

The Ninety One
Collection

ARTIQ

Investing for

Ninety One is an active, global investment manager. Our purpose is to provide long-term investment returns for our clients while making a positive difference to people and the planet.

We believe that active investing can be a force for good.

We began in a year of extraordinary change, a small start-up with a big dream. To use our investment expertise to make a difference. A difference to our clients and to the place we call home. Seeking the opportunity in the changes surrounding us.



Investing for a
world of change

Over three decades as active investors, as dreamers, drivers, builders, we've worked with change knowing that every day demands new focus.

Focused on harnessing change, building a better firm, delivering the best outcomes for our clients, leaving a better world and always investing for a world of change.

world

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We are proud to shine a light on emerging artists and creatives across South Africa, where our own roots were planted. Their talent and ambition deserve global recognition and, thanks to our partnership with ARTIQ, we have been able to contribute towards them achieving this recognition.

John Green, Chief Commercial Officer

of change

Acknowledgements

ARTIQ would like to thank Ninety One for their support of under-represented and emerging creative talent in South Africa. The artwork featured in the Ninety One Collection has been carefully curated with close support of the business.

The continued support of artists around the globe is vital. By leasing artwork for the Ninety One Collection, over 30 artists have been directly supported with a wage to support their practice, helping to provide studio space, materials and resources to further their creativity.

About

Designing the Ninety One Collection began with an Open Artist Call aimed specifically at emerging to mid-career artists living and working throughout South Africa. More than 500 artworks were submitted for the collection, each possessing variety in medium, depth of emotion, skilful techniques, and personal storytelling.

Twenty-eight artists were selected as the final contributors, each providing a unique viewpoint through their art, allowing the Ninety One Collection to feel Bold, Captivating and Expressive. The curation itself is a celebration of these artists who are representing South Africa's art, culture, history, and community – a journey into each artist's mind can be felt and explored when moving from floor to floor and the collection seeks to support this community by investing in their future artistic careers.

Curated across six floors within Ninety One's London office, the collection is

designed to respond to the building, harmonising with the interior design scheme. This is achieved through the careful placement of artworks that vary in size, medium and colour intensity to respond to the size of a room or the intention for a space or area – perhaps, a social public space, a working setting or dedicated meeting room. Two delicate monotypes on paper made unique with elements of weave and stitching created by Monique Day Wilde are placed within the smaller meeting rooms of the 8th floor, whilst Josh Knodl's large-scale sculptural piece boldly presents itself in the open space of the 8th floor allowing the gold leaf, quartz and semi-precious stones embedded into the artwork to interact with the wooden panelling and warm golden tones attributed to this floor's design.

The curatorial strategy looked to display and spotlight the materials and subject matter that feel closely tied to the South African artistic community.

It explores themes such as the natural environment seen in the beaches of Luke Sadler's photography, the innocence and joy of childhood captured by John Vusi Mfupi's mixed media collages as well as the impressive 3-metre wide charcoal diptych created by Philippa Allen. This new and never-before exhibited work expertly details the mystical Cape Town mountains with a specific reference to Table Mountain.

The overall colour palette for the collection draws inspiration from earthen tones acknowledging South Africa's varied landscape, however bold inserts of red and purple offer an insight into the colourful culture that is held with pride by South Africans. This is demonstrated within the photographic works of both Phendu Kuta and Micha Serraf. Michelle Beattie also works with a bold primary colour palette but takes a unique approach to her practise by repurposing micro-plastics collected from the seas and beaches of South Africa's coastline. Michelle then utilises

these finds within her artworks that can be viewed and interpreted as powerful pieces of activism, raising awareness for our Earth and the impacts of climate change on the environment. Michelle's work is positioned thoughtfully throughout the building but takes a prominent position on the 6th floor with Coral Reef Bleaching, a large work that uses predominantly white plastics that gradually fade upwards into orange, yellow, blue, and black clusters of objects as well as marine debris.

The Ninety One Collection is a unique project, celebrating the work of twenty-eight South African artists, who through this exhibition process, have been identified as the rising creative talents within their community. It is our aim for the collection to be received as a bold, captivating and expressive experience that can be enjoyed as an open window looking directly into the heart of South Africa's artistic landscape.



