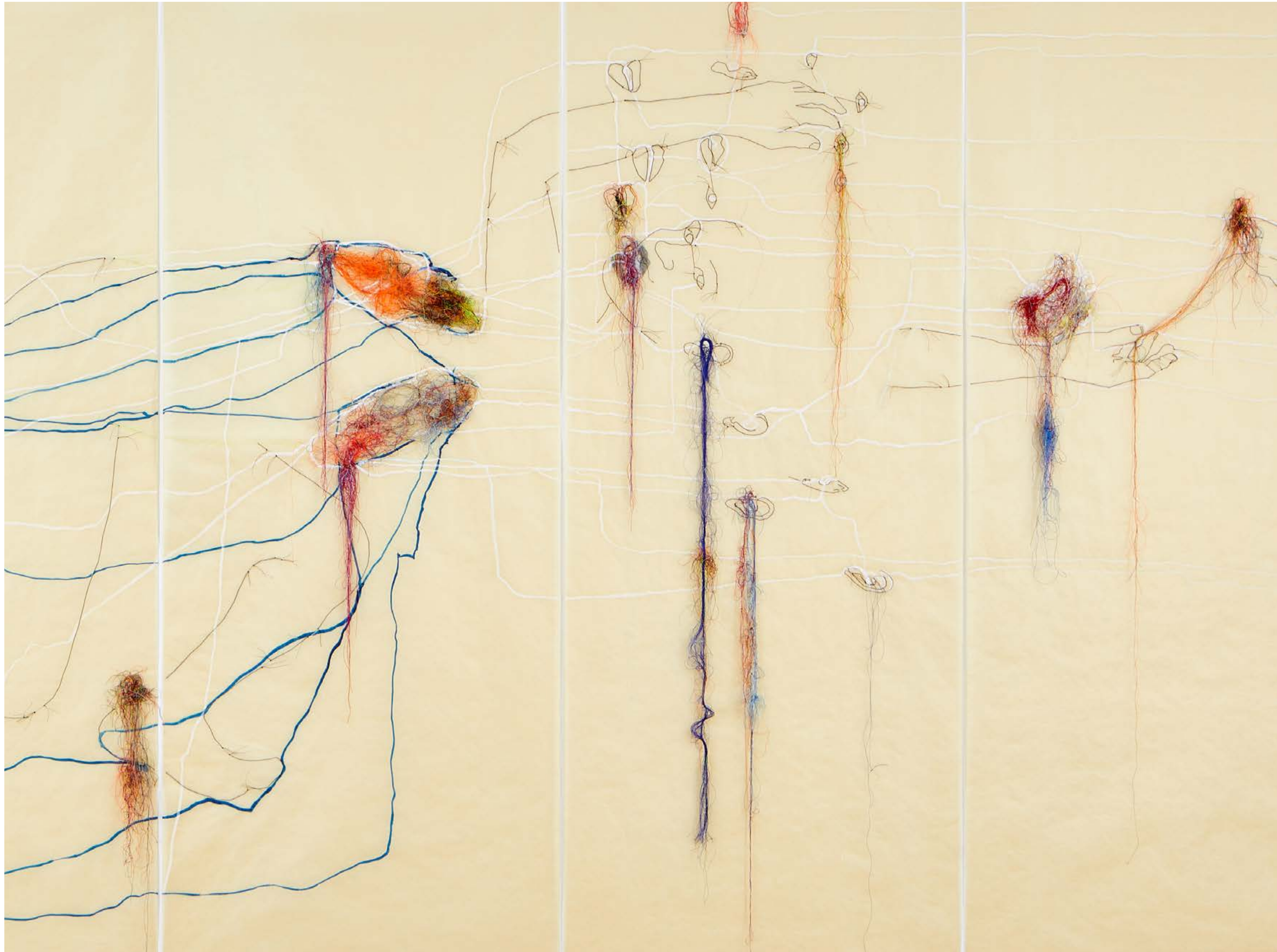




THE ARMORY SHOW BOOTH 210

KAMYAR BINESHTARIGH
ADEBAYO BOLAJI
SANDRA BREWSTER
CHLOE CHIASSEON
AMINE EL GOTAIBI
JOZUA GERRARD
BONOLO KAVULA
JUSTINE MAHONEY
ROMÉO MIVEKANNIN
NANDIPHA MNTAMBO
ZANELE MUHOLI
MMANGALISO NZUZA
WURA-NATASHA OGUNJI
AYOTUNDE OJO
OLUSEYE
THANIA PETERSEN
THANDO PHENYANE
ZIZIPHO POSWA
USHA SEEJARIM
STANISLAW TRZEBINSKI
DOMINIQUE ZINKPÈ

SOUTHERN GUILD



Intifada XVI
2026
Bitumen on canvas
300.5 x 939.5 x 6.5 cm | 118.3 x 369.8 x 2.5 in.
\$105,000 excl. Sales Tax, VAT & delivery

KAMYAR BINESHTARIGH

SOUTHERN GUILD

Boyarchie's Studio Wall II
2025
Wall paint, blackboard paint, spraypaint, graphite, ink, paper,
masking tape, domino, cold glue on hessian backing
286 x 269 cm | 112.6 x 105.9 in.
\$20,000 excl. Sales Tax, VAT & delivery



KAMYAR BINESHTARIGH

Kamyar Bineshtarigh was born in Semnan, Iran in 1996. Now based in Cape Town, he works in a variety of media. His conceptual concerns range from language and communication in all its forms, to the movement, migration, and displacement of humankind.

Bineshtarigh graduated from Cape Town Creative Academy with a Bachelor of Arts (Honours) in contemporary art in 2024 and a Diploma in Fine Art from Ruth Prowse School of Art in Cape Town in 2019, where he received the Ruth Prowse Award for his series *An Exhaustive Catalogue of Texts Dealing with the Orient*. In 2021, he was awarded the Simon Gerson Prize for his graduate exhibition at the University of Cape Town’s Michaelis School of Fine Art, as well as a Creative Knowledge Resources Fellowship from the National Research Foundation and UCT.

The artist’s interest in text, particularly Arabic script and calligraphy, has become an explorative means to study the nature of mark-making and the cultural complexities that often arise through translation. Script carries our collectively imposed meaning but also a multitude of intuitive translations, as well as an innate aesthetic of form and shape. This is embodied through the additive act of layering in Bineshtarigh’s works, with the artist utilising canvas, ink, pencil, shards of glass, glue, or layers of paint extracted from the very walls of his studio. He frequently works on an immersive scale, creating site-specific installations that are arresting in their capacity to envelop the viewer.

Bineshtarigh’s 2023 solo exhibition at Southern Guild Cape Town, *9 Hopkins*, was an exploration of gestural mark-making and an engagement with the urban fabric of Salt River, an historic semi-industrial area near central Cape Town. The exhibition’s works find their conceptual origins in the smeared handprints and remnants of paint, lacquer, grease and grit he observed on the walls of a panel-beating workshop located in the same complex as his studio at the time. The walls of

BIOGRAPHY

Bineshtarigh’s own studio also bore the traces of its particular history, which included housing a garment factory employing only white women before the promulgation of segregationist policy shifted this to low-income labour of Coloured and later, Black women. The entire complex was demolished soon after the creation of this body of work, which now stands as an archive of human presence, physical labour and the city’s shifting economic and racial divides.

His second solo with the gallery, *Group Show* (2025), further refined his surface transfer technique in a study of lifted walls and floors from the studios of artists working in South Africa. The series of extractions gives form to Bineshtarigh’s curiosity around artists’ creative processes, with each work carrying layers of history and energy from its original site, the studio.

Bineshtarigh’s other solo exhibitions include *koples boek(e)* at the Goethe-Institut in Johannesburg (2021), *Pilgrim* as part of Everard Read’s *Cubicle Series* (2019), and *Uncover* at Norval Foundation (2022), which named him the winner of the Bowmans Young Artists Award. In 2024, *koples boek(e)* won the Humanities and Social Sciences Award for Best Emerging Artist/Curator from South Africa’s National Institute for the Humanities and Social Sciences.

Southern Guild has presented his work at Frieze New York, The Aspen Art Fair, Expo Chicago, The Armory Show in New York and the Investec Cape Town Art Fair, for which he was selected by critic/curator Sean O’Toole for the SOLO Section in 2024. He has participated in group exhibitions at the Joburg Contemporary Art Foundation, NIROX Foundation, Association for Visual Arts, Stevenson, SMAC and Everard Read.

His work formed part of two group exhibitions at Southern Guild Los Angeles, *Mother Tongues* and *signifying the impossible song*, both in 2024.

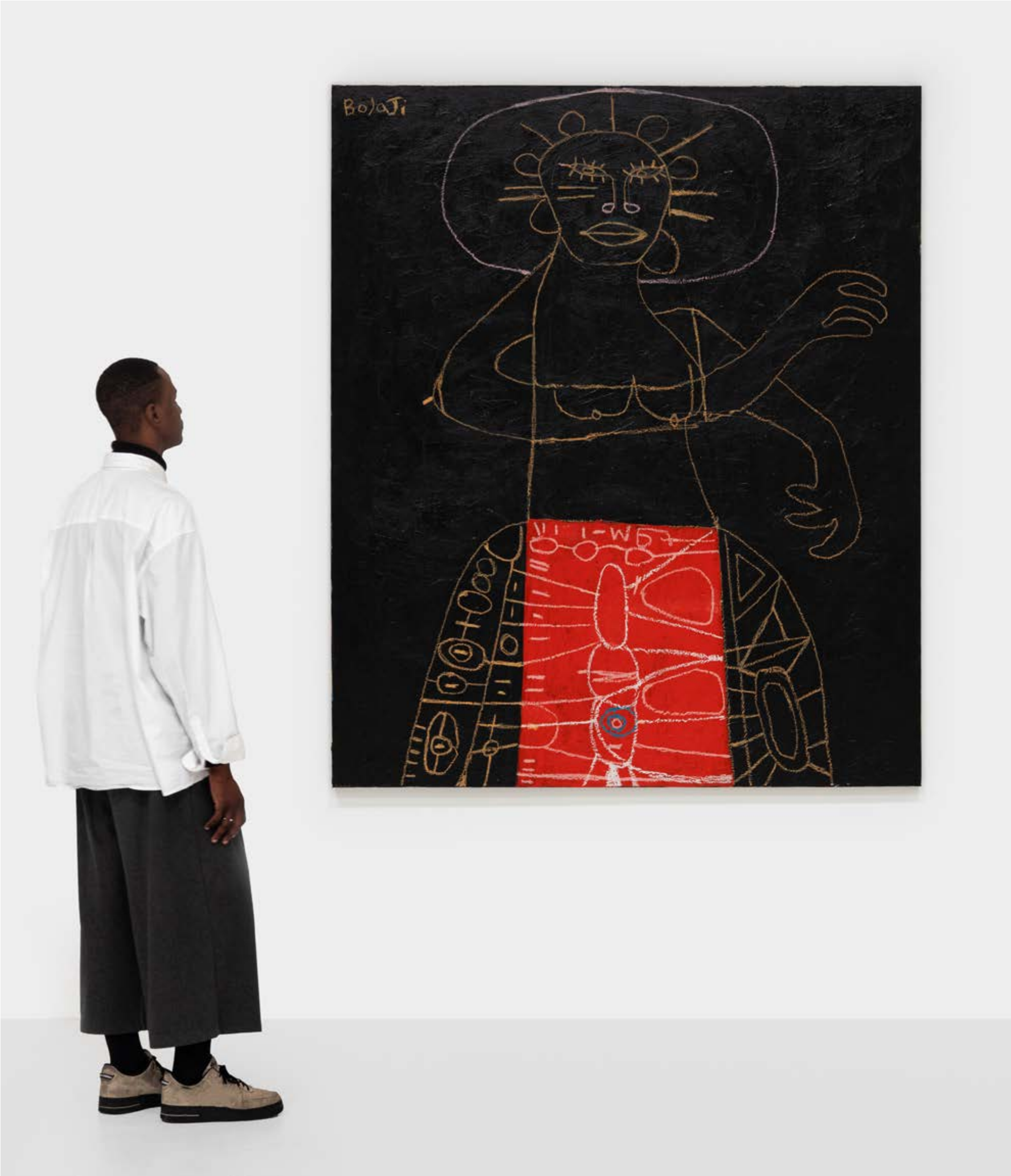
SOUTHERN GUILD



ADEBAYO BOLAJI

SOUTHERN GUILD

The Red Skirt
2026
Mixed media on canvas
190 x 160 x 4.5 cm | 74.8 x 63 x 1.8 in.
\$28,000 excl. Sales Tax, VAT & delivery
RESERVED



