

blank

Art Basel 2025

Galleries | Hall 2.1

Booth K1

Annabelle Agbo Godeau

Dineo Seshee Bopape

Jared Ginsburg

donna Kukama

Sabelo Mlangeni

Kresiah Mukwazhi

Asemahle Ntlonti

Gregory Olympio

Zoë Paul

Gerda Scheepers

Kemang Wa Lehulere

For Art Basel 2025, blank projects presents a selection of exemplary new works by **Annabelle Agbo Godeau** (b. Paris, 1995), **Dineo Seshee Bopape** (b. Limpopo, 1981), **Jared Ginsburg** (b. Cape Town, 1985), **donna Kukama*** (b. Mafikeng, 1981), **Sabelo Mlangeni** (b. Driefontein, 1980), **Kresiah Mukwazhi** (b. Harare, 1992), **Asemahle Ntlonti** (b. Cape Town, 1993), **Gregory Olympio** (b. Lomé, 1986), **Zoë Paul** (b. London, 1987), **Gerda Scheepers** (b. Tzaneen, 1979) and **Kemang Wa Lehulere** (b. Cape Town, 1984). Gathered together for this presentation, the artworks articulate a diverse set of practices from Southern Africa and the African diaspora.

*Opening during Art Basel, donna Kukama will present *breath, wind, and water*, a solo project at SALTS, curated by Samuel Leuenberger and Benedikt Wyss. Open to the public from Thursday 19 June, the exhibition will be on view until 14 September 2025.

Coinciding with the opening is the launch of a new publication about the artist, titled *ways of remembering ourselves* (co-published by blank projects, Galerie Tschudi and Kodoji Press).

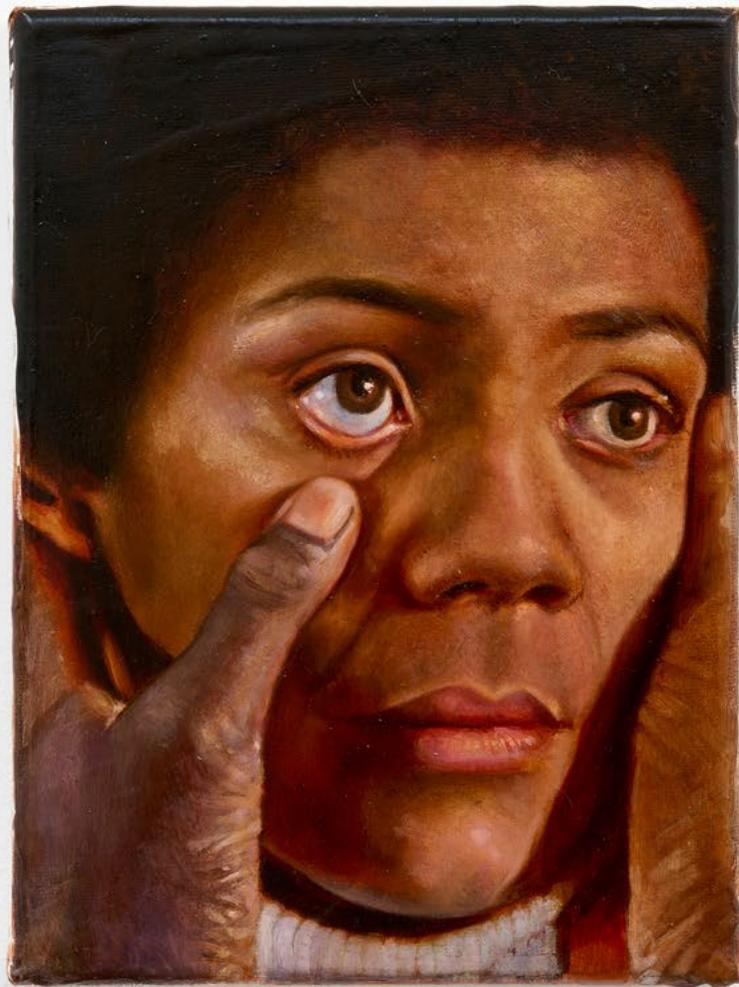
Annabelle Agbo Godeau
(b. 1995, Paris, France)

Agbo Godeau's practice explores themes of race, identity, and the complexities of representation. Drawing from a diverse range of sources—including cinema, literature, and popular culture—and informed by her mixed heritage (French, German, and Beninese), Agbo Godeau's work examines the intersections of personal and cultural histories, as well as how prescribed narratives and stereotypes shape perceptions of self and others.

There's something of the uncanny that permeates the artist's collection of small oils on canvas. This making strange of the familiar is carried not just by what the paintings depict – vignettes chanced upon and excised from a cross-section of “mystery movie” films, from auteur cinema to mainstream horror flicks (micro-scenes that coax recognition just as they slip from its clumsy grasp) – or even their familiar devices (exaggerated contrast, close ups, reflection) designed to heighten our suspense. Rendered with more or less traditional technique, their waxy surfaces nevertheless evoke the texture and processes of analogue film to reflect the origins of their imagery; its coatings and emulsions and alchemies which (re)produce substitute realities in a vein with its art historical counterpart *trompe-l'œil*.

As with film, however, any attempt at illusionism is thwarted by materiality – the painted image is bound to the objecthood of the canvases and the layers of paint visible at their edges just as the moving image is bound to the reel and projector. Isolated from their original cinematic context and cropped or zoomed in, Agbo Godeau's paintings rather present as clues to a larger, open-ended narrative. Portable and modular, they can be re-arranged and sequenced at will to produce multiple storylines, the missing ‘frames’ of its gaps surmisable only by ideation on the viewer's part.





Catherine (2) (2025)

Oil on canvas

24 x 18 cm

€ 5 000





Made in Germany (2025)

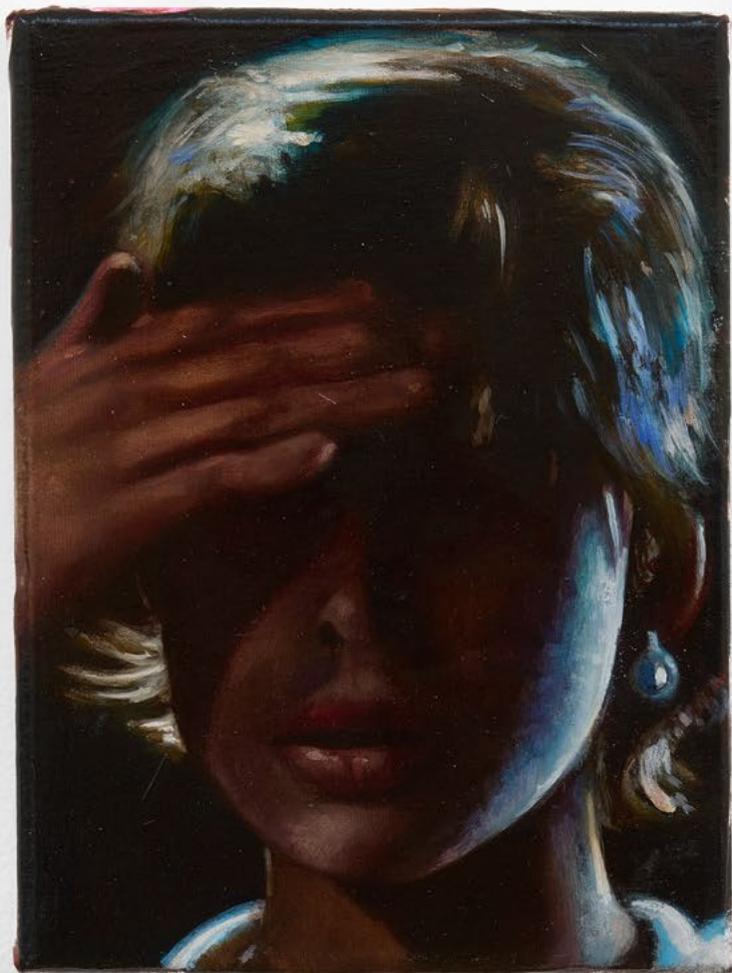
Oil on canvas

24 x 18 cm

€ 5 000

Annabelle Agbo Godeau, *Aperture* (2025)
Installation view at blank projects, Cape Town
On view until 05 July 2025





Irena (2025)
Oil on canvas
24 x 18 cm
€ 5 000



Dineo Seshee Bopape

(b. 1981, Limpopo, South Africa)

Bopape's artistic process engages with the matter of self-sovereignty, "exploring the metaphysics of 'self-presence' (the sense of being present to one's self) and matter (in the literal, alchemical and symbolic sense) often surveying the wounds of the personal and collective body; this at times through the historical contexts backdrop of colonialisms, imperialism, and slavery".