Ground Floor



Gerben Meiring, The Event

Sprayed Oil on Canvas & Marker

1100 x 2000 mm

Born in Pietermaritzburg, South Africa, Meiring is interested in the process of creativity and the tactile experience of art making. He explores this through lots of mediums including painting, sculpture and photography. He specifically focusses on the exploration of action painting using oils. He explains that : "paint acts as gestural residue for the artist's subjective expression, and is captured by the canvas". Aiming to blur the boundaries between two and three dimensional expression by layering materials and mediums, Meiring composes a timeless and captivating experience.



Nkhensani Rihlampfu, Ziph'inkomo

Calico Rope, Leather, Steel

860 x 660 x 100 mm

Nkhensani Rihlampfu creates a universe of woven realities entwining reality with idealistic virtues and notions that are created regarding society. He aims to expose the manipulation of communication through gesture and assumption thereof. Interaction with Rihlampfu's figures immerse us in a reality founded on our subjective perception of the world. "We feel the pressure and the weight of non-existent objects". In the overlap of truth and ideology, we find space to discover our identity which these works encourage us to do. We may see familiar structures or recognisable characteristics but never definitive facts.



8th Floor



Sethembile Msezane, Sebashilo Ukuthi Basilindile II

Photography

1200 x 1800 mm

Using interdisciplinary practice encompassing performance, photography, film, sculpture and drawing, Msezane creates commanding works heavy with spiritual and political symbolism. The artist explores issues around spirituality, commemoration and African knowledge systems. She processes her dreams as a medium through a lens of the plurality of existence across space and time, asking questions about the remembrance of ancestry. Part of her work has examined the processes of mythmaking which are used to construct history, calling attention to the absence of the black female body in both the narratives and physical spaces of historical commemoration.



Philippa Allen, Altered View

Charcoal and Acrylic on Paper
600 x 850 mm

Working mainly in charcoal, Philippa Allen documents the landscape that surrounds her home. Using charcoal allows her to make clear and strong marks that can then be smudged and manipulated into different tones giving depth and dimension to her work. She says of her work: "This interest with and attraction to my surrounding, has moved me to investigate my place and part in this landscape". Choosing her scenes deliberately, Allen is able to convey her ideas and thoughts through her practice, investigating our place as humans within the natural landscape.



Buhle Nkalashe, Pioneers

Mixed Media on Canvas

1035 x 1735 mm

Using Oil Pastels, acrylic and oil paint, Nkalashe creates works that explore how identity manifests itself through colour and pattern. Using its traditional symbols, he documents how contemporary African culture has evolved over the years. He has been practising as a painter for 10 years focussing on portraiture and abstract art placing identity and sense of self in relation to heritage at the centre of his work.



Taryn King, Dreams of Trees

White Cement Covered in Rust Patina
540 x 450 x 210 mm

Drawn to the human form, Taryn King uses it as a basis for her sculptural practice. Human bodies are seen in many ways. Whether it by way of society idolising a certain 'perfect' form or how people can relate to one another through the commonality of the human figure, King maps out this exploration through plaster casting. Using her own body or the bodies of people close to her, she tries to capture the fine details or "flaws" that would usually be 'corrected' in traditional sculpture. These details are what connect us and evoke a sense of authenticity. In her newer works, King has applied a layer of rust to juxtapose immortality with mortality as the cement remains the same and the rust accelerating the sense of decay.



John Vusi Mfupi, Back To School

Mixed Media Collage

1300 x 1590 mm

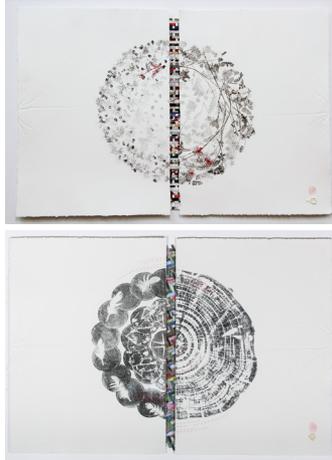
Mfupi's work is a celebration and investigation of youth and mobility, looking closely at human life matters that affect people globally. His style has developed into the well known up cycled collage technique, not only is this technique an efficient means of production as an artist living in a small space, the materials also play vital a role in portraying his concepts. Whilst painting murals with school children, issues such as; language, teenage pregnancy, drugs, alcohol and HIV/AIDS are dealt with. Dealing with such issues suggest that one does not have to utilise traditional Fine Art media. On the contrary - his use of recycled materials plays a strong role in the concepts explored. Found materials such as burnt newspaper, litter objects and pigments are combined to form an emotive reaction to my daily context.