ADEBAYO BOLAJI

Adébayo Bolaji is a London-based multidisciplinary artist, theatre director and writer whose work merges figuration with abstraction to build allegorical compositions steeped in symbolism, metaphor and psychological depth. Dynamic profiles emerge from a kaleidoscope of fragmented forms and radiant colour, drawing from history, anthropology, religion and popular culture to explore questions of identity, power and cultural memory in a changing world.

His work has been exhibited internationally, including solo exhibitions at Nature Morte, Mumbai, BEERS London; presentations with Serge Sorokko Gallery, California, the Norval Foundation and Gallery Proarte, Zurich; and a two floor museum solo exhibition at the Arnolfini, Bristol. He has also exhibited at the New Art Exchange, Nottingham and the Saatchi Gallery, London.

Bolaji's public commissions include *The People's Throne*, a permanent 3m × 3m sculpture for Central Plaza Park, London, and Time and Place, commissioned for the bicentenary of Darlington Railway Station. He has undertaken residencies in New York, Provence and Jaipur, India, including Yinka Shonibare CBE RA's Guest Projects programme.

Alongside his visual art practice, Bolaji has directed for Park Theatre London, performed at Shakespeare's Globe, and workshopped with Peter Brook at the Young Vic and National Theatre. He is the founder of Bolaji Editions, a monthly art publication exploring creativity, culture and contemporary thought.

Bolaji trained at the Royal Central School of Speech and Drama and holds a law degree from London Guildhall University. He has lectured at Penn State University, spoken at Mall Galleries London, and was shortlisted for a Trinity College Cambridge Fellowship in the Arts.

SOUTHERN GUILD



SANDRA BREWSTER

SOUTHERN GUILD

Blur 30
2026
Photo-based gel transfer on archival paper (Framed)
121.9 x 86.4 cm | 48 x 34 in.
\$17,000 excl. Sales Tax, VAT & delivery



SANDRA BREWSTER

SOUTHERN GUILD

Blur 31
2026
Photo-based gel transfer on archival paper (Framed)
121.9 x 86.4 cm | 48 x 34 in.
\$17,000 excl. Sales Tax, VAT & delivery



SANDRA BREWSTER

SOUTHERN GUILD

Make Trouble

2024

Metallic paint and photo-based gel transfer on wood panels,
powder coated stainless steel frame

108 x 160 x 60 cm | 42.5 x 63 x 23.6 in.

\$200,000 excl. Sales Tax, VAT & delivery



SANDRA BREWSTER

Sandra Brewster is a Canadian artist based in Toronto. A child of Guyanese parents, Brewster’s practice reflects a multilayered sense of identity born from the collision of place and time. She holds a Bachelor of Fine Arts from York University and a Master of Visual Studies from the University of Toronto.

Since her career began in the late 1990s, Brewster has generated a prolific art practice recognised for centring Black and Caribbean diasporic culture. Her visual artworks express a deep commitment to the contemporary dialogues on Black joy and optimism. Through a diverse visual language expressed across drawing, painting, gel transfers, photography, video and mixed media, she explores the complexity of Black life.

Brewster’s career has been marked by a variety of residencies and exhibitions at institutions such as the University of Rochester (2022), IPC ArtSpace in Miami (2020), The Franklin in Chicago (2016), and Alice Yard in Port of Spain, Trinidad and Tobago (2013). Her artwork has been featured in major international group exhibitions, including *Imagining Black Diasporas: 21st-Century Art and Poetics* at the Los Angeles County Museum of Art (2024–25); *Bahia Reverb: Artists and Place* at the California African American Museum (2023–24); and *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today* at the Museum of Contemporary Art Chicago (2022–23). She has also participated in the 2022 edition of Les Rencontres de la Photographie d’Arles (France); *Ad Infinitum*, curated by Magda González-Mora, a collateral exhibition of the 2019 Havana Biennial (Cuba); and the 2018 Lagos Photo Festival (Nigeria).

BIOGRAPHY

Her work is held in major public collections, including the Art Gallery of Ontario, the McMichael Canadian Art Collection in Kleinburg, Ontario, Los Angeles County Museum of Art and the Museum of Fine Arts, Houston.

Brewster is a recipient of the Gattuso Prize of CONTACT Photography Festival (2017), the Toronto Friends of the Visual Arts Artist Prize (2018), and the Canada Council for the Arts’ Photography Prize (2024). In the same year, she was awarded the Paul de Hueck and Norman Walford Career Achievement Award, recognizing her sustained contributions to lens-based practices in Canada. In 2025, Brewster was a finalist for the Sobey Art Award and was featured in the accompanying exhibition at the National Gallery of Canada.

SOUTHERN GUILD



CHLOE CHIASOON

SOUTHERN GUILD

July in Groves
2026
Oil on shaped aluminum
90.2 x 86.4 x 8.9 cm | 35.5 x 34 x 3.5 in.
\$17,000 excl. Sales Tax, VAT & delivery



CHLOE CHIASSON

Chloe Chiasson’s artistic practice explores themes of self-expression and Queer being. Born in Port Neches, Texas in 1993, she draws on her memories of childhood, recasting small-town American life as a utopian sanctuary where Queer identity is celebrated.

Based in New York, Chiasson received her Bachelor of Science from the University of Texas, Austin in 2016 and her Master’s in Fine Art from the New York Academy of Art (NYAA) in 2019, concentrating on painting. While at NYAA, she was awarded the Belle Artes Residency and the Chubb Post-Graduate Fellowship.

Chiasson’s work is alive with symbology, autobiography, dissonances, and resonances, allowing space for larger themes that reflect the varied theatre of Queer life. By juxtaposing images from different periods and finding unexpected resonances within these disparate moments, she challenges the viewer to consider a rewritten narrative.

In 2023, Chiasson was awarded the prestigious Fountainhead Residency and presented her first solo institutional exhibition at Dallas Contemporary. Entitled *Keep Left at the Fork*, this presentation brought together the largest body of work by the artist to date.

BIOGRAPHY

Previous solos include *Bird on a Wire* at UTA Artist Space in Los Angeles, and *Fast Hearts and Slow Towns* at Albertz Benda in New York, both in 2022. Chiasson has participated in group exhibitions at the Green Family Art Foundation (Dallas), Muskegon Museum of Art (Michigan), The FLAG Art Foundation (New York), Kunstraum Potsdam Museum (Potsdam, Germany) and galleries across the US, London and Hong Kong. Chiasson held her first solo exhibition, *Glory Days*, with Southern Guild in New York, opening in May 2026.

Her work is in the collections of the Contemporary Art Foundation in Japan, the Bunker Artspace in Miami, and the Hort Family Collection in New York.

SOUTHERN GUILD



AMINE EL GOTAIBI

SOUTHERN GUILD

Geometry of Wool
2026
Corten steel, wool
200 x 130 x 35 cm | 78.7 x 51.2 x 13.8 in.
Edition 1: \$34,000 excl. Sales Tax, VAT & delivery
Edition 2: \$34,000 excl. Sales Tax, VAT & delivery
Edition 3: \$34,000 excl. Sales Tax, VAT & delivery
AP 1: \$34,000 excl. Sales Tax, VAT & delivery



AMINE EL GOTAIBI

Moroccan conceptual artist Amine El Gotaibi creates installations that challenge perception while probing the political and poetic tensions that shape contemporary African societies. Trained at the Institut National des Beaux-Arts in Tétouan (2008), he works across mediums, orchestrating an innovative interplay between natural and industrial materials—most notably Corten steel, wool, rammed earth, and custom-engineered mechanical systems.

El Gotaibi’s practice examines the complex relationships between territory, memory, and social hierarchy, drawing from the landscapes of North Africa—its deserts, mountains, and histories of migration—as symbols of dignity, resistance, and survival. His work interrogates how African identities are constructed from both within and beyond the continent, often through monumental forms that challenge scale, narrative, and expectation. Signature projects such as *Ring of Submission* (2014) at the Institut du Monde Arabe in Paris, and *Territory National* (2016), an intervention spanning regions across Morocco, reveal an ongoing commitment to confronting structures of power while reclaiming visual and material traditions.

Major contributions include the monumental *Ba Moyi Ya Afrika* at the Young Congo Biennial (2019) and *Sun(W)hole* at the Nirox Foundation (2020), a 15-meter rammed earth wall overlooking the sculpture park and acting as a call to action against stasis and erasure. His long-term research project *VISIT to Okavango* (initiated in 2011) furthers this continental vision, imagining futures in which Africa’s cultural and ecological wealth is fully acknowledged.

BIOGRAPHY

In 2023, his installation *Illuminate the Light* at Somerset House in London celebrated African abundance through towering Corten structures. El Gotaibi’s international recognition continues to grow: he presented *Desert of the North* at the 2024 Doha Design Biennial and was nominated for the 2025 Norval Prize. His 2024 presentation of monumental works at the Museum of Islamic Art in Doha further affirms his position among the artists redefining contemporary African art on the global stage. In November 2026, El Gotaibi will present ‘*Wind From the North*’ his first solo exhibition with Southern Guild New York.

SOUTHERN GUILD



JOZUA GERRARD

SOUTHERN GUILD



What Digital Soul is Without Digital Sin?

2026

Enamel on glass

112 x 140 x 5 cm | 44.1 x 55.1 x 2 in.

\$18,000 excl. Sales Tax, VAT & delivery

JOZUA GERRARD

Contemporary South African artist Jozua Gerrard’s figurative paintings capture states of intimacy, unease, vulnerability and contemplation in our post-internet world. With their smooth consistency and saturated lacquer of enamel paint beneath glass, his paintings deftly recall the screens we interact with daily.