Raisibe, Xiluba, Umkhathi is one of a new series of four screen prints on paper made with different soils from South Africa, each of which are used in various applications and circulate in varying economies; in this case Ubomvu (meaning 'red') soil sourced from a traditional medicine market in Mpumalanga. Bought or hand-harvested, the soils are ground to a fine softness, allowing them to be used as pigment in the printing process.

The motif, drawn by the artist, is part of an ongoing meditation on flowers, which has found form in numerous ways throughout Bopape's practice, including videos, installations, wall paintings in soil, teas, scent, and light – a large-scale neon depiction of the motif was exhibited as part of her installations at Museum of Contemporary Art KIASMA in Helsinki (2023) and the Migros Museum für Gegenwartskunst in Zurich (2024). Bopape states:

"I have been working with flowers for some time – flowers as embodiments and metaphors of the feminine - in language... Flowers as characters, as cultural signifiers - of beauty, of land and earth events, empire and politics of botany, indigeneity, gender politics, of sex, of the natural world, of the Romantic, of poetry... as embodiments of medicine. As supporting characters... Flowers as lovely beings that burst with shapes and colours and energy. The base, the bowl, the receptacle: is like hands... is like the womb, the receiver, host, that receives and sends up the flowers in a circular micro- cosmic event. Both the bowl and the flowers are symbolic of the feminine principle. The motif is also often found in some traditional painting on huts and floors... and sometimes occurs in various written symbolic language systems around the world."





Raisibe, Xiluba, Umkhathi (2025)

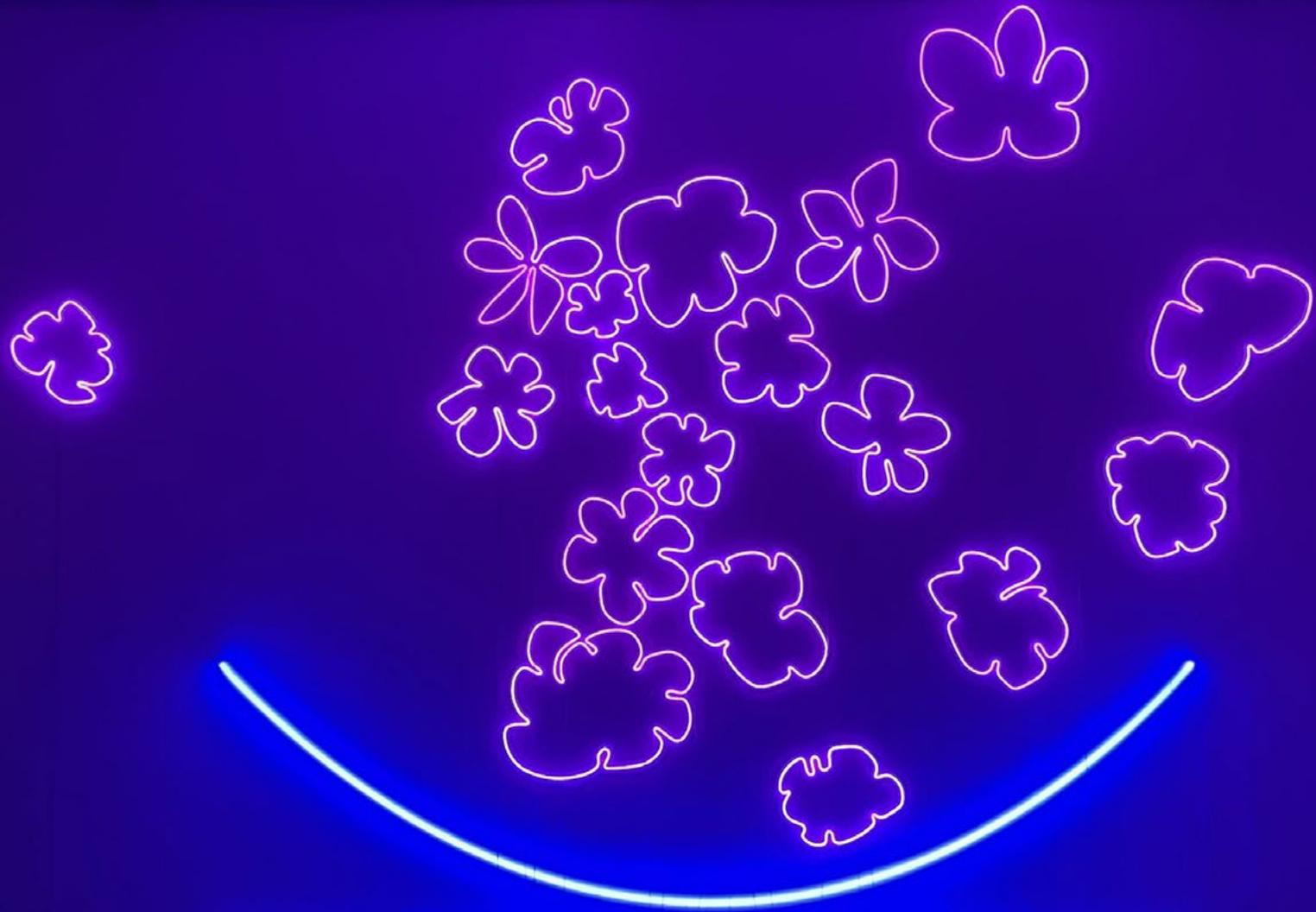
Screenprinted soil on Hahnemuhle Natural Etching paper 350gsm

86 x 93.5 x 5 cm (framed)