Richard Ketley, Land Border II

Mixed Media on Reclaimed Wooden Door
1000 x 1600 mm

Finding meaning in fleeting moments; the fall of light on a building, the crowds in taxi parks in Johannesburg, the chaos of the shacks of Kampala, Ketley experiments with colour to bring life and vibrancy to these tonal spaces and memories. He creates his own abstract landscapes to convey a sense of presentness and involvement in the moment.



Monique Day Wilson, Lifelines I&II

Monotypes on Paper, Painted Woven Paper, Stitching
630 x 860 mm per piece

Monique Day Wilde draws much of her inspiration from nature. She begins each day with a walk, collecting found objects to help her provide a tether to the land that has inspired her. She observes and notates the colours, lines, textures, shapes and patterns that appear in her findings to create her works. Her process begins in printmaking and is layered with drawing, stitching and collage creating an intimate response and reflection of her surroundings.



Josh Knodl, Erosion

Gold Leaf, Quartz, Semi Precious Stone
1500 x 1500 mm

Josh Knodl works both as an artist and art consultant. Positioning himself in the decorative and contemporary space as an artist, he creates pieces that aim to improve and lift mood. He aims to help feel better through the portal of his artwork, using semi precious stones and other natural materials to create a tangible connection to earth and groundedness. He recognises the power of art on the viewer's wellbeing and endeavours to continually create this space for his viewers.



Sizwe Sama Sibisi, What's Love Gotta Do With It?

Hand-Stitched Patchwork Linen, Flannel,
Lycra And Cotton
920 x 1360 mm

Sizwe Sama Sibisi is a self-taught artist exploring mental health, single mothers and the non-binary. Starting as a painter and transitioning to textiles and sewing because he couldn't afford paints and brushes, his work explores these themes drawing on life-experience and stories the people around him have shared with him. Growing up a gay man, he encountered prejudice and abuse leading to struggle with his mental wellbeing. Through art he was able to tackle these, creating a meditative practice for himself. He says of his work: "I hope my work helps shed some light on mental health issues so that going to see a psychologist or psychiatrist can be normalised."



Sethembile Msezane, Water Bodies

Photography
1200 x 1800 mm

Using interdisciplinary practice encompassing performance, photography, film, sculpture and drawing, Msezane creates commanding works heavy with spiritual and political symbolism. The artist explores issues around spirituality, commemoration and African knowledge systems. She processes her dreams as a medium through a lens of the plurality of existence across space and time, asking questions about the remembrance of ancestry. Part of her work has examined the processes of mythmaking which are used to construct history, calling attention to the absence of the black female body in both the narratives and physical spaces of historical commemoration.



Philippa Allen, Enough/ Blind

Charcoal and Acrylic on Paper
850 x 600 mm

Working mainly in charcoal, Philippa Allen documents the landscape that surrounds her home. Using charcoal allows her to make clear and strong marks that can then be smudged and manipulated into different tones giving depth and dimension to her work. She says of her work: "This interest with and attraction to my surrounding, has moved me to investigate my place and part in this landscape". Choosing her scenes deliberately, Allen is able to convey her ideas and thoughts through her practice, investigating our place as humans within the natural landscape.