Born in Cape Town in 2001, Gerrard forms part of a generation conditioned to pay rapt attention to the experiences that give them pleasure, turning them into stylised rituals for virtual display. Both observed and imagined, his subject matter is drawn from his immediate environment, offering “little windows into people’s existence”. The figures’ solitude within each work echoes the singular nature of the artist’s own commitment to the act of self-enquiry.

Gerrard’s practice is permeated by processes of digital image-making, with photography forming the foundation of his inquiry. His tightly cropped compositions evoke a sense of voyeurism, drawing the viewer into stylised scenes often constructed using friends as models. Through these tableaux, he interrogates the role of fashion, styling, and curated interiors in shaping identity. The resulting photographs are digitised, then translated on to large glass panels, becoming physical simulacra of virtual spaces, grounded in real-life encounters.

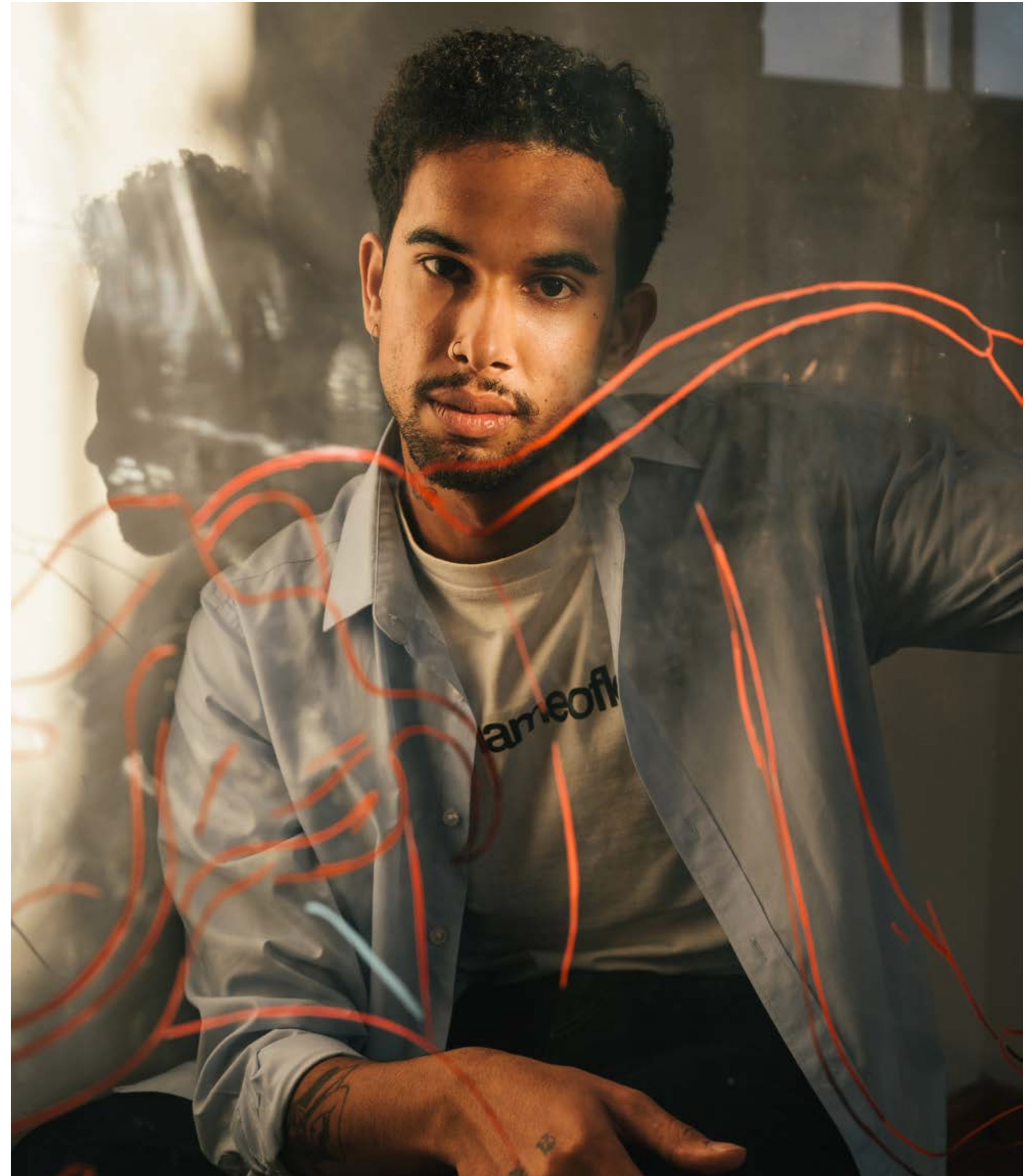
Although he works primarily in a figurative mode, Gerrard’s paintings are informed by abstraction, giving precedence to essential form, colour and composition. In their radical flatness, heightened palette and crisp precision, the works present a fantasy-like, unsettling vision of reality. With their interweaving of interiority and surface, his paintings nod to the influence of idiosyncratic image-makers such as Cindy Sherman, Alex Katz and John Baldessari.

BIOGRAPHY

Earlier bodies of work are marked by a taut duality in tone, oscillating between tenderness and menace, concealment and brashness, innocence and desire. A bright red mask – sporting a pair of horns and bared teeth – is a recurring motif, obscuring his subjects’ faces and yielding a layer of safety and aggression. As Gerrard’s practice has developed, this device has softened into a flat oval with crisply defined features and, most recently, into a Pierrot-like face covering that has shed its horns.

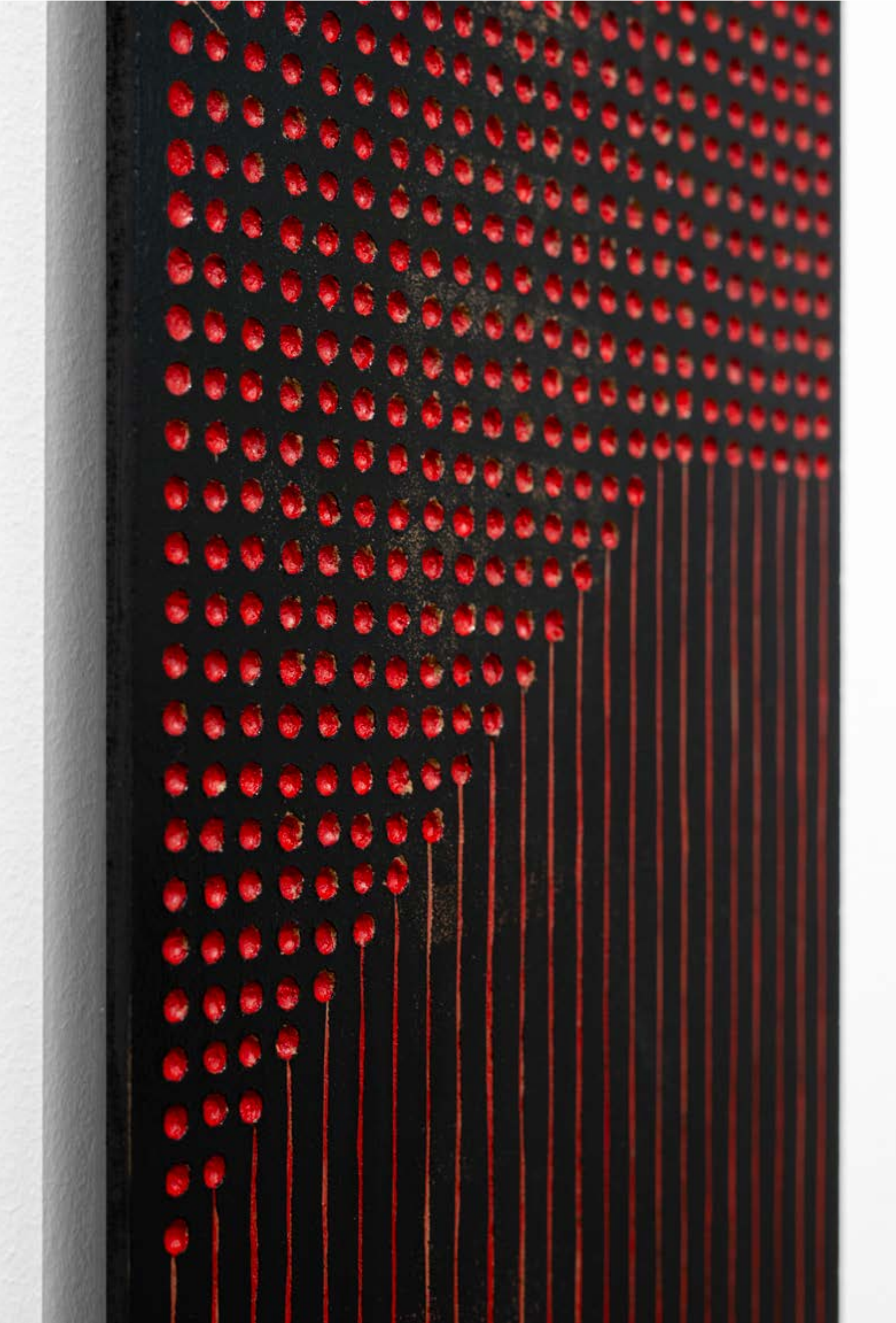
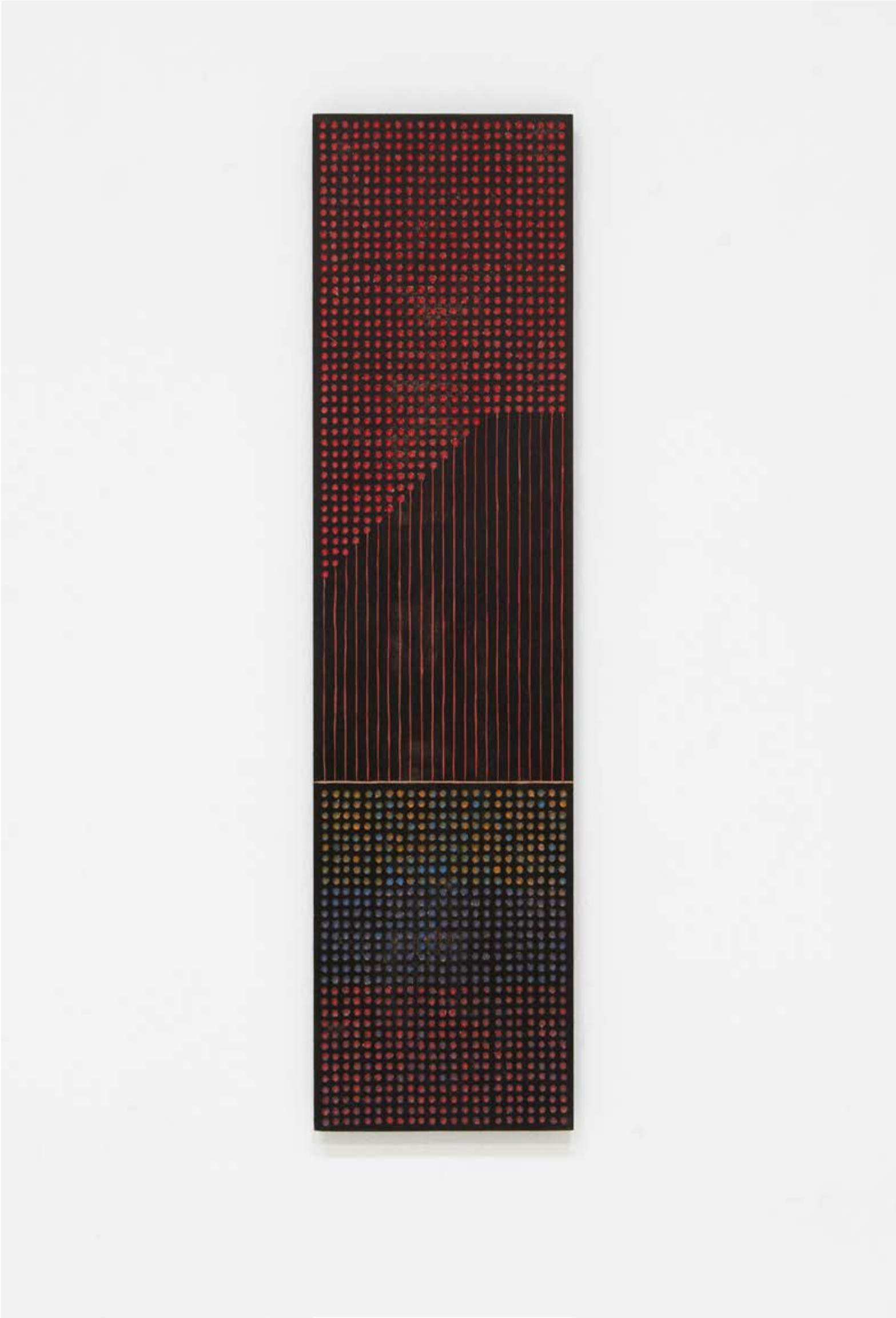
Gerrard has held two solo exhibitions at Southern Guild in Cape Town: *Loveland* (2021) and *In the Present Tense* (2024). His first solo, *What Keeps Me Up at Night*, took place at WorldArt in Cape Town in 2021. He has taken part in numerous group exhibitions, including Mother Tongues at Southern Guild Los Angeles, *Spring Awakening* at Southern Guild Cape Town and In Plain Sight at Hexton Gallery in Aspen. Southern Guild has presented his work at fairs including The Aspen Art Fair, Untitled Art in Miami and the Investec Cape Town Art Fair.