Edition of 7 + 2 APs

€ 6 900





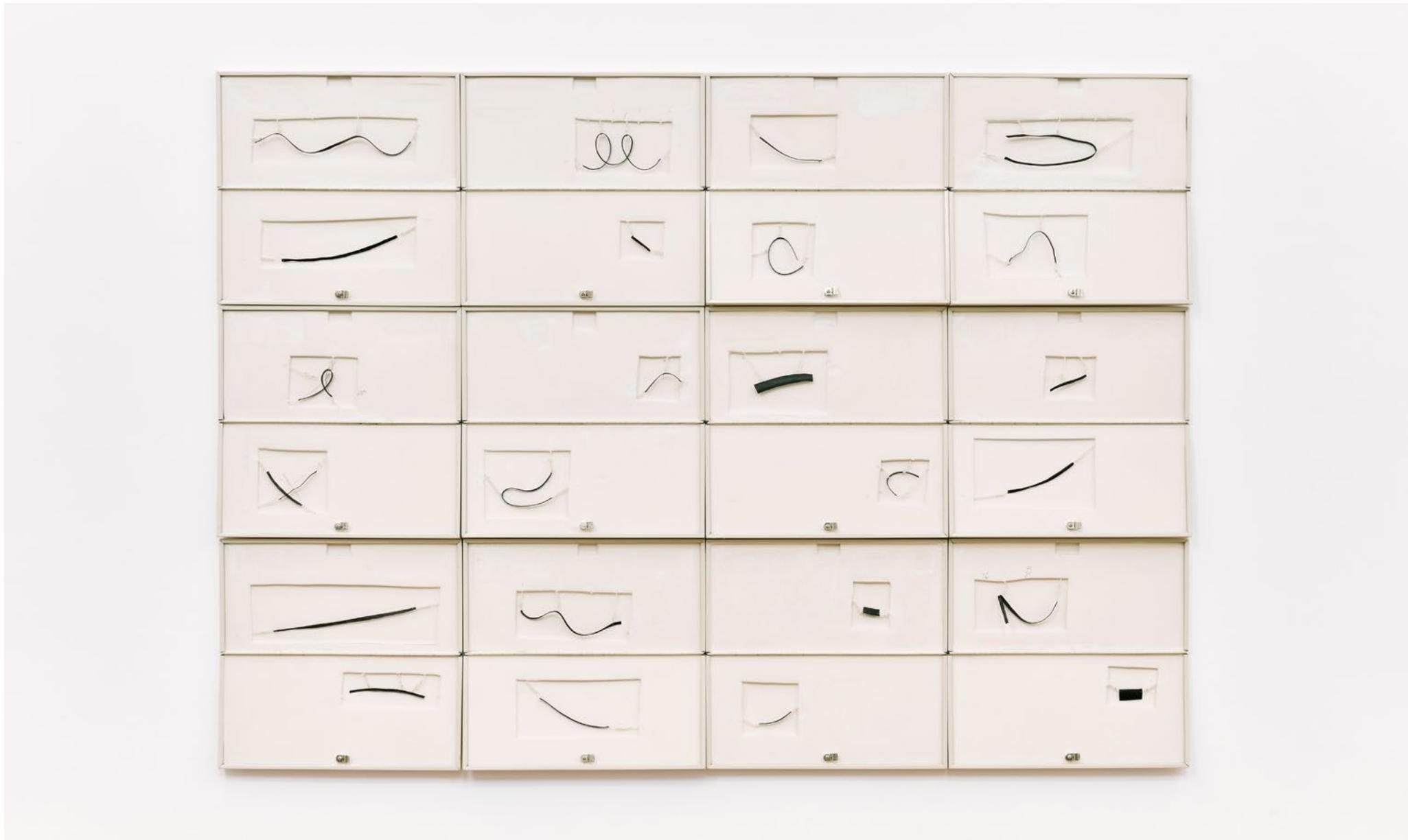
(Raisibe dreaming)/ flowers and light, flowers and light (2023)
Installation view at Migros Museum für Gegenwartskunst (Zurich, 2024)

Jared Ginsburg

(b. 1985, Cape Town, South Africa)

Employing a range of media types in his practice, including painting, sculpture, drawing, video and performance, Jared Ginsburg uses art-making to explore alternative modes of knowledge production and transfer. Assembled out of rubber, jewellers' wire and string, embedded in plaster and contained within found key cases – metal boxes used in warehouse settings to store keys and other small items – Ginsburg's 'rubber indices' arrive out of the *Hanging Drawings* series to articulate a semiotics or lexicon of the artist's mark-making. Imagined as a collection of modular units, the installation can be realised in multiple configurations or combinations, producing different phrasings or compositions depending on the ordering of the rubber 'notations'. An incidental symmetry with music is at play in the work; Ginsburg's inclination towards chance operations might be likened to that of instrumental improvisation. In this scenario, the studio is an interlocutor in the production of the artwork; at once a laboratory, an instrument and a character in the room.





rubber index 2 (2025)

Steel cases, plaster, string, jewellers wire, rubber

153 x 215 cm

€ 36 000





Motor and wire (2) (2022)

Wood, wire, battery, motor, steel case

approx. 52 x 12 x 7.5 cm

€ 8 500





donna Kukama

(b. 1981, Mafikeng, South Africa)

Kukama is an interdisciplinary artist whose practice engages performance art as a tool for creative research. Her work presents institutions, monuments, gestures of protest, rumors, and fleeting moments that are as real as they are fictitious. Shifting between performance, video, text, sound, and multimedia installations, her practice takes on a form that is experimental, applying methods that are deliberately undisciplined.

Moving between states of legibility and illegibility, donna Kukama's text works on canvas take as their departure point the gestures of mark-making in traditional forms of decoration (and preservation) whereby mud and dung is applied to the wall or floor in circular motions, referred to as "mokwalo" (translated as writing). Kukama states: "I began thinking about these circular gestures and the repetition of them as remembering an ancestral form of thinking about text and writing. What I find valuable in [the] writing process, which is also time-based and performative to a certain extent, is that there is a simultaneous insistence on marking one's presence, but at the same time an erasing of the text itself." Made using traditional media (oil stick, acrylic, charcoal, etc), the works also incorporate what Kukama calls "non-visible material [in this case, rhythm], usually related to the sentence that is written in the work. It's almost like the physical object is only a vessel to deliver the sentence and the immaterial, and to allow it to travel to different places. For me, the actual material is the sentence itself, the 'invisible ingredient', and the performed gesture."





Why You for Me? (2023)

Acrylic, oil, rhythm, and charcoal on canvas

128 x 208 x 4.5 cm

€ 18 000

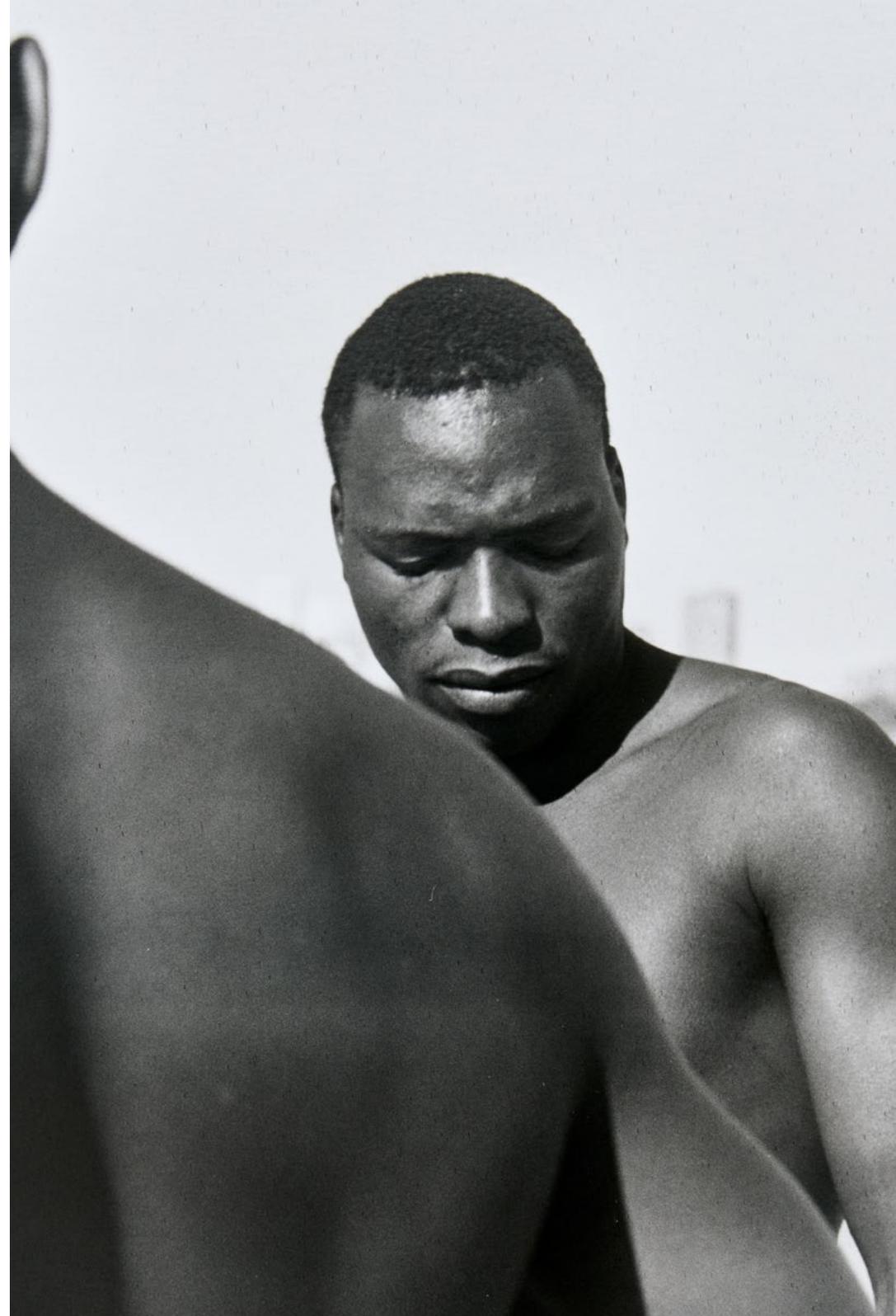
Sabelo Mlangeni

(b. 1980, Driefontein, South Africa)