Sera Holland, Penny Gum

Oil on Canvas
500 x 400 mm

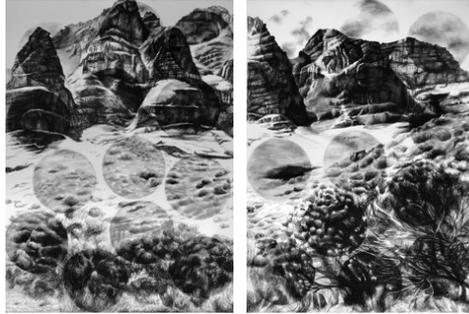
Sera works as a freelance designer alongside her art practice. As a designer, she is considered and methodical in her approach. As an artist she is much more loose and using a thick impasto oil paint technique where she strives to combine abstract with reality. Though chaos and conceptual up close, stepping back allows for the work to be seen as a whole, with order and form restored. This notion of the image disappearing when seen up close, creates a sense of immersion for the viewer, allowing the individual to be involved in a type of dialogue with the work.



Kathy Robins, Where To?

Photographic Print on Copper
2000 x 1000 mm

Kathy Robins has worked on bringing together art, design, community development and social activism throughout her working life founding environmental and social responsibility initiatives. As an artist, Robins has exhibited her work in various local and international art shows. Through her art practice, she aims to engage with issues of displacement and home in the context of entangled contemporary ecological and socio-political issues. More recently, she has been challenging herself to use primarily non-toxic and renewable materials while highlighting their intrinsic beauty and at the same time speaking to larger environmental concerns that threaten the survival of our planet. In her artworks the fragility of the natural world leads the audience to reflect on the fragility of the human life and the struggles of individuals and communities caught on the margins of social existence.



Philippa Allen, Focus Shift (Diptych)

Charcoal and Acrylic on Paper

2000 x 3000 mm

Working mainly in charcoal, Philippa Allen documents the landscape that surrounds her home. Using charcoal allows her to make clear and strong marks that can then be smudged and manipulated into different tones giving depth and dimension to her work. She says of her work: "This interest with and attraction to my surrounding, has moved me to investigate my place and part in this landscape". Choosing her scenes deliberately, Allen is able to convey her ideas and thoughts through her practice, investigating our place as humans within the natural landscape.



Sian Nimmo, Railway

Photography
1000 x 1000 mm

Sian Nimmo is a South African portrait and landscape photographer whose work captures the essential beauty within her country. The composition within her work brings out the beautiful through the subtle examination of form and textures left behind by humans. People run through her work, and of particular fascination is the form of the body, which features in a multitude of forms throughout her photography. Sian is currently studying at Red and Yellow Creative School in the Western Cape and also does graphic design for her own venture, Leo Designs.



Sethembile Msezane, Sebashilo Ukuthi Basilindile I

Sculpture and Photography

1170 x 1490 mm

Using interdisciplinary practice encompassing performance, photography, film, sculpture and drawing, Msezane creates commanding works heavy with spiritual and political symbolism. The artist explores issues around spirituality, commemoration and African knowledge systems. She processes her dreams as a medium through a lens of the plurality of existence across space and time, asking questions about the remembrance of ancestry. Part of her work has examined the processes of mythmaking which are used to construct history, calling attention to the absence of the black female body in both the narratives and physical spaces of historical commemoration.



7th Floor



Wessel van Huyssteen, The Conservationist's Garden

Watercolour on Paper, Screen Print

755 x 1050 mm

Interested in the landscape, space and the idea of non-place, Wessel van Huyssteen explores how the individual fits in and manipulates these moments and worlds. The way that humans affect the landscape both natural and political lies at the centre of his work as he explores symbolic meaning of colour and form suggesting that we do not always leave places better than we found it.



Micha Serraf, uMama of the Soil, Poshi

Photography

930 x 700 mm, 930 x 700 mm, 350 x 300 mm

Micha Serraf is a photographer and artist navigating post-apartheid South Africa. Their work aims to be other-worldly yet familiar, soft and afrofuturistic. It also aims to function as a platform of inclusivity toward other people of colour, gender-queer and 'other' identities that exist on social, creative and mainstream peripheries.