SOUTHERN GUILD



BONOLO KAVULA

SOUTHERN GUILD



Past Present and Future Meet
2024
Indian Ink and acrylic on Wood Relief Carving
93 x 24 cm | 36.6 x 9.4 in.
\$8,500 excl Sales Tax, VAT & delivery

BONOLO KAVULA

SOUTHERN GUILD

To Be Called
2024
Punched Shweshwe, Thread and Oak Wood
300 x 50 cm | 118.1 x 19.7 in
\$14,000 excl Sales Tax, VAT & delivery



Tuelo
2020
Punched Shweshwe, thread
252 x 140 cm | 99.2 x 55.1 in.
\$19,000 excl Sales Tax, VAT & delivery



BONOLO KAVULA

Bonolo Kavula was born in 1992 in Kimberley, South Africa, and currently lives and works in Cape Town, South Africa. She explores the language of printmaking beyond its traditional confines through her use of thread and punched shweshwe fabric as an exercise of abstraction.

Combining print, design, painting and sculpture, Kavula creates works that are both dynamic and restrained in composition. Using the repetition of tiny fabric cut-outs, tenuously connected by individual threads, she recreates the canvas with new, more intricate planes. Although the work is formalist in nature, the materials speak back to ideas of colonialism, family and shared histories.

The use of Shweshwe fabric is deeply rooted in Kavula’s own memory of her family, as well as in Southern Africa’s wider colonial memory. The process is that of excessive repetition, each dot with its own landscape of minutiae, telling of the meditative action of labour and of the creation of new meaning through deconstruction and transformation.

Kavula obtained a Bachelor of Arts in Fine Art from the Michaelis School of Fine Art at the University of Cape Town (UCT) in 2014, majoring in printmaking. She received the 2014 Katrine Harries Print Cabinet Award at UCT in 2014 and was short-listed for the Norval Sovereign African Art Prize in 2021. She is a founding member of iQhiya, a collective of Black women artists in Cape Town and Johannesburg working across performance art, video, photography, sculpture and other mediums.

Kavula presented her first solo exhibition, *sewedi sewedi*, in 2021 followed by *Soft Landing* in 2022, both at SMAC Gallery in Cape Town. In 2024, she presented a solo booth at Art Basel Hong Kong following her solo booth presentation at Art Basel Miami Beach in 2022. In 2025, Kavula presented at Frieze Los Angeles with Southern Guild. Other projects include a solo

BIOGRAPHY

booth in the TOMORROWS/TODAY section at the 2020 Investec Cape Town Art Fair; Art Times, a performance at A4 Arts Foundation in Cape Town, in 2019; and Twenty Sexy, a performance at blank projects in Cape Town.

She held her first solo museum exhibition, *Lewatle*, at the Norval Foundation in Cape Town in 2022 and has works in the collections of the Pérez Art Museum Miami (PAMM), Zeitz Museum of Contemporary Art Africa, and the Iziko South African National Gallery in Cape Town.

Kavula has participated in group exhibitions including *Speculative Enquiry #1: On Abstraction* at the Michaelis Galleries in Cape Town (2019), *The Main Complaint*, curated by Michaela Limberis at Zeitz MOCAA, and *Shady Tactics*, curated by Thuli Gamedze at SMAC Gallery in Cape Town (2018); *Atomic Peace* at Bag Factory in Johannesburg (2017); *iQhiya Group Exhibition* at the Association for Visual Arts (AVA) in Cape Town and New Monuments at Communer in Cape Town, both in 2016.

SOUTHERN GUILD



JUSTINE MAHONEY

SOUTHERN GUILD



Nephelai (The Cloud-Forming Nymphs)
2026
Oil on Belgian linen
180 x 320 x 3.5 cm | 70.9 x 126 x 1.4 in.
\$20,000 excl. Sales Tax, VAT & delivery

JUSTINE MAHONEY

Justine Mahoney (b. 1971, Johannesburg) is a Cape Town-based multidisciplinary artist whose practice centres on hybridity, using the human figure as both physical and metaphysical vessel. Across sculpture and painting, her work interrogates what it means to exist within a body; its ruptures, multiplicities, archetypes, and inherited mythologies.

For over three decades, Mahoney has developed a visual language rooted in transgressive, hybridised figuration, drawing from an expansive archive of printed ephemera, digital imagery, and global visual cultures. Earlier bodies of work, such as *Innocence* (2014), *Tainted* (2016-2017), and *Mage* (2020), were shaped by a post-modern process of deconstruction and recombination, weaving children’s toys, science-fiction, graphic novels, erotica, Neo-Classical art, and traditional African sculpture into composite figures that reflected the anxieties and desires of contemporary identity formation.

Her recent practice marks a profound inward turn. During an extended period of isolation in the pandemic, Mahoney began a daily discipline of Jungian meditation, active imagination, and dream analysis. Immersed in esoteric knowledge systems, Jung’s *Red* and *Black Books*, Tarot, and archetypal psychology, she shifted from sourcing references externally to mining the psyche as her primary terrain. The archetypal beings that surfaced—experienced as “giant psychic forces”—informed the work of her 2024 solo, *VIGIL*, and beyond, emerging through a singular process shaped by automatic writing, stream-of-consciousness inquiry, and the “mythopoetic imagination.”

Her figures now operate as embodiments of the collective unconscious: hybrid forms in perpetual metamorphosis, emerging through gestures of fragmentation, recombination, and renewal that mirror the shifting landscapes of the psyche. Through this ongoing transformation, Mahoney treats

BIOGRAPHY

imaginative thought and fantasy as vital, ancient creative functions. Her practice continues to oscillate between disruption and reconfiguration—between the outer world of cultural imagery and the inner world of archetype and psychic inheritance—toward an ever-evolving search for what it means to be human.

Mahoney completed her National Diploma in Fine Art at the University of Johannesburg in 1991. Her work has been included in group exhibitions at Southern Guild, Iziko South African National Gallery, Cavalli Gallery, and others. She has participated in international presentations including *Mother Tongues* (Los Angeles) and *Deeper Than Text* (New York). Her sculptures have been exhibited at global fairs, with repeated appearances at Design Miami, The Salon Art + Design Fair (New York), PAD London, Untitled Art (Miami), Intersect Aspen, Intersect Chicago, and the Investec Cape Town Art Fair. Southern Guild has also showcased her work at the Guild International Design Fair and other international platforms for contemporary art and collectible design.

Mahoney’s most recent solo exhibition, *Pareidolia*, opened at Southern Guild Cape Town in February 2026. Her work is held in notable private collections in South Africa, Europe, and the United States.

SOUTHERN GUILD



ROMÉO MIVEKANNIN

SOUTHERN GUILD

Portrait of Jean Michel Basquiat (1984), after Andy Warhol
2026
Acrylic on black velvet
260 x 140 cm | 102.4 x 55.1 in.
\$56,000 excl Sales Tax, VAT & delivery



ROMÉO MIVEKANNIN

SOUTHERN GUILD



Untitled (2012), after Kerry James Marshall

2026

Acrylic on black velvet

140 x 220 cm | 55.1 x 86.6 in.

\$50,000 excl Sales Tax, VAT & delivery

ROMÉO MIVEKANNIN

SOUTHERN GUILD



The Limo (2006), after Tina Barney
2026
Acrylic on black velvet
160 x 140 cm | 63 x 55.1 in.
\$40,000 excl Sales Tax, VAT & delivery

ROMÉO MIVEKANNIN

Born in 1986 in Bouaké (Ivory Coast), multidisciplinary artist Roméo Mivekannin lives and works between Toulouse (France) and Cotonou (Benin). After training as a cabinetmaker and studying art history, Mivekannin chose to enter the Ecole Nationale Supérieure d’Architecture de Toulouse. As a student, he experimented with several mediums from sculpture to painting. Following his studies, he devoted himself to his work as a visual artist while beginning a thesis on the history of art, sociology, and architecture.

Mivekannin works at the crossroads of inherited tradition and the contemporary world, integrating his creations into an ancestral temporality and making his own rituals, which echo the Voudou cosmology that is still very much alive in Benin. Between painting, sculpture, and installation, his universe is multidisciplinary and ambitious. The artist plays with materials and seeks to upset the established boundaries between disciplines, enacting a formal and symbolic defiance that is unique to him.

With strength and subtlety, Mivekannin unravels the threads of our confinement a little more each time, thus questioning our collective and intimate heritage. The artist’s works propose a form of strategic resistance that fuses critical engagement with emotion.

His first solo exhibition with Southern Guild, *‘Porteurs de feu’* (Bearers of Fire), is on view at Southern Guild New York from 9 September – 7 November 2026, marking his first solo presentation in New York. Through new paintings on black velvet and the expansive portrait installation ‘The Souls of Black Folk’ [italics], Mivekannin extends his longstanding

BIOGRAPHY

interrogation of art history to consider migration, representation, and cultural memory, entering into dialogue with artists and images that have shaped his understanding of New York and American cultural life.