Working largely in black and white format, Mlangeni has built his practice around intimate photographs that draw out the inherent beauty in the ordinary. Mlangeni is driven by his interest in the notions of community and communing where a central part of his process requires him to spend significant time –weeks, months, sometimes years–with those he chooses to photograph; sharing intimately in their thoughts, feelings, stories and everyday lives.

Developed over the past five years, *Honeymoon. The happily ever after?* is the artist's latest body of work, inspired by a honeymoon trip to eThekweni (Durban) following the release of his wedding documentary series, *Isivumelwano*. This series interrogates the notion of 'happily ever after', and the problematics or shortcomings of such a concept within the context of the contemporary South African experience. Divided into multiple chapters, the series serves as a portrait of the tropical seaside city of eThekweni, captured by Mlangeni in all its glamour and decay. Despite being the country's third largest metropolis and its largest port of trade, eThekweni has been marred by years of political instability and neglect, environmental disaster and infrastructural collapse.

Mlangeni's photographs present an intimate account of eThekweni's multifaceted life: smiling portraits of musclebound men and women and pleasure-seeking beachgoers are juxtaposed with images of the fallout from two of the most violent events in recent South African history - the floods of 2022 and the riots of 2021 - both of which cost hundreds of lives and brought the city to its knees. A fifth chapter in the series documents the iconic architectural heritage of the South Beach area, languishing in a state of semi-disrepair. Exhibited for the first time, *Honeymoon. Happily ever after?* testifies to the broken promise of South Africa in the post-democratic era and the society that thrives in spite of it.





New lifeguards in training, Mpungose and friend, North Beach (i) from the series Honeymoon. Happily ever after? (2022)

Hand-printed silver gelatin print

paper size: 50 x 60 cm; image size: 44 x 44 cm

Edition of 5 + 2 APs

€ 5 000



Kresiah Mukwazhi

(b. 1992, Harare, Zimbabwe)

Mukwazhi's practice is an inquiry into the female body as a political instrument and a contested site upon which the power dynamics of patriarchal society are played out. Enmeshed in the discourses of patriarchal cultures, traditions, and belief systems, this control over women's bodies extends to the prescription of accepted codes of behaviour and dress. Connoting sex and femininity, the display of women's underwear is significant in Zimbabwean society: considered controversial or even taboo if worn revealingly, its wearer judged according to notions of purity and eligibility. The artist confronts this misogynistic trope by working directly with these culturally loaded objects. Using secondhand bras that are smuggled into the country in bulk, she carefully deconstructs each piece of underwear, then stitches together and stretches the straps over frames. The resulting compositions recall the many women whose bodies have worn them; they are permeated with the traces of their previous owners, both in the physical and the 'energetic' sense. For Mukwazhi, the works gesture too at the countless women who have lost their lives due to the ongoing pandemic of gender-based violence in Southern Africa.





Making love by the beach tastes like peaches (2025)

Bra straps on canvas

114 x 153 cm

€ 24 000







Believe in yourself (2025)

Bra straps on canvas

117 x 171 cm

€ 26 000

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OURSELF BELIEVE IN YOURSELF BELIEVE IN YO



Asemahle Ntlonti

(b. 1993, Cape Town, South Africa)

“Ntlonti’s work, which spans across painting, performance, sculpture and sound, is preoccupied with structural impossibility and limit. Her abstraction hints at the consistency in the violence of the structure that displaces, dislocates and dispossesses at all levels, including corporeal, political, spiritual, psycho-social, and territorial.” - Vusi Nkomo, 2024

Working in layers of paint and paper, Ntlonti gradually builds up her works on canvas by intuitively applying and stripping away material to reveal chance compositions which refer to the textures and hues of the vernacular cob architecture found in the Eastern Cape of South Africa. Resembling topographical charts or maps, the paintings conjure landscapes imbued with nostalgia and longing, reflecting Ntlonti’s complicated relationship to her ancestral amaXhosa homeland, which is at once both familiar and strange. Through the act of stitching (using thread from deconstructed vegetable sacking) Ntlonti seeks to mend, to heal over, the scars of generational traumas caused by the internal displacement and scattering of communities.





iSiqithi I (2025)

Acrylic paint, acrylic gel, and leno thread on canvas

193 x 144.5 x 5 cm (framed)

€ 26 000







Eluhlangeni I (2025)

Acrylic paint, acrylic gel, and leno thread on canvas

193 x 143.5 x 5 cm (framed)

€ 26 000







Mbotyi (II) (2025)

Acrylic paint, acrylic gel, and leno thread on canvas

54 x 49 x 5 cm (framed)

€ 8 000





Gregory Olympio

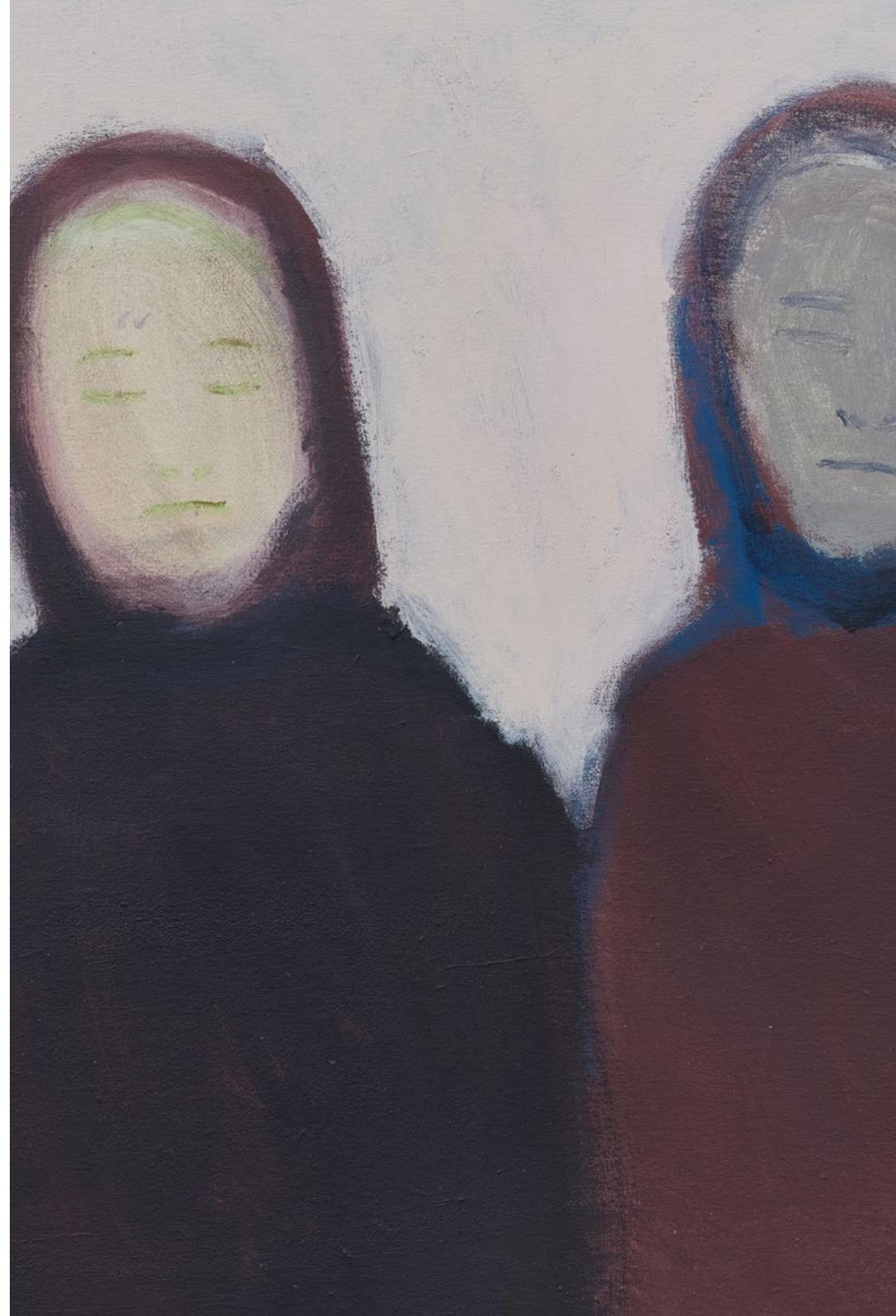
(b. 1986, Lomé, Togo)