Michelle Beattie, Black Fragments, Nomaqualand

Microplastics and marine debris,
framed in black/white wood box frame
594 x 420 m, 610 mm diameter

Beattie has a strong connection to the ocean. Her journey with plastics that had washed up on the shore began as a child when she used to collect them on a the beach in Plettenberg Bay. In her adult life, she has become aware of the increasing amount of marine debris, specifically in Kommetji (Cape Town) where she lives. Collecting micro plastics daily, she decided in 2020 that using them in her artwork would help to demonstrate the dire state that the oceans are in today. The art she creates is made up of unaltered pieces of plastic that we may recognise or use regularly. It is her hope that it will incite reflection on our own habits and how we can alter or better our daily practice to contribute less to the problem.



Buhle Nkalashe, Invested in Craft

Mixed Media on Canvas

1410 x 1410 mm

Using oil pastels, acrylic and oil paint, Nkalashe creates works that explore how identity manifests itself through colour and pattern. Using its traditional symbols with a connection to heritage, he documents how contemporary African culture has evolved over the years.

He has been practising as a painter for 10 years focussing on portraiture and abstract art placing identity and sense of self at the centre of his work.



Arabang Raditapole, Spirit of Spring 02 & 01

Oil on Canvas

1030 x 760 mm & 600 x 450 mm

Arabang is a self-taught artist. Ranging from still life, landscapes, abstract and figurative works she uses bold and bright colours to convey the sense of joy that painting gives her. Choosing to focus on abstract painting as her main mode of expression, Raditapole expresses stories inspired by nature, people's emotions and her life's journey through the composition of rough shapes and forms.





6th Floor



Richard Ketley, The Grand Tazara: III

Acrylic on Canvas

1380 x 1760 mm

Finding meaning in fleeting moments; the fall of light on a building, the crowds in taxi parks in Johannesburg, the chaos of the shacks of Kampala, Ketley experiments with colour to bring life and vibrancy to these tonal spaces and memories. He creates his own abstract landscapes to convey a sense of presentness and involvement in the moment.



Tamsin Relly, *Circles in the Woods*, *Zanzibar Monkey*, *The Bashful Toucan*

Monotype

320 x 400 mm, 500 x 400 mm, 350 x 400 mm

Tamsin Relly's multi-disciplinary practice includes painting, printmaking and photography. In response to the increasingly disrupted environmental conditions of a shifting global climate, her work explores the reciprocal relationship we have with our planet's ecology and the ways in which we find connection with the living world. Recent projects consider the migration of plants and the preservation of botanical environments through conservation, urban parks and memory – be it personal, collective or held within the land.



Sethembile Msezane, Nothing Dead Ever Dies

Sculpture and Photography

1170 x 2090 mm

Using interdisciplinary practice encompassing performance, photography, film, sculpture and drawing, Msezane creates commanding works heavy with spiritual and political symbolism. The artist explores issues around spirituality, commemoration and African knowledge systems. She processes her dreams as a medium through a lens of the plurality of existence across space and time, asking questions about the remembrance of ancestry. Part of her work has examined the processes of mythmaking which are used to construct history, calling attention to the absence of the black female body in both the narratives and physical spaces of historical commemoration.



Paul Stein, Alternative Theory

Metal on Aluminium, Stainless Steel
1200 x 1200 mm

Paul Stein is a sculptor who works primarily with the direct metal approach as opposed to the cast metal method. His medium consists of sheets of metal which are shaped and cut to create his works. Drawn to simple forms and inspired by the natural world, Stein is an advocate for the notion of less being better. He is interested in the idea of fragmentation and implied movement discussing how one can alter the static nature of sculpture and make it come alive. The place of sculpture in the contemporary world presents challenges. In a world where an increasing avalanche of design makes its voice heard in every 3D object where, chairs and buildings resemble sculpture. The eye is distracted by so many worked surfaces, pattern, color, and the quest of how to make the unique voice of contemporary sculpture heard remains challenging.



Michelle Beattie, Coral Rehabilitation

Microplastics and marine debris

840 x 590 mm

Beattie has a strong connection to the ocean. Her journey with plastics that had washed up on the shore began as a child when she used to collect them on a the beach in Plettenberg Bay. In her adult life, she has become aware of the increasing amount of marine debris, specifically in Kommetji (Cape Town) where she lives. Collecting micro plastics daily, she decided in 2020 that using them in her artwork would help to demonstrate the dire state that the oceans are in today. The art she creates is made up of unaltered pieces of plastic that we may recognise or use regularly. It is her hope that it will incite reflection on our own habits and how we can alter or better our daily practice to contribute less to the problem.