He has held solo shows at Galerie Eric Dupont (Paris), Galerie Cécile Fakhoury (Abidjan and Dakar), and Galerie Barbara Thumm (Berlin), among others. His work was also featured in the 2024 FITE Textile Biennial at Musée d’Art Roger Quilliot (Clermont-Ferrand, France) and *When We See Us: A Century of Black Figuration in Painting* at Kunstmuseum Basel (Switzerland) in 2024 (previously at Zeitz MOCAA, Cape Town). He has participated in group exhibitions at the Collezione Maramotti (Italy), Musée du Louvre Lens (France), Southern Guild Los Angeles (USA), Musée du Quai Branly (France), Biennale de Sharjah (UAE), Royal Museum for Central Africa (Belgium), and Fondation Blachère (France).

His work is included in the collections of the Cité de la Musique (Paris, France), Currier Museum of Art (New Hampshire, US), Fondation Zeitz (South Africa), Fondation H (Antananarivo, Madagascar), Galerie Nationale d’art contemporain du Bénin (Cotonou, Bénin), Musée National du Quai Branly (Paris, France), Musée des Abattoirs (Toulouse, France), Sharjah Foundation (Sharjah, EAU), Verbund Collection (Vienna, Austria), and Collection Leridon (Paris, France).

SOUTHERN GUILD





Dan VI
2021
Photographic print on cotton rag paper
129 x 180 x 5.5 cm | 50.8 x 70.9 x 2.2 in.
Edition 3 of 5
\$15,000 excl. Sales Tax, VAT & delivery

NANDIPHA MNTAMBO

Nandipha Mntambo (b. 1982 Mbabane, Eswatini) is a Johannesburg-based multidisciplinary artist whose practice addresses ongoing debates around gender, body politics, and identity. Working across sculpture, photography, video, and mixed media, she explores liminal boundaries between human and animal, femininity and masculinity, attraction and repulsion, life and death.

Mntambo completed a Master’s in Fine Art at the Michaelis School of Fine Art, University of Cape Town, in 2007. Originally intending to study forensic pathology, she redirected her focus to fine art, a shift that continues to inform her sustained engagement with the body and corporeal presence.

She is best known for her figurative cowhide sculptures, in which cured hides are draped over casts of her own body and set with resin. These works confront expected associations with femininity, sexuality, and vulnerability, using animal skin as both garment and surrogate body. By embracing the material’s ambiguity, Mntambo stages a continual oscillation between protection and exposure, beauty and abjection, control and surrender. Across her broader practice, natural materials and bodily reference points are used to test the unstable divisions between species, gendered representation, and psychological states.

In 2017, the Zeitz Museum of Contemporary Art Africa (MOCAA) presented Material Value, a major solo exhibition including the large-scale installation EMABUTFO (2012). Her bronze sculpture *Ophelia* (2015) is held as a permanent acquisition in the Norval Foundation sculpture garden, Cape Town.

Her first solo exhibition with Southern Guild, *Transcending Instinct* (2022), marked her debut body of functional sculpture, translating core materials and forms from her sculptural archive into seating works that blur the boundary between function and dysfunction, inviting viewers to physically inhabit bodily form.

BIOGRAPHY

Other notable solo exhibitions include *Chimera* (Everard Read, Johannesburg, 2023); *Agoodjie* (Everard Read, Cape Town, 2022; Johannesburg, 2021); *The Snake You Left Inside Me* (Stevenson, Johannesburg, 2017); *Metamorphoses* (Stevenson, Cape Town, 2015); presentations with Andréhn-Schiptjenko, Stockholm; and Faena (2011 – 2012), the travelling exhibition produced following her Standard Bank Young Artist Award.

Selected group exhibitions include *TOP FORM, Sport + Art* (Stadsmuseum Woerden, Netherlands, 2025) and *We Are Nature* (Singer Laren, Netherlands, 2025); *Movements* (Museum Hilversum, Netherlands, 2024), and *signifying the impossible song* (Southern Guild, Los Angeles, 2024); *In Brilliant Light* (Museum Volkenkunde, Netherlands, 2023); *IncarNations: African Art as Philosophy* (BOZAR, Brussels, 2019); *Made Visible: Contemporary South African Fashion and Identity* (Museum of Fine Arts Boston, 2019); *Beyond Borders: Global Africa* (University of Michigan Museum of Art, 2018); *Regarding Africa: Contemporary Art and Afro-Futurism* (Tel Aviv Museum of Art, 2017); *Disguise: Masks and Global African Art* (Brooklyn Museum; Fowler Museum at UCLA; Seattle Art Museum, 2015–16); the South African Pavilion at the 56th Venice Biennale (2015); and the Dakar Biennale (2010, 2016).

Her awards include the Standard Bank Young Artist Award for Visual Art (2012), the Wits/BHP Billiton Fellowship (2010), Civitella Ranieri Fellowship (2013), AIMIA | AGO Photography Prize shortlist (2014), and the Glamour South Africa Women of the Year Creator Award (2016).

SOUTHERN GUILD



ZANELE MUHOLI

SOUTHERN GUILD

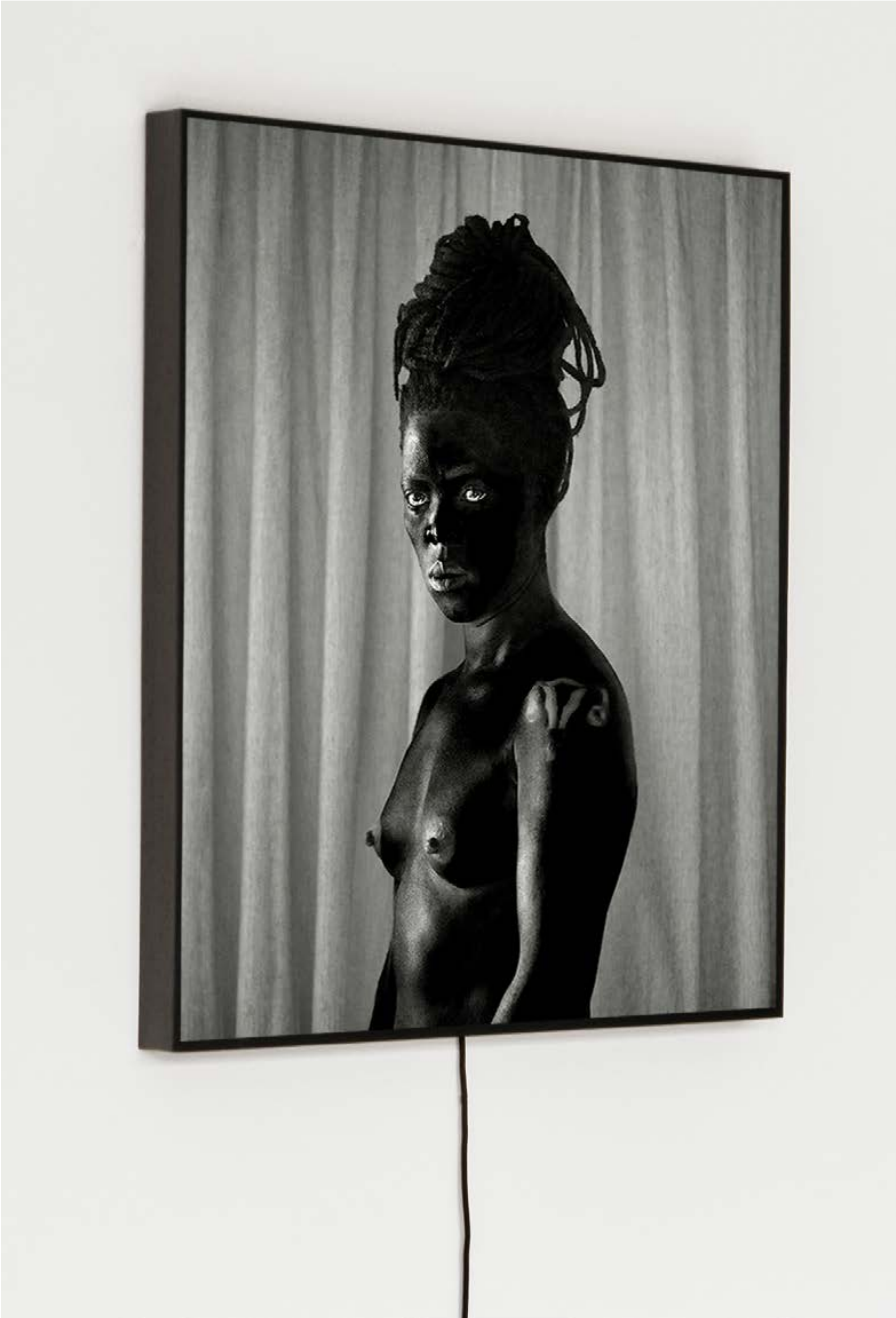
Bambatha I
2023
Bronze
190 x 84 x 67 cm | 74.8 x 33.1 x 26.4 in.
Edition 2 of 3, 2AP
\$250,000 excl. Sales Tax, VAT & delivery



ZANELE MUHOLI

SOUTHERN GUILD

Bakhaya, 2305 Marine Parade Hotel, Durban
2019
Lightbox
111 x 91 x 5 cm | 43.7 x 35.8 x 2 in.
Edition 1 of 5, 2AP
\$35,000 excl. Sales Tax, VAT & delivery



ZANELE MUHOLI

SOUTHERN GUILD

Nomthandazo (The One Who Prays), Orani, Sardinia, Italy
2015
UV-cured ink, aluminium
300 x 145 x 3 cm | 118.1 x 57.1 x 1.2 in.
Edition 1 of 2, 1AP
\$52,000 excl. Sales Tax, VAT & delivery



ZANELE MUHOLI

Zanele Muholi (b. 1972, Umlazi, Durban) is a South African visual activist, humanitarian, and art practitioner whose work documents, celebrates, and preserves Black LGBTQIA+ lives.

Based in Cape Town and working throughout South Africa and globe, Muholi studied Advanced Photography at the Market Photo Workshop (2001–03) and completed an MFA in Documentary Media at Toronto Metropolitan University (formerly Ryerson University), Toronto (2009). They received an Honorary Doctorate from the University of Liège, Belgium (2023), and were appointed Honorary Professor of video and photography at the University of the Arts Bremen, Germany (2013).

Since 2006, Muholi has addressed the discrimination and violence faced by LGBTQIA+ people through their ongoing portrait project *Faces and Phases*, one of the most significant visual archives of Black LGBTQIA+ life globally. These portraits affirm Black Queer identities while challenging stigma, erasure, and misrepresentation. Their acclaimed self-portrait series *Somnyama Ngonyama (Hail the Dark Lioness)* shifts the lens, with Muholi becoming both participant and image-maker. Experimenting with different characters and archetypes, the ongoing series explores race, gender, labour, sexuality, and representation, reclaiming Blackness while confronting dominant visual histories and stereotypes.