At its core, Olympio's practice is an existential research; an inquiry into ways of being in the world. These investigations are sometimes led by personal and voluntary questions, and at other times Olympio explores universal and unconscious observations in his works - both results treated with certain delicacy.

The artistic act, in its chaos, in its emergences, offers him a way of observing the mechanisms of life. This exploration is influenced by the immediacy of the studio - nothing is certain and predefined in Olympio's work.

He states: "as in the living world, things (or beings) are defined and take shape according to the events that affect them. I'm not trying to say something or impose meaning; I'm trying to understand, to find out something. [...] During the work, plastic, theoretical or personal questions emerge and feed the process."

Olympio's sensitively rendered paintings, expressive yet precise in their simplicity, speak to his view of culture and identity as ambiguous and fluid. His experience of moving between Beninese, Togolese and French cultures (and territories) has brought about in him an interest in those more or less tangible spaces that connect or separate us - the overlaps or intersections that exist between people.





3 figures. Témoins (2025)

Acrylic on canvas

153 x 103 x 5 cm (framed)

€ 18 500







Sieste Grise (2025)

Acrylic on canvas

79 x 104.5 x 5 cm (framed)

€ 13 500







Sieste Rose (2025)

Acrylic on canvas

30.5 x 38.5 x 5 cm (framed)