Richard Ketley, Mapquerade I

Mixed Media on Reclaimed Wooden Door
1000 x 1600 mm

Finding meaning in fleeting moments; the fall of light on a building, the crowds in taxi parks in Johannesburg, the chaos of the shacks of Kampala, Ketley experiments with colour to bring life and vibrancy to these tonal spaces and memories. He creates his own abstract landscapes to convey a sense of present-ness and involvement in the moment.



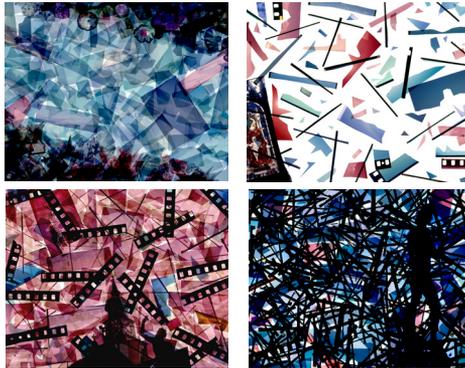
Richard Ketley, About a Sun God

Mixed Media on Reclaimed Wooden Door
1000 x 1600 mm

Finding meaning in fleeting moments; the fall of light on a building, the crowds in taxi parks in Johannesburg, the chaos of the shacks of Kampala, Ketley experiments with colour to bring life and vibrancy to these tonal spaces and memories. He creates his own abstract landscapes to convey a sense of presentness and involvement in the moment.



5th Floor



Dale Washkansky, No. 1, 3, 4 & 5

Diasac Light Jet Print

200 x 240 mm per artwork

These images are an exploration of the relationship between the seen and the unseen, the intentional and the incidental, the indexical and the material, transparency and opacity. The majority of the image is composed from cut-out sections of the sky from found colour slides. When collaged, they create overlapping abstract rectangular colour fields. By collaging the sky cut-outs, which was the space or the non-thing that surrounded the object of interest when the photograph was taken, he intend to draw attention to the truth of the photographic medium itself. In doing so, he has attempted to raise questions regarding the role of photography in framing and making sense of the world.



Luke Sadler, Fishing

Photography
800 x 1050 mm

Luke Sadler has been experimenting with photography for years, finding inspiration all around him. During lockdown, he began making collages which enhanced the way that he was able to capture a photos. Building images in fragments allowed him to develop his eye further in the construction of an image, before pressing the button. He captures fleeting moments, familiar and ordinary the deliver a strong sense of place as though a soundtrack to that particular moment.



Phendu Kuta, Tshepo Pitso of Material Culture, Gento Bareto of Material Culture

Photography

1050 x 800 mm per artwork

Representing existing South African youth subcultures, amapantsula and izikhothane, this body of work was created by 'Unlabelled', founder and creative director Phendu Kuta in collaboration with photographer Obakeng Molepe. One of South Africa's longest surviving subcultures, the pantsula subculture emerged in the 1950s in Johannesburg. It is widely documented that the emergence of the subculture was a response to the forced removals implemented by the apartheid government shortly after its rise to power. In contrast, one of the newer and most controversial post-apartheid youth subcultures influenced by the swenkas as well as the pantsulas are izikhothane, emerging in the early 2000's. The term izikhothane means 'to lick' or 'to boast' which is definitive of the subculture's flashy consumerism involving style battles as well as dance battles.



Sizwe Sama Sibisi, Patience

Hand-Stitched Patchwork Linen, Flannel,
Lycra And Cotton
760 x 1030 mm

Sizwe Sama Sibisi is a self-taught artist exploring mental health, single mothers and the non-binary. Starting as a painter and transitioning to textiles and sewing because he couldn't afford paints and brushes, his work explores these themes drawing on life-experience and stories the people around him have shared with him. Growing up a gay man, he encountered prejudice and abuse leading to struggle with his mental wellbeing. Through art he was able to tackle these, creating a meditative practice for himself. He says of his work: "I hope my work helps shed some light on mental health issues so that going to see a psychologist or psychiatrist can be normalised."