Deeply committed to education and community empowerment, Muholi is the founder of the Muholi Arts Institute (MAI), Inkanyiso, a platform for Queer visual media, and co-founder of the Forum for Empowerment of Women (FEW), which advocates for the rights and safety of Black lesbian women. They continue to support emerging practitioners through workshops, mentorship, and youth development initiatives.

BIOGRAPHY

Muholi has received major international honours, including being named the 2026 Hasselblad Award Laureate, the ICP Spotlights Award, the Spectrum International Prize for Photography, the Lucie Award for Humanitarian Photography, the ICP Infinity Award for Documentary and Photojournalism, the Prince Claus Award, and France’s Chevalier de l’Ordre des Arts et des Lettres.

Their work has been exhibited internationally at institutions including Tate Modern, London; the San Francisco Museum of Modern Art (SFMOMA); the Brooklyn Museum, New York; Stedelijk Museum Amsterdam; Instituto Moreira Salles, São Paulo; Museu de Arte do Rio (MAR), Rio de Janeiro; Serralves Museum of Contemporary Art, Porto; Maison Européenne de la Photographie, Paris; the Hasselblad Foundation, Gothenburg; and Foto Arsenal Wien, Vienna. Recent presentations include *Faces and Phases 20* during the 61st International Art Exhibition of La Biennale di Venezia and *Kanye Nawe* at Southern Guild, Cape Town. Publications include *Somnyama Ngonyama* (Volumes I and II), *Faces and Phases*, and *Faces and Phases 2006–2026* (MACK, 2026).

SOUTHERN GUILD



MMANGALISO NZUZA

SOUTHERN GUILD

Revel
2026
Oil on canvas
200 x 200 x 7.5 cm | 78.7 x 78.7 x 3 in.
\$32,000 excl. Sales Tax, VAT & delivery
RESERVED



MMANGALISO NZUZA

SOUTHERN GUILD



Second Chance
2026
Oil on canvas
200 x 200 x 7.5 cm | 78.7 x 78.7 x 3 in.
\$32,000 excl. Sales Tax, VAT & delivery
RESERVED

MMANGALISO NZUZA

Mmangaliso Nzuza (b.1998 in Empangeni, South Africa) is a painter based in Cape Town. Working primarily on a large scale, his sensuous oil paintings depict angular, figurative compositions imbued with both the familiar and imagined.

In 2022, Nzuza completed a MA (Hons) in Government, Policy and Society at the University of Edinburgh before returning to South Africa to pursue art. Growing up in a conservative environment, he used artmaking as an outlet to negotiate a rich and complex interior life. In inventing and refining his own style, he sought to convey more feeling and movement, more vulnerability in his subjects.

Nzuza has arrived at a distinctive visual language that is both painterly and restrained, recalling the bold fragmentation of the early 20th-century Cubist painters. The human figure acts as a springboard for his interest in composition; drawn without particularity from a learned muscle memory, his bodies contort into exploratory proportions and configurations. His subjects are weighted, exuding solidity and a sculptural presence that seems to declare “We are here”.

Drawing on allegorical symbols, colour theory and gestural mark-making, he harnesses his practice as a means to navigate the self and other, exploring themes of community and subjectivity in his portraits and still-lives. Nzuza has shown his work in fairs such as EXPO Chicago, Frieze Los

BIOGRAPHY

Angeles, 1-54 (London and New York), Prizm (Miami), The Armory Show (New York), Enter Art Fair (Copenhagen), FOG Design + Art Fair, and the Investec Cape Town Art Fair, including a Solo booth presented by THK Gallery. He was an artist-in-residence at Quartier am Hafen in Cologne, Germany in 2023, and has taken part in group exhibitions including *RE-KNEW-ED* at The Gallery Society in Edinburgh and *Sasol New Signatures: Art Beyond Imagination* at Pretoria Art Museum in South Africa. His first solo exhibition, *An Open Letter*, opened at Southern Guild Cape Town in August 2024. His second major solo exhibition, *Ballad of the Peacock*, inaugurated Southern Guild New York in April 2026. His work is represented in significant private and public collections.

SOUTHERN GUILD



WURA-NATASHA OGUNJI

SOUTHERN GUILD



The proof, an undersea volcano, attraction, extraction, distraction
2017

Thread, ink, graphite on tracing paper

152.4 x 365.8 cm | 60 x 144 in.

\$45,000 excl. Sales Tax, VAT & delivery

WURA-NATASHA OGUNJI

BIOGRAPHY

SOUTHERN GUILD

Wura-Natasha Ogunji is an American artist of Nigerian descent, whose works include paintings, videos and public performances. She is deeply inspired by the daily interactions and frequencies that occur in the city of Lagos, where she currently lives and where she founded the experimental art space The Treehouse. Ogunji's performances explore the presence of women in public space, and include investigations of labour, leisure, freedom and frivolity.

Recent exhibitions include *A World in Common: Contemporary African Photography* at Tate Modern, 2023-24; *rīvus*, 23rd Biennale of Sydney, 2022; *Diaspora at Home*, Kadist Foundation, Paris, 2021; and *The Power of My Hands: Afrique(s) artistes femmes*, Museum of Modern Art, Paris, 2021. Ogunji was an Artist-Curator for the 33rd São Paulo Bienal where her large-scale performance *Days of Being Free* premiered. She has also exhibited at Palais de Tokyo, The Lagos Biennial, Kochi-Muziris Biennale, Stellenbosch Triennale, Seattle Art Museum, Brooklyn Museum and Louisiana Museum of Modern Art, Denmark. Ogunji is a recipient of the Guggenheim Foundation Fellowship and has received grants from The Pollock-Krasner Foundation, The Dallas Museum of Art and the Idea Fund.

Ogunji's works are in the collections of the Hirshhorn Museum and Sculpture Garden; The Baltimore Museum of Art; Smithsonian National Museum of African Art; International African American Museum, Charleston; Louisiana Museum of Modern Art, Denmark; North Dakota Museum of Art; The University of Texas at Austin; Marieluise Hessel Collection, Hessel Museum of Art, Bard College; and Kadist Foundation.

Born in 1970 in Saint Louis, Missouri, she has a BA from Stanford University (1992, Anthropology) and an MFA from San Jose State University (1998, Photography).



AYOTUNDE OJO

SOUTHERN GUILD

Counterpoint
2025
Oil, acrylic, charcoal on canvas
157.5 x 152.4 x 3 cm | 62 x 60 x 1.2 in.
\$22,000 excl. Sales Tax, VAT & delivery



AYOTUNDE OJO

SOUTHERN GUILD

Open Line
2025
Oil, acrylic, charcoal on canvas
121.5 x 100.5 x 3 cm | 47.8 x 39.6 x 1.2 in.
\$15,000 excl. Sales Tax, VAT & delivery



AYOTUNDE OJO

Born in 1995, Ayotunde Ojo is a Nigerian artist whose practice explores the emotional intensity of human relationships and experiences. Working primarily within the medium of painting, his work draws inspiration from the intimate moments in daily life, the unspoken language of bodily gestures and the hidden tranquillity of interior spaces.

“I am interested in making paintings that contemplate the silent conversations that go on between self and space, pivoting between scenes of everyday life,” he has noted. “I am drawn to the idea of solitude and the melancholy that often accompanies these moments within a lived space.”

Whether representing himself or close friends, Ojo views his paintings as self-portraits influenced by memory, the subconscious, encounters and exchange with people and his environment.

Ojo completed a degree in fine art and graphic design from the Yaba College of Technology in Lagos in 2018. He works in a variety of mediums including charcoal, pastel, oil and acrylic, and embraces a muted colour palette, allowing for subtle tones and delicate hues to create an introspective and sombre mood.

Ojo’s debut solo exhibition, *These Four Walls*, was held at Southern Guild Cape Town in 2024. His work has otherwise been included in group shows at Volery Gallery (Dubai), Harper’s Books (New York), Dida Gallery (Abidjan), Ko Gallery (Lagos), Rele Gallery (Lagos), and Mauani Mercier Gallery (Zaventem, Belgium). He has held residencies at Dida Gallery in Abidjan, Superzoom Art Gallery in Paris, and

BIOGRAPHY

Southern Guild’s GUILD Residency in Cape Town in 2024. Southern Guild has presented his work at FOG Design+Art Fair (2025), Investec Cape Town Art Fair (2024, 2025) and at Expo Chicago (2024).

SOUTHERN GUILD





Ogun's eye
2023
Found objects, axes, synthetic hair
123 x 130 x 37 cm | 48.4 x 51.2 x 14.6 in.
\$30,000 excl VAT & delivery

OLUSEYE

Oluseye is a Nigerian-Canadian artist. Born in London in 1986, the artist spent his childhood years in Lagos, Nigeria before moving to Canada.

Using “diasporic debris” — a term he coined to describe the artifacts, discarded materials and found objects he collects from his trans-Atlantic travels — Oluseye explores Black being across themes. These transformational objects are recast into sculpture, performance and photography. Their explorations invoke Oluseye’s personal narratives and travels within a broader examination of Black and Diasporic cultures, migration and spiritual traditions. The talismans in his *Eminado* series physically trace and embody the transgenerational movement of the Black diaspora.

Across his practice, he embraces the notion of Blackness as divine, fluid and unfixed; unbound by time, space, and geographies. As such his work blends the ancestral with the contemporary, the traditional with the modern, the physical with the spiritual, the new with the old and the past with the future.

Oluseye has a Bachelor of Commerce from McGill University, Montreal, and a Master of Science in Entrepreneurship from Bayes Business School, City University, London. He has held multiple solo exhibitions including, most recently, *Negro Crossing* at the Art Gallery of Nova Scotia, Halifax (2025) and *Orí Mi Pé* at the Art Gallery of Ontario, Toronto (2025).

He has participated in group exhibitions at Southern Guild Los Angeles; the Art Museum at the University of Toronto; Museum of the African Diaspora, San Francisco; Gardiner

BIOGRAPHY

Museum, Toronto; AKG Buffalo Art Museum; Museum of Contemporary Art Toronto; Agnes Etherington Art Center, Queen’s University; Harlem School of the Arts, New York; Art X Lagos and the Art Gallery of Ontario, Toronto, among others.

Oluseye’s first public art commission, *Black Ark*, installed in Toronto’s Ashbridges Bay Park, is a symbolic vessel embodying the ongoing exchange of cultural knowledge and spiritual practices between Africa and the diaspora. His public art installation, *Crown Act* (2026), was unveiled on the Lassonde Art Trail, launched in June 2026, alongside work by Alexa Kumiko Hatanaka, Hank Willis Thomas, Lisa Hirmer, Ryan Gander and Virginia Overton.

Oluseye was an artist-in-residence at the GUILD Residency in Cape Town in early 2023, where he worked toward his first solo exhibition with Southern Guild, *Black Exodus: Summer Departure*. Curated in dialogue with his presentation at Southern Guild, his subsequent solo exhibition, *Black Exodus: Winter Arrival*, opened at Daniel Faria Gallery in Toronto in 2024. Later that year, Oluseye was awarded a residency at the Instituto Sacatar on Itaparica Island in Bahia, Brazil, an important site in his ongoing exploration of Afro-diasporic culture and African-rooted spiritual practices. He has participated widely in talks programmes and special projects, and received the 2023 Breakthrough Artist Award from The Toronto Arts Foundation. His work is in several public and private collections, including Agnes Etherington Art Centre in Kingston and the Pierce & Hill Harper Art Foundation in Detroit.

