, with specific focus to their location within the city of Johannesburg and its socio-political, economic and geographic implications.

Soal's choice to use these marginal materials was not immediate, but he now consciously foregrounds the use of material in the artwork, with the intention of producing physical sensation.

In addition to rapidly establishing himself as an emerging artist over the past year at multiple exhibitions and fairs, Chris has worked at Kentridge's Centre for the Less Good Idea, as well as writing on art and culture for Bubblegum Club.



CHRIS SOAL

The mystery of iniquity

2018

Mixed Media: Toothpicks, polyurethane sealant, Milkwood

75 x 20 x 43 cm (29.5 x 7.9 x 16.9 inches)



CHRIS SOAL

What people are for

2018

Mixed Media: Toothpicks, polyurethane sealant, Milkwood

145 x 13 x 13 cm (57.1 x 5.1 x 5.1 inches)

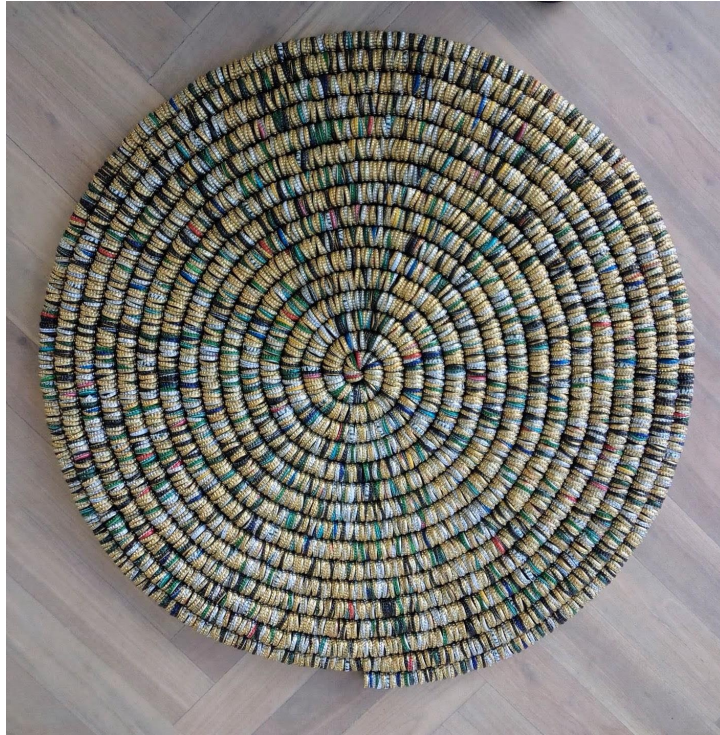


MAVIS TAUZENI

Generational females, the binding force, Part 1

Oil, ink, acrylic collage and cardprint on canvas

91 x 75 cm (35.8 x 29.5 inches)



CHRIS SOAL

When colour betrays form

2018

Beer bottle tops, woven steel rope, adhered with Polyurethane sealant on painted supawood backboard
95 x 95 x 5 cm (37.4 x 37.4 x 2.0 inches)



CHRIS SOAL

When colour masks form

2018

Beer bottle tops, woven steel rope, adhered with Polyurethane sealant on painted supawood backboard
95 x 95 x 5 cm (37.4 x 37.4 x 2.0 inches)