€ 5 500







Atlantique (2025)
Acrylic on canvas
127.5 x 203 cm
€ 25 000







Créole (2025)
Acrylic on canvas
122 x 184 cm
€ 25 000



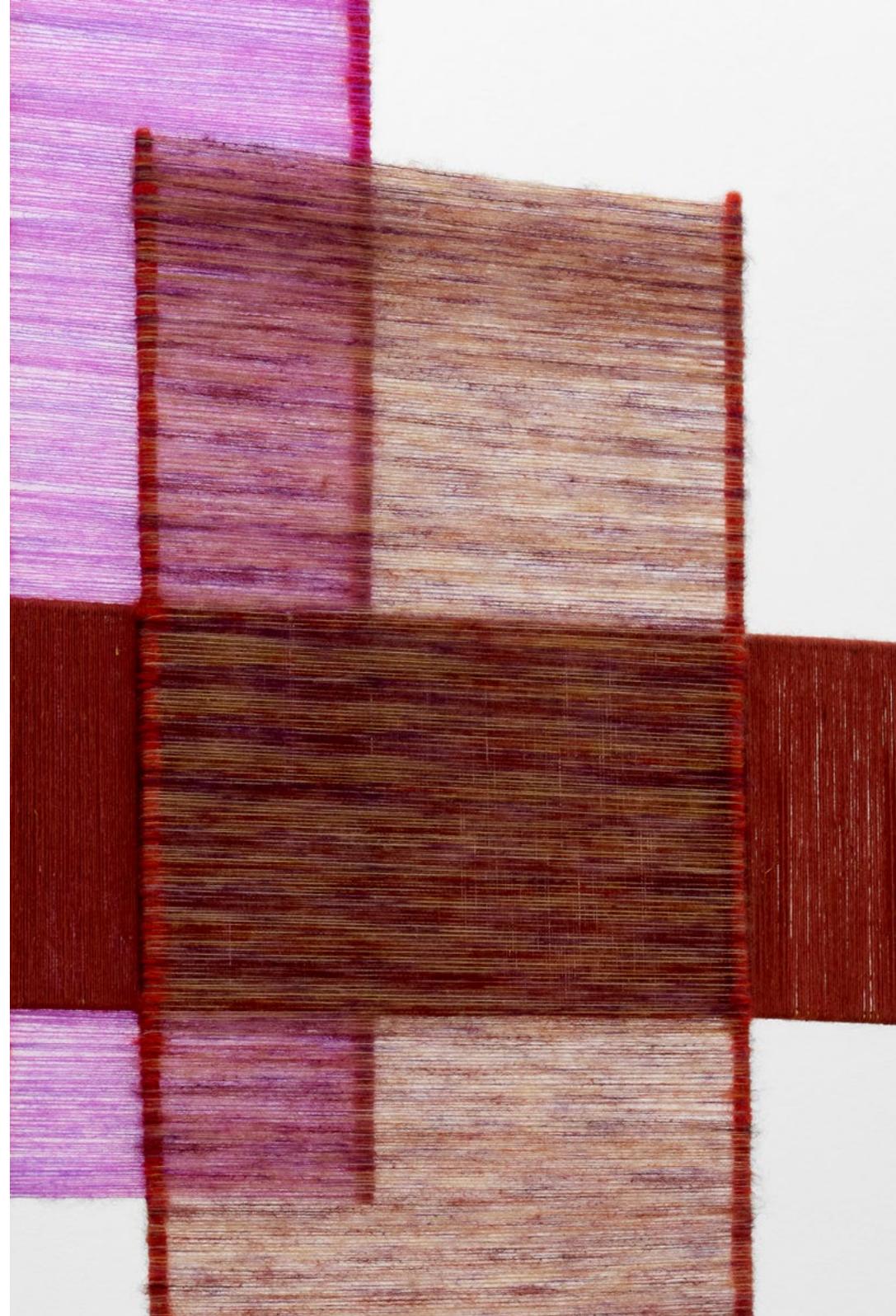


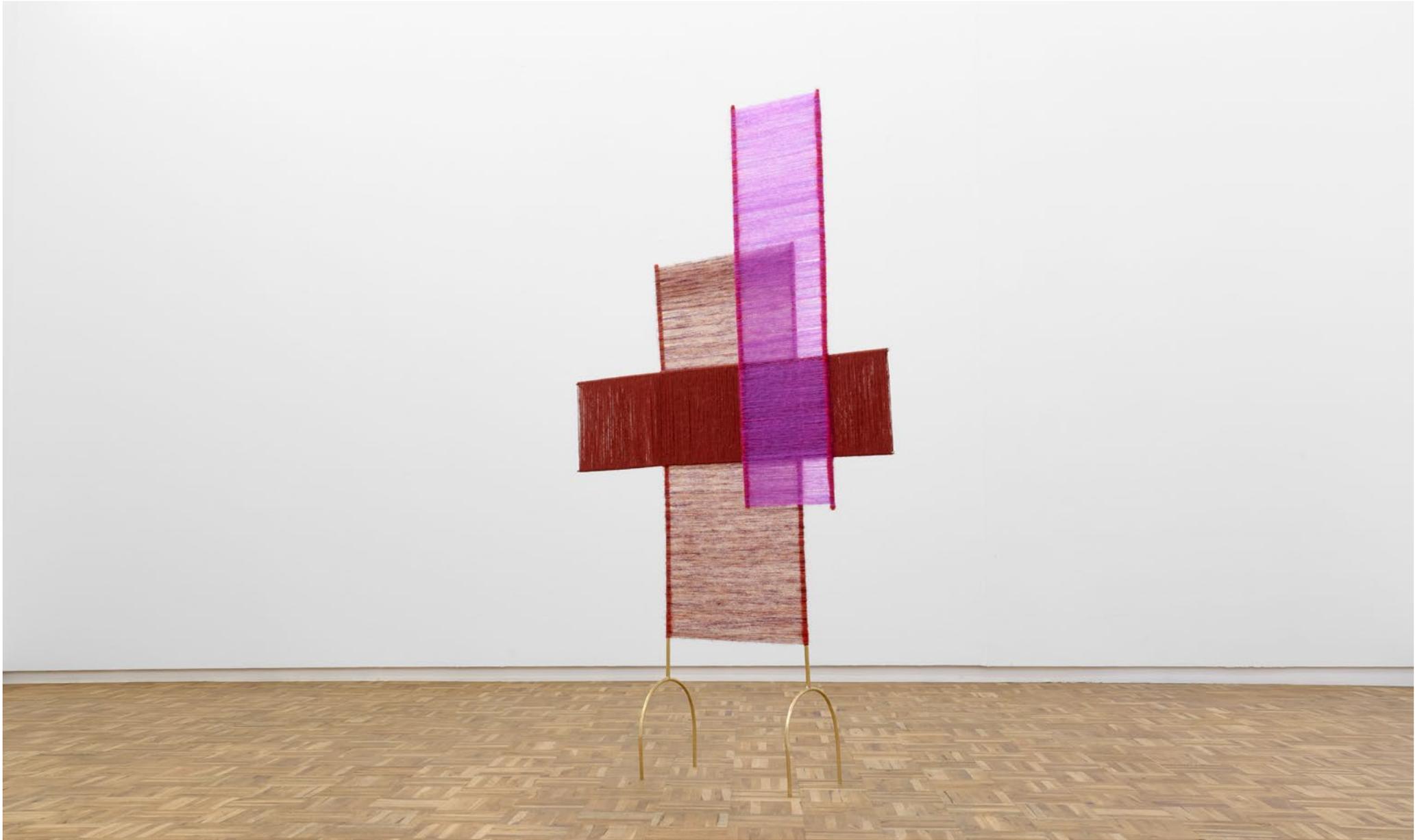
Zoë Paul

(b. 1987, London, United Kingdom)

A sculptor and painter working in a variety of mediums including weaving, ceramics and beaded curtains, Paul revisits tradition via material and process, not to efface history but simply to reexamine it. Her works incorporate styles of picture-making from across history—ancient cave paintings, Byzantine iconography, classical Greek vases, as well as the digital pixels that compose virtual reality. She challenges prevailing ideas about ‘craft’ or femininity by peeling away the layers that time and convention have built. The ideas of labor and craftsmanship thus hold double meaning, pointing towards the process but also carrying a direct connection to matter and the maker.

Paul’s weaving-sculptures, woven onto hand-formed brass armatures with a colourful mixture of rough hand-spun wool from Greece and fine mohair wool from South Africa (a nod to her mixed cultural heritage), simultaneously evoke ancient, primordial figures and futuristic humanoids; their rigid architectural forms belying their material suppleness.





Hiéroglyphes (2025)