SOUTHERN GUILD



THANDO PHENYANE

SOUTHERN GUILD

Mister Wonderful
2025
Acrylic on canvas (Framed)
130 x 210 cm | 51.2 x 82.7 in.
\$7,000 excl. Sales Tax, VAT & delivery



THANDO PHENYANE

Thando Phenyane (b. 1997, Johannesburg, South Africa) is a painter whose practice is grounded in a critical engagement with identity, space, and the psychological conditions that shape Black experience. He holds a Master of Architecture (MArch Prof) from the University of Cape Town (2021), and his work reflects a sustained inquiry into how constructed environments—both physical and social—mediate perception and selfhood.

Drawing on the writings of Frantz Fanon, particularly *Black Skin, White Masks* (1952), Phenyane approaches the notion of the “mask” as both metaphor and mechanism – an inherited and adaptive structure through which identity is negotiated. His compositions stage figures in charged relation to their environments, where moments of rupture, concealment, and revelation unfold. Through these visual languages, he interrogates the spatial and psychological architectures that shape Black subjectivity, while proposing the possibility of dismantling and reconfiguring these imposed frameworks.

Phenyane has exhibited in group presentations and art fairs across South Africa and internationally, including 99 Loop Gallery (Cape Town, 2021), Blank Projects (Cape Town, 2023), Eclectica Contemporary (Cape Town, 2024), and Ebony Curated as part of the HEAT Festival (2024). He has participated in major fairs such as FNB Art Joburg (2024, 2025), Investec Cape Town Art Fair (2025), where he presented a solo project in the Tomorrows/Today section curated by Mariella Franzoni, and 1-54 Contemporary African Art Fair, London (2025). Mostly recently, he was included in *The Poets Are Working*, a group exhibition held at Southern Guild Cape Town in 2026.

BIOGRAPHY

His work has been featured in publications including *Mail & Guardian*, *VISI Magazine*, *Art Times*, *Artsy*, and *Betweenroands*, and he was named one of the “Top 9 Artists to Watch” at 1-54 London by Observer (2025). Phenyane is a recipient of the Design Indaba Emerging Creatives Award (2021) and was selected for the V&A Artist Alliance (2021). His work is held in private collections as well as by the Iziko South African National Gallery.

SOUTHERN GUILD



ZIZIPHO POSWA

The *Ukukhula* series heralded a milestone in Zizipho Poswa’s artistic practice, marking her expansion from functional ceramics to large-scale sculpture – a shift the artist celebrates in titling the works after the isiXhosa word meaning growth. Using heightened colour (her trademark), expressive textures and abstracted shapes, this sculpture both summons and thwarts our attention, alluding to the successes and struggles the artist has encountered along the way. Likewise, the work plays with the duality of masculine and feminine, aggression and protection – an apt and moving distillation of Poswa’s experience as a Xhosa woman connected to her traditional heritage while staking her claim as a contemporary artist.

Ukukhula III
2026
Glazed earthenware
109 x 52.5 x 52.5 cm | 42.7 x 20.7 x 20.7 in.
\$100,000 excl. Sales Tax, VAT & delivery

SOUTHERN GUILD



ZIZIPHO POSWA

Zizipho Poswa (b. 1979, Mthatha, Eastern Cape, South Africa) is a Cape Town-based artist whose large-scale ceramic and bronze sculptures are bold declarations of African womanhood. Originally trained in textile design at Nelson Mandela Metropolitan University, Poswa’s work draws deeply on personal memory and lived experience, paying homage to the spiritual traditions, matriarchal stewardship, and ceremonial practices of her Xhosa culture.

The artist’s first solo exhibition, *iLobola* (2021), paid homage to the spiritual offering underpinning the custom of ‘lobola’ or bride-wealth – the cow – with each sculpture alluding to a specific stage or role player in the negotiations preceding a traditional Xhosa marriage. Her second solo exhibition, *uBuhle boKhokho* (Beauty of Our Ancestors) (2022), reinterpreted historical and contemporary African hairstyles from across the continent, many of which were embodied by the artist herself in an accompanying series of photographic portraits.

Poswa’s debut solo exhibition in the United States, *iiNtsika zeSizwe* (Pillars of the Nation) (2023), was her first body of work realised entirely in bronze. Presented at Galerie56 in Tribeca, New York, in partnership with Southern Guild, the exhibition drew inspiration from the practice of ‘umthwalo’, whereby rural women carry heavy loads atop their heads, often walking long distances on foot.

Indyebo yakwaNtu (Black Bounty) (2024), which inaugurated Southern Guild’s Los Angeles gallery, explored African cultures of bodily adornment and ritual. Reaching heights of over eight feet tall, the series marked Poswa’s most ambitious technical undertaking to date. The clay bodies were produced during a residency at the Center for Contemporary Ceramics at California State University, Long Beach, under the guidance of renowned American ceramic artist Tony Marsh.

BIOGRAPHY

Poswa’s fifth solo exhibition, *Imbeleko* (2026), offered a meditation on all that motherhood carries and transmits – a consideration of maternal care as both an inherited gift and ancestral continuum. She articulates this through the subjectivity of her isiXhosa lineage, a deeply embodied thread running throughout her evolving practice. A landmark ten-year survey of Poswa’s practice marked her sixth solo exhibition and first at Southern Guild New York. *iMbewu* (The Seed) (2026), brought together works produced over a decade, alongside three new sculptures that expand upon the cultural narratives, symbols, and material investigations that have shaped Poswa’s artistic language.

Her work is held in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art (LACMA), Art Institute of Chicago, Philadelphia Museum of Art, Princeton University Art Museum, Die Neue Sammlung, LOEWE Foundation, Jorge M. Pérez Collection, the Schulting Art Collection, and the collection of HRH Franz, Duke of Bavaria.

She has participated in exhibitions at institutions including LACMA, Museum of the African Diaspora (San Francisco), Kunsthal KAdE (Amersfoort), Fondazione Giorgio Cini (Venice), and the Metropolitan Museum of Art, where her work features in the ongoing installation *Before Yesterday We Could Fly: An Afrofuturist Period Room*. Her work has also been presented by Mariane Ibrahim (Chicago), Jeffrey Deitch (Los Angeles), Galerie Italienne (Paris), and the Indian Ocean Craft Triennial (Perth), among others.

In 2024, Poswa was awarded the Outstanding Crafter Cultural and Creative Industry Award by South Africa’s Department of Sport, Arts and Culture. Her work has been featured in numerous publications, including *Black Artists Shaping the World* (Thames & Hudson), *Ceramics: An Atlas of Forms* (Thames & Hudson), and the monograph *Zizipho Poswa: uBuhle boKhokho*, published by Southern Guild.

SOUTHERN GUILD

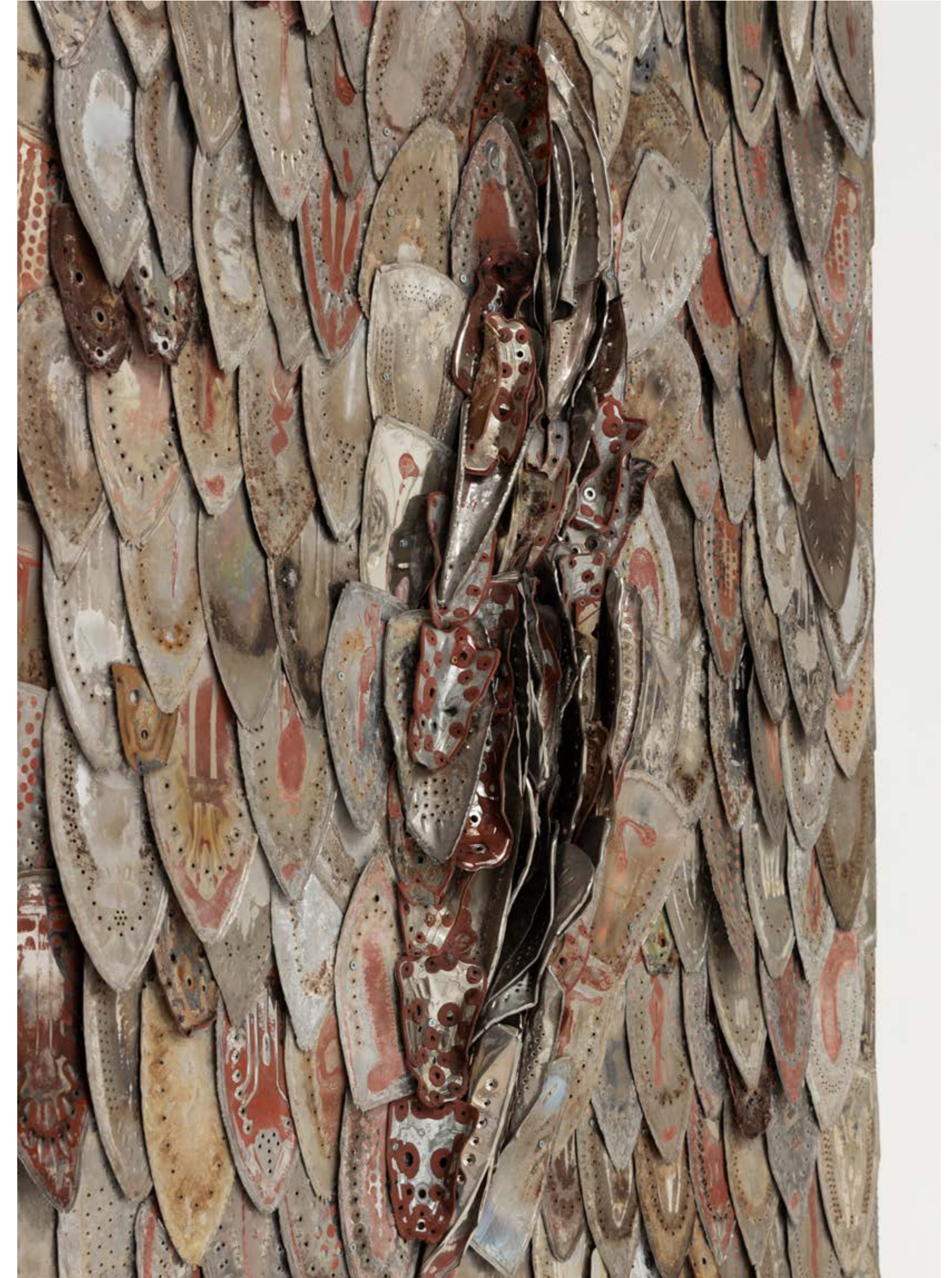


USHA SEEJARIM

SOUTHERN GUILD



Soft Spoken
2026
Reclaimed iron sole plates, mild steel
186 x 132 x 12 cm | 73.2 x 52 x 4.7 in.
\$26,000 excl. Sales Tax, VAT & delivery



USHA SEEJARIM

Usha Seejarim is a conceptual artist whose practice interrogates the intersection of gender, labour and power through the transformation of everyday, domestic objects. By recontextualising materials such as irons, brooms, and wooden pegs, Seejarim’s sculpture and installations destabilise normative associations of women’s work, reframing acts of care and repetition as aesthetic and political gestures.