Anastasia Pather, Virtual Holidaying I

Acrylic paint, ink, metallic powder
1000 x 2000 mm

Anastasia engages in an organic artistic process that allows for the shapes and surfaces of her artworks to develop through the viscosity of the mediums she uses, as well as the movements of her body. An abstract thinker with strong feminine awareness and thought-processes, she explains that her work is undeniably self-indulgent: "I make it for myself, because I feel most like myself when I am painting. Any abstract artist has to acknowledge that their work is self-absorbed because it comes from the self." Painting without a guide or a plan she lets the paint pool and wrinkle organically. She is currently working on a weaving project where she is cutting up rejected or tired paintings of hers and reworking them into something new. She sees it as a reworking of herself as painter and a woman. "You are the sum of (all) your parts, past rejected and admired."



Sizwe Sama Sibisi, Talk To Someone

Hand-Stitched Patchwork Linen, Flannel,
Lycra And Cotton
760 x 1020 mm

Sizwe Sama Sibisi is a self-taught artist exploring mental health, single mothers and the non-binary. Starting as a painter and transitioning to textiles and sewing because he couldn't afford paints and brushes, his work explores these themes drawing on life-experience and stories the people around him have shared with him. Growing up a gay man, he encountered prejudice and abuse leading to struggle with his mental wellbeing. Through art he was able to tackle these, creating a meditative practice for himself. He says of his work: "I hope my work helps shed some light on mental health issues so that going to see a psychologist or psychiatrist can be normalised."



4th Floor



John Vusi Mfupi, Ghetto Life

Mixed Media Collage

1300 x 1590 mm

Mfupi's work is a celebration and investigation of youth and mobility, looking closely at human life matters that affect people globally. His style has developed into the well known up cycled collage technique, not only is this technique an efficient means of production as an artist living in a small space, the materials also play vital a role in portraying his concepts. Whilst painting murals with school children, issues such as; language, teenage pregnancy, drugs, alcohol and HIV/AIDS are dealt with. Dealing with such issues suggest that one does not have to utilise traditional Fine Art media. On the contrary - his use of recycled materials plays a strong role in the concepts explored. Found materials such as burnt newspaper, litter objects and pigments are combined to form an emotive reaction to my daily context.



Nico Phooko, Kosha Tas Kgale

Hessian, Canvas, Wood, Oils
1200 x 1000 mm

Phooko makes a lot of his work through the event of live painting. Sometimes painting to music, at a concert or perhaps just in front of a crowd. This novel entertainment genre becomes an exciting and unforgettable part of the event as the audience watches what unfolds. Representing the mood, the sounds and rhythms, Nico Phooko depicts a truly present moment.



Anastasia Pather, Virtual Holidaying II

Acrylic paint, ink, metallic powder

1000 x 2000 mm

Anastasia engages in an organic artistic process that allows for the shapes and surfaces of her artworks to develop through the viscosity of the mediums she uses, as well as the movements of her body. An abstract thinker with strong feminine awareness and thought-processes, she explains that her work is undeniably self-indulgent: "I make it for myself, because I feel most like myself when I am painting. Any abstract artist has to acknowledge that their work is self-absorbed because it comes from the self." Painting without a guide or a plan she lets the paint pool and wrinkle organically. She is currently working on a weaving project where she is cutting up rejected or tired paintings of hers and reworking them into something new. She sees it as a reworking of herself as painter and a woman. "You are the sum of (all) your parts, past rejected and admired."



Tatyana Binovska, Blue Dream

Oil on Canvas

889 x 1219 mm

Born in Ukraine and moving to South Africa in 2009, Tatyana Binovska's work gained a new lease on life with the move. Working with the traditional medium of oil, she explores the natural landscape around her with her classical painting training. Creating technically accurate scenes seen through a dream-like lens, Binovska creates a colourful depiction of the environment in which she works within.