Wool, mohair, brass

165 x 101 x 25 cm

€ 18 000



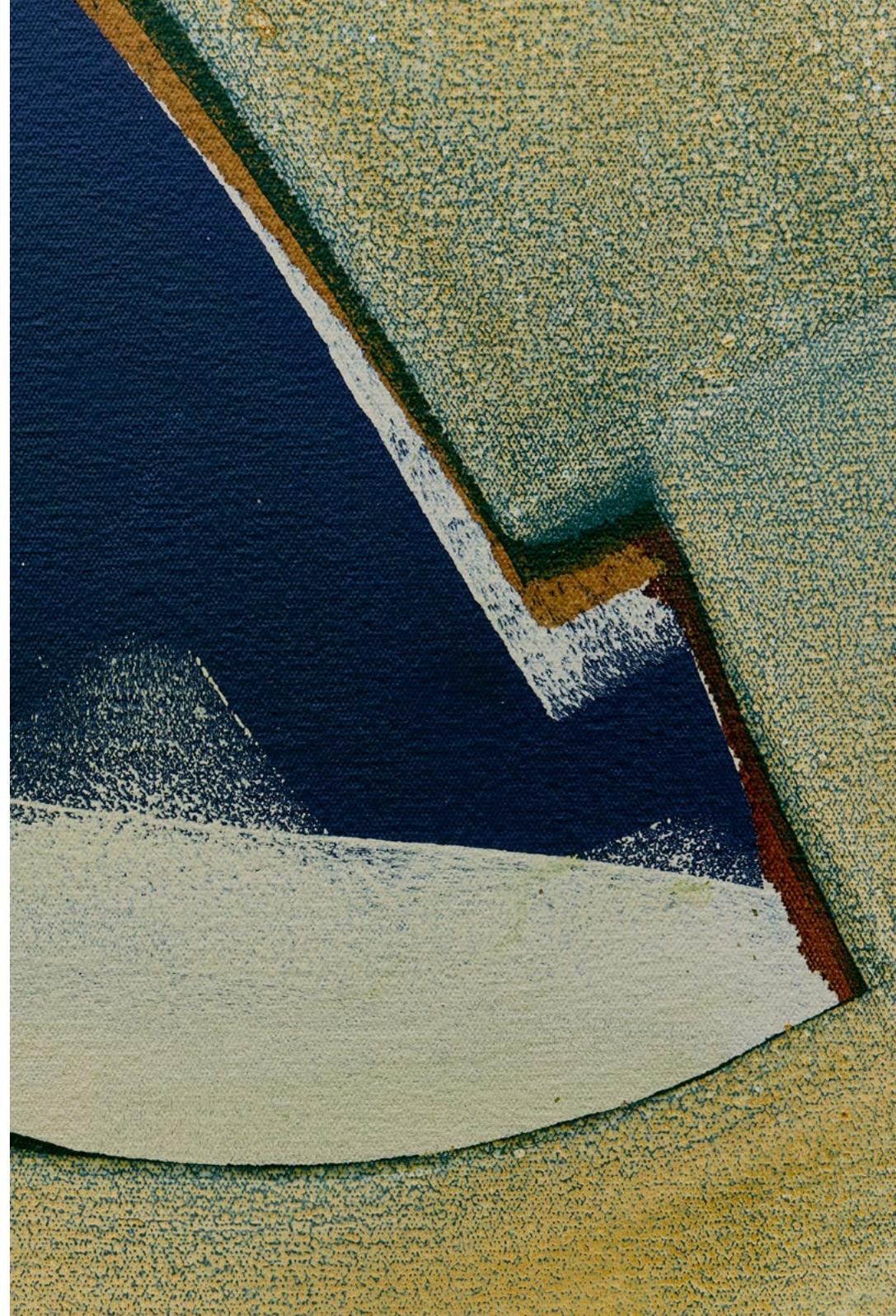
Gerda Scheepers

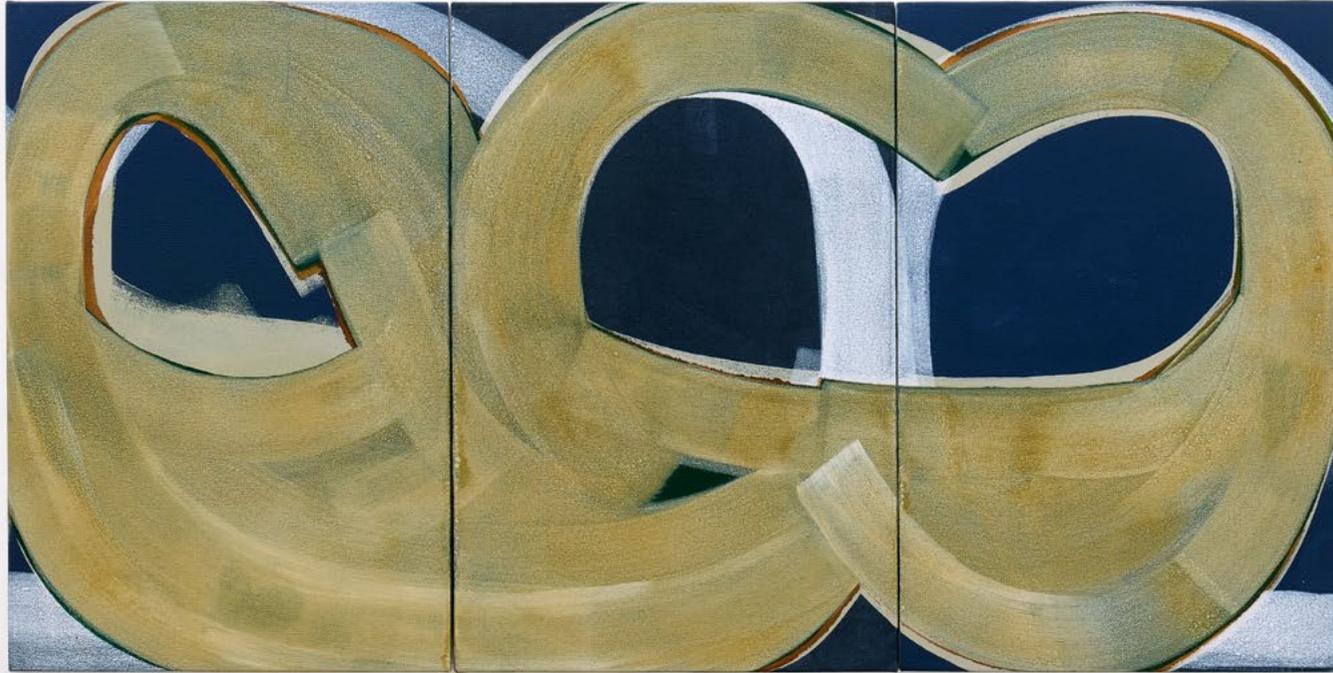
(b. 1979, Tzaneen, South Africa)

By applying imagery as short-hand for both her own art making process or specific (cultural) signs and figurations, Scheepers explores the medium of painting.

About her paintings, Lwandile Fikeni writes: "Scheepers destroys things; and renders them new meanings. She dismembers then reconstitutes things into new forms that are constantly undergoing this same process of construction and deconstruction without aspiring finality - while simultaneously finding an unlikely state of (head)rest in composition."

Her paintings, as well as her sculptures, operate like devices for containment that, ultimately crucially, fail to contain. Scheepers delves into the techniques of collage and decoupage, using them as visual and linguistic instruments to disrupt the continuum of the familiar and enable a continuum between apparently disparate registers. Simultaneously, she employs collage as a tool to didactically, and sometimes humorously, imitate the brutal fragmentation brought on by life's daily efforts.





Three Windows (2025)