At the heart of her exploration is the complex relationship between servitude and sexuality. Domestic labour carries with it an inherent tension between obligation and identity. Seejarim’s transformation of household objects into sculptural forms invites viewers to reflect on societal expectations that confine and define roles tied to care-giving and service. Her abstraction of these objects – negating their intended purpose to become vessels of collective memory – is an act of liberation, not only for the physical things themselves, but also for the location of women in relation to capitalist consumption. Seejarim asserts the centrality of the feminine experience through the articulation of vulvic forms, confronting societal taboos around the female body while reclaiming its power.

Born in Bethal, South Africa in 1974, the artist obtained a B Tech Honours in Fine Art from the University of Johannesburg (1999) and a Master’s in Fine Art from the University of Witwatersrand (2008). She has a Master’s in Business Administration awarded by the University of Reading, UK through Henley Business School (2025).

Seejarim has held numerous solo exhibitions, including *Used* at Southern Guild New York (2026); *Unfolding Servitude*, Southern Guild Cape Town (2025); *Angel of the House*, SMAC Gallery, Cape Town (2021); *Vessel of the*

BIOGRAPHY

Fish, Kunstinstituut Melly, Rotterdam (2019); *Un balai, pourquoi pas une balai*, SCAC Marestaing, France (2019); *Transgressing Power*, SMAC Gallery, Johannesburg (2019); and *Venus at Home* (2012-2014), at Northwest University Gallery, Johannesburg Art Gallery, Durban Art Gallery and the National Arts Festival in Makhanda. She has also held solo presentations at the Turbine Art Fair in Johannesburg, FNB Art Joburg and Investec Cape Town Art Fair.

Her work has been presented internationally at institutions and biennales including Städtische Galerie Bremen, Kunstmuseum Wolfsburg, Kunstinstituut Melly, Dak’Art Biennale, Nirox Sculpture Park, OSTRALE Biennale, and Iziko South African National Gallery.

Seejarim is a visiting Professor of Practice with the SARChI Chair in South African Art and Visual Culture at the University of Johannesburg. She has received multiple awards, including the Dignitas Award from University of Johannesburg (2021), SEED Award from the Southern African Foundation for Contemporary Art (2019), Tomorrow’s/Today Prize at the Investec Cape Town Art Fair (2018), SCAC Marestaing & The Secular Solidarity Association Sculpture Award at the Dakar Biennale (2018), and Ampersand Fellowship Award (2003).

Her work is included in the collections of the Iziko South African National Gallery, Southern African Foundation for Contemporary Art, Johannesburg Art Gallery, Stellenbosch University, Constitutional Court in Johannesburg, University of South Africa, and Fondazione Fiera Milan in Italy, among others.

SOUTHERN GUILD



STANISLAW TRZEBINSKI

SOUTHERN GUILD



Halio Archeopetro II - Special Edition
2021
Etched brass, epoxy resin, archival ink
203 x 410 x 4.5 cm | 79.9 x 161.4 x 1.8 in.
Edition 3 of 3
\$48,000 excl. Sales Tax, VAT & delivery

STANISLAW TRZEBINSKI

Stanislaw Trzebinski is a Cape Town-based multidisciplinary artist and designer whose oeuvre interrogates humanity’s relationships with the natural world. He works primarily in bronze, creating sculpture and collectible design steeped in his fascination with organic life – from the cellular unfolding of biological systems, to the vibrant profusion of ecological forms on Earth.

Born in Mombasa, Kenya in 1992, Trzebinski spent his childhood exploring the wilderness of the Rift Valley and the tropical marine life of the East African coast. This immersion in nature, coupled with the untimely loss of his father at a young age, inform the dialectical tension of rupture and return at the heart of this practice.

Trzebinski moved to Cape Town in 2012 to apprentice in sculpture and bronze casting at Bronze Age Foundry under the guidance of sculptor Otto du Plessis. Largely self-taught, he creates on a prolific scale and embraces new processes and materials. He melds digital fabrication with the traditional technique of lost-wax casting and experiments widely with patinas inspired by the mineral and coastal landscapes of his childhood in Kenya.

He has shown his work widely in South Africa, including two solo exhibitions with Southern Guild. *In the Absence of Light* (2019) evoked a mystical encounter with the oceanic depths and included a forest of monumental stalactite-like sculptures and suspended “sea heart” pendants. Working with illumination for the first time, Trzebinski embedded small LEDs into many of the works

BIOGRAPHY

to create the effect of bioluminescence. The body of work developed out of the artist’s 2018 series of sculptural bronze Extra Terrestrial tables, emblazoned with Turing patterns and sprouting tendrils of life that appeared both ancient and alive.

In his 2022 solo exhibition, *Solastalgia*, he imagines a post-Anthropocene world rebuilding itself in the aftermath of environmental collapse. This group of functional sculpture and wall-based works conjures primordial organisms, mutant flora and giant carnivorous mushrooms sheathed in fungal, porous skirts. Their otherworldly forms tell the disquieting story of a post-human landscape, ravaged but resilient, reconstructing itself out of biological necessity.

Trzebinski’s most recent work, which debuted in the Solo Section of the 2025 Investec Cape Town Art Fair, is a conceptual and formal development of this dystopian direction. As with the works in *Solastalgia*, many of the illuminated sculptures feature handblown glass forms in luminous hues, made in collaboration with specialist glass-blowers Kitengela Glass in his native Kenya. The series includes one of his most technically ambitious pieces to date, *Refuge in the Ruins*, a throne-like bronze sculpture incorporating lighting components and standing at four metres tall.

Southern Guild has presented his work at Christie’s First Open Auction in London and at fairs including Expo Chicago, Design Miami, PAD London, and The Aspen Art Fair.

SOUTHERN GUILD



DOMINIQUE ZINKPÈ

SOUTHERN GUILD

Poésie Humaine
2021
Bronze
205 x 54.5 x 46 cm | 80.7 x 21.5 x 18.1 in.
Edition 5 of 5, 1AP
\$65,000 excl. Sales Tax, VAT & delivery



DOMINIQUE ZINKPÈ

Dominique Zinkpè is a self-taught Beninese artist, whose multidisciplinary approach defies conventional creative constraints. Born in 1969 in Cotonou, his paintings, drawings, sculpture and installations are informed by the rich historical and cultural traditions of his native Benin.

Drawing inspiration from diverse cosmologies and driven by universal themes, Zinkpè’s works construct a new iconographic imaginary. Rooted in his culture and proximity to Vodún, his creations embody a magical realm, straddling the delicate balance between human and animal, the tangible and the ethereal. His large-scale sculptural assemblages comprise hundreds of individually carved wooden statuettes recalling the Yoruba tradition of Ibéji dolls. When a twin dies in infancy, these figurines are believed by family members to embody the deceased’s spiritual energy.

Zinkpè studied at the Centre Culturel Français in Cotonou, and won the Young African Talent Prize at the 1993 Grapholies Art Festival in Abidjan, Ivory Coast. The turning point came during a fortuitous meeting with pioneering Ivorian sculptor Christian Lattier, which awakened in him a desire to develop his own personal language. Using his particular worldview to comment on larger socio-economic ills, Zinkpè’s installations serve as potent social satire on global injustices. His works confront the harsh realities of the African continent, denouncing poverty and social injustices, and emphasising the need for flux, exchange, and migration in the face of economic stagnation.

Zinkpè opened *Ejire (Double Rhyme)*, his most recent solo exhibition with Southern Guild Cape Town, in February 2025. He has held four other solos: *Minuit*

BIOGRAPHY

(2023) at Septieme Gallery in Paris; *A Master at Play* (2022) at ILÉ Worldwide in Amsterdam; *Etats D’âme* (2021) at LouiSimone Guirandou Gallery in Abidjan; and Comédie Humaine (2019) at Dyman Gallery in Stellenbosch. His works have been showcased at the Havana Biennial and Dak’art (where he was awarded the West African Economic and Monetary Union Prize in 2002), and included in group exhibitions at Zeitz MOCAA in Cape Town, Stedelijk Museum in Amsterdam, Kunsthalle Wien in Vienna and Museum fur Moderne Kunst (MMK) in Frankfurt. His work can be found in prestigious public and private collections, including the Zinsou Foundation (Benin), Blachère Foundation (France), Zeitz MOCAA (South Africa) and Sindika Dokolo Collection (Angola).

Fair presentations include 1-54 in London, Marrakech and New York; Art X Lagos; AKA; Prizm Art Fair; Untitled Art and Expo Chicago – the latter two with Southern Guild. Zinkpè was a finalist in the 2023 LOEWE Foundation Craft Prize, for which his artwork *The Watchers* received a special mention.

Beyond his own practice, Zinkpè has spearheaded educational initiatives to share knowledge and promote the work of contemporary artists in Benin. He organised the first Benin Biennial in 2010, founded the Boulev’art street art event and opened an experimental art space, Unik, in the city of Abomey. His workshop in Cotonou is a hub of collaboration and skills exchange where up to 20 other artisans and artists gather to work. Furthermore, he has been a strong advocate for the restitution of African material culture, focusing on the repatriation of the renowned Benin Bronzes looted by the British Military from Benin City.

SOUTHERN GUILD



GALLERY PROFILE

EST 2008

SOUTHERN GUILD

Southern Guild platforms artistic practices that are ambitious, emotionally resonant, and deeply rooted in personal and collective experience. The gallery is vested in artmaking as a way to claim agency, materialise cultural memory, and envision a more progressive future. Founded in 2008 by Trevyn and Julian McGowan, and based in Cape Town and New York, Southern Guild empowers practices that expand contemporary art’s formal and conceptual possibilities.

In the true spirit of a guild, the gallery operates as a collaborative environment, facilitating creative evolution, technical mastery, and rigorous engagement with material and process. Comprehensive programming creates space for critical dialogue with the ideas that shape the work, supports artists’ examination of their socio-political landscapes, and nurtures new talent through educational initiatives and the GUILD Residency.

Recognised for its bold curatorial vision and commitment to material integrity, Southern Guild has established itself as a vital voice in the global art ecosystem. The gallery participates in leading international fairs and collaborates with curators, institutions, and museums to expand the presence and impact of its artists.

Works have been acquired by institutions including the Metropolitan Museum of Art, Los Angeles County Museum of Art (LACMA), Art Institute of Chicago, San Francisco Museum of Modern Art (SFMOMA), Brooklyn Museum, Hammer Museum, Philadelphia Museum of Art, and Pérez Art Museum Miami (PAMM). Gallery artists have also exhibited at Tate Modern, Centre Pompidou, Brooklyn Museum, Museum of Modern and Contemporary Art in Saint-Étienne Métropole (MAMC), Seoul Museum of Art, Museum of Contemporary Art Toronto, and Cooper Hewitt Smithsonian Design Museum, among others.



Usha Seejarim, *Used*, Installation view, Southern Guild, New York, 2026

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