Michelle Beattie, Beach Ball

Microplastics and marine debris

330 mm diameter

Beattie has a strong connection to the ocean. Her journey with plastics that had washed up on the shore began as a child when she used to collect them on a the beach in Plettenberg Bay. In her adult life, she has become aware of the increasing amount of marine debris, specifically in Kommetji (Cape Town) where she lives. Collecting micro plastics daily, she decided in 2020 that using them in her artwork would help to demonstrate the dire state that the oceans are in today. The art she creates is made up of unaltered pieces of plastic that we may recognise or use regularly. It is her hope that it will incite reflection on our own habits and how we can alter or better our daily practice to contribute less to the problem.



Arabang Raditapole, Summer Dream & Serendipity

Oil on Canvas

600 x 450 mm per artwork

Arabang is a self-taught artist. Ranging from still life, landscapes, abstract and figurative works she uses bold and bright colours to convey the sense of joy that painting gives her. Choosing to focus on abstract painting as her main mode of expression, Raditapole expresses stories inspired by nature, people's emotions and her life's journey through the composition of rough shapes and forms.



Lisa Herring, Colour Screen V

Powder Paint and Oil Pastel

620 x 815 mm

Michaelis graduate Lisa Herring uses a variety of media and forms within her practice, from installations to drawing and paintings. Her work explores mental health and her relationship with the mind of her “inner child”, from which abstract stories filled with colourful imagery and visual symbols emanate. The pieces therefore attain a bold, carefree aesthetic which reminds the viewer of the unbridled joy of childhood imagination, along with the rich visual history of South Africa, the Rainbow Nation. The artworks of Lisa Herring provide oases of joy that allow their audiences to pause for reflection and meditation.

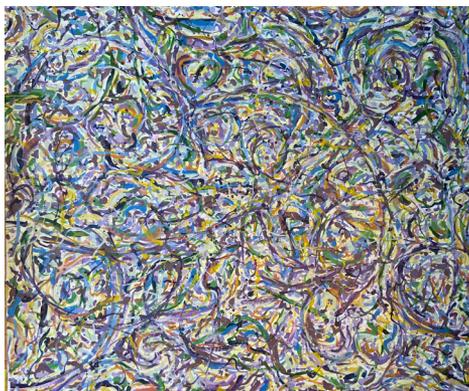


**Phendu Kuta, Nhlanhla of Intellectuals Pantsula,
Tebza Diphelo of Intellectuals Pantsula**

Photography

1050 x 800 mm per artwork

Representing existing South African youth subcultures, amapantsula and izikhothane, this body of work was created by 'Unlabelled', founder and creative director Phendu Kuta in collaboration with photographer Obakeng Molepe. One of South Africa's longest surviving subcultures, the pantsula subculture emerged in the 1950s in Johannesburg. It is widely documented that the emergence of the subculture was a response to the forced removals implemented by the apartheid government shortly after its rise to power. In contrast, one of the newer and most controversial post-apartheid youth subcultures influenced by the swenkas as well as the pantsulas are izikhothane, emerging in the early 2000's. The term izikhothane means 'to lick' or 'to boast' which is definitive of the subculture's flashy consumerism involving style battles as well as dance battles.



Gerben Meiring, The Purple One

Oil on Canvas & Marker

1550 x 1850 mm

Born in Pietermaritzburg, South Africa, Meiring is interested in the process of creativity and the tactile experience of art making. He explores this through lots of mediums including painting, sculpture and photography. He specifically focusses on the exploration of action painting using oils. He explains that : "paint acts as gestural residue for the artist's subjective expression, and is captured by the canvas". Aiming to blur the boundaries between two and three dimensional expression by layering materials and mediums, Meiring composes a timeless and captivating experience.



Tim Richert, Silica, Cellulose

Wood, acrylic concrete, sand & Wood, acrylic paint, anthracite, gold leaf
900 x 380 mm per artwork

This series explores textural landscapes depicting journey. Various rectilinear forms travel, their paths and destinies interwoven with the sand and with each other. Some struggle through the medium, evident by the sand on their surfaces and in their wakes, others are entirely cast from the medium. Some continue broken, or contorted, others by keeping a low profile or in the shadow of another being.