Acrylic and acrylic ink on canvas

50.5 x 76 cm

€ 12 000



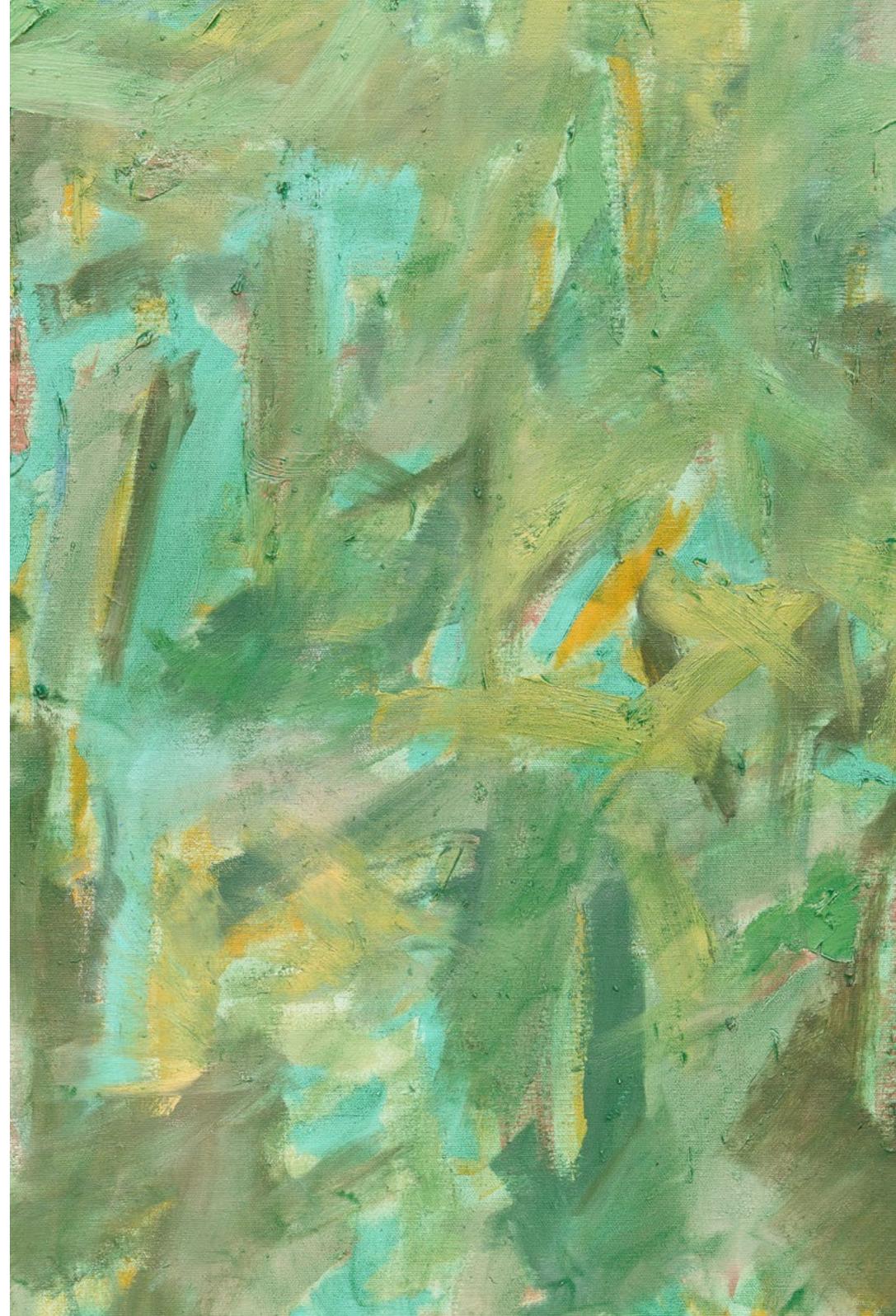


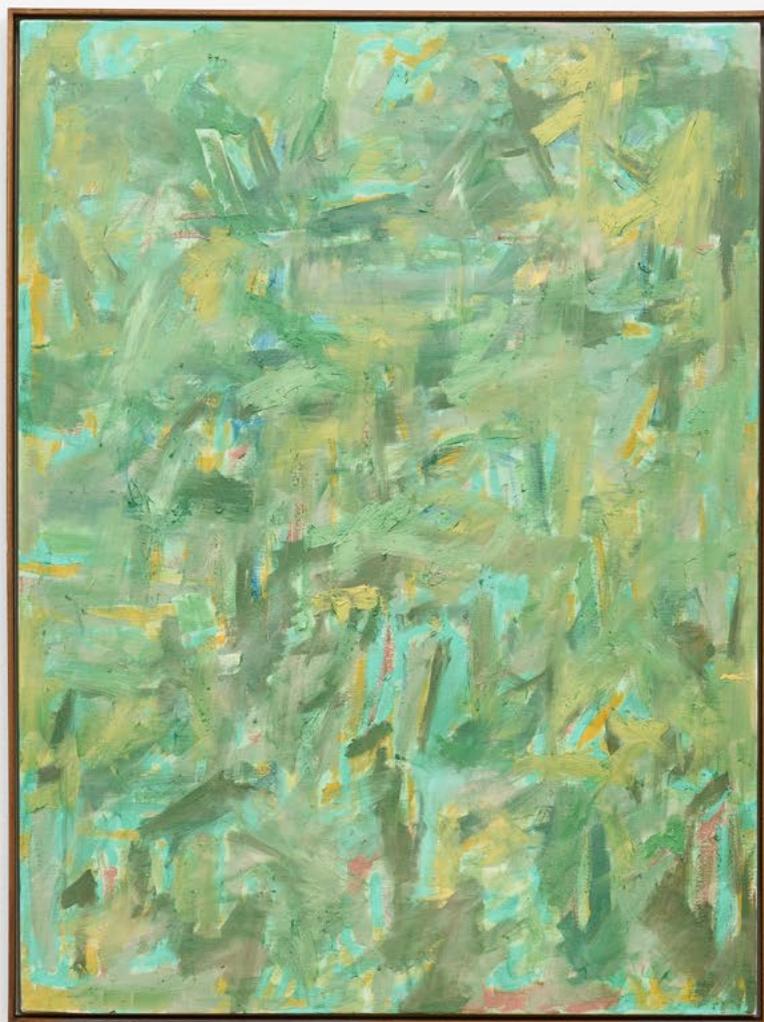
Kemang Wa Lehulere

(b. 1984, Cape Town, South Africa)

Working in a variety of media that includes sculpture, installation, drawing and performance, Wa Lehulere uses found objects and salvaged materials to create environments and events that situate personal memories within, and in contrast to, collective narratives. Using conceptually loaded materials such as school desks, tyres, chalkboards and ceramic dogs, he poeticises the 'double lives' of objects - their potential for multiple interpretations - to tease out their ambivalent or subversive meanings through reconfiguration and assemblage.

Wa Lehulere's latest body of work consisting of abstract paintings delves into the profound weight of "Amarhoqololo," a term that marks a failure to live up to convention in symbolic representations - whether in the scrawl of a child's drawing or the perceived misstep of language itself, "Amarhoqololo" speaks to a deep and continuing societal preoccupation, interest and impulse to forge and make meaning, and in the face of our contemporary moment; forging meaning against a backdrop that refuses to cohere. It is precisely within this charged terrain of competing historical narratives; overlooked narratives; and the collapse of consensus that the persistent desire for legibility in the work of Wa Lehulere finds its vital pulse. "Maybe it is a rehearsal for sense-making that I am involved with", Wa Lehulere suggests, "each painting a baton from one painting to the other, perhaps allowing for the works to be easily read as a suite". What follows are layers of abstract marks and strokes and (notes) in bewildering colour and rhythm. Acts of improvisation and spontaneous combustions of free-form composition so essential in the jazz art form, a form which Wa Lehulere is so deeply imbued with and deftly draws from.



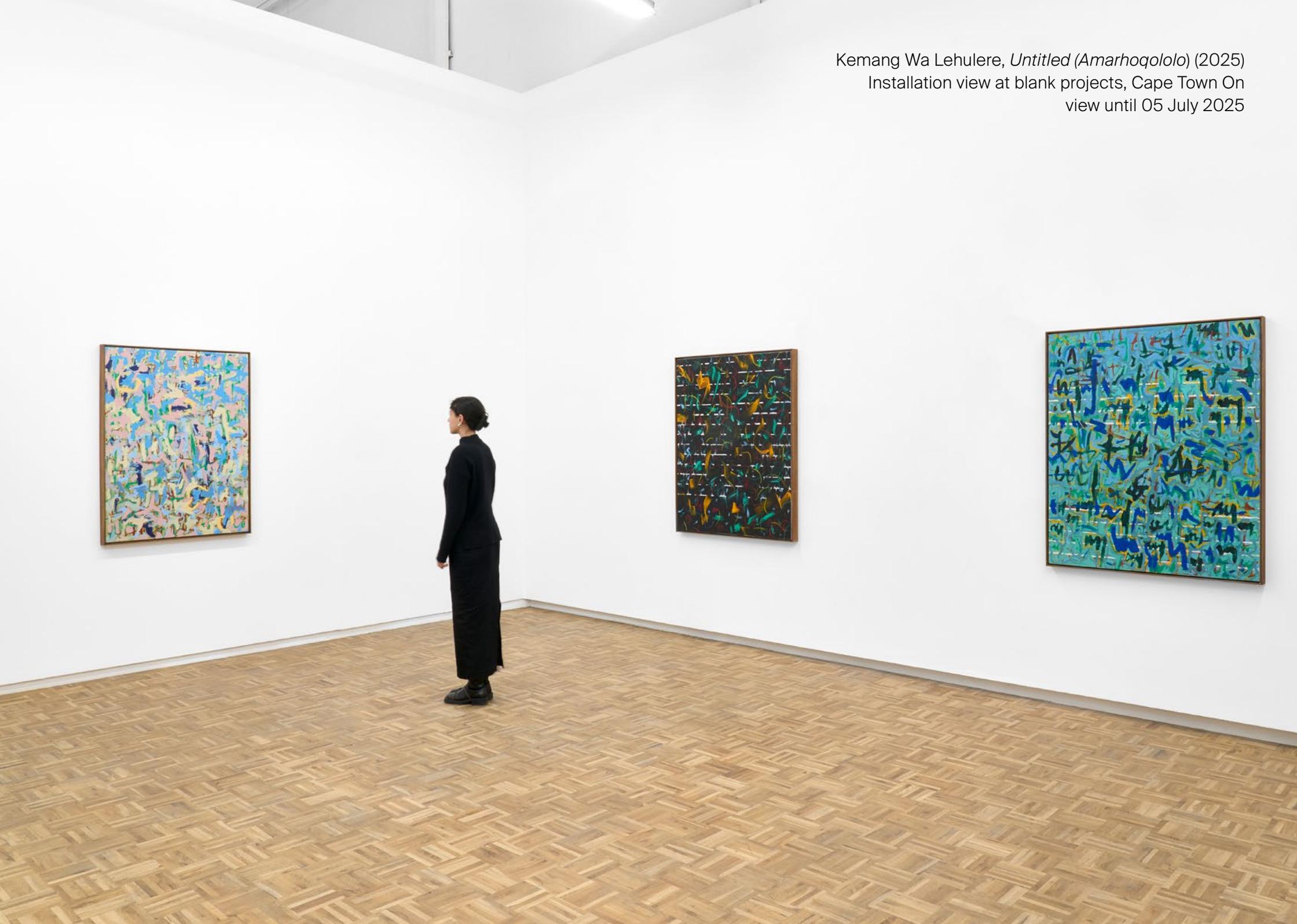


The odds must be crazy (2023 - 2024)

Oil on canvas
125 x 94.5 cm
€ 18 000



Kemang Wa Lehulere, *Untitled (Amarhoqololo)* (2025)
Installation view at blank projects, Cape Town On
view until 05 July 2025



Please note:

All prices exclude VAT and shipping

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