

FRIEZE  
NEW YORK

BOOTH D7  
13 - 17 MAY 2026

KAMYAR BINESHTARIGH  
PATRICK BONGOY  
SANDRA BREWSTER  
CHLOE CHIASSON  
AMINE EL GOTAIBI  
JOZUA GERRARD  
LEBOHANG KGANYE  
MANYAKU MASHILO  
NAPOLES MARTY  
ROMÉO MIVEKANNIN  
ZANELE MUHOLI  
MMANGALISO NZUZA  
WURA-NATASHA OGUNJI  
ZIZIPHO POSWA  
USHA SEEJARIM  
CHIDY WAYNEE

**SOUTHERN GUILD**



# 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 envelope 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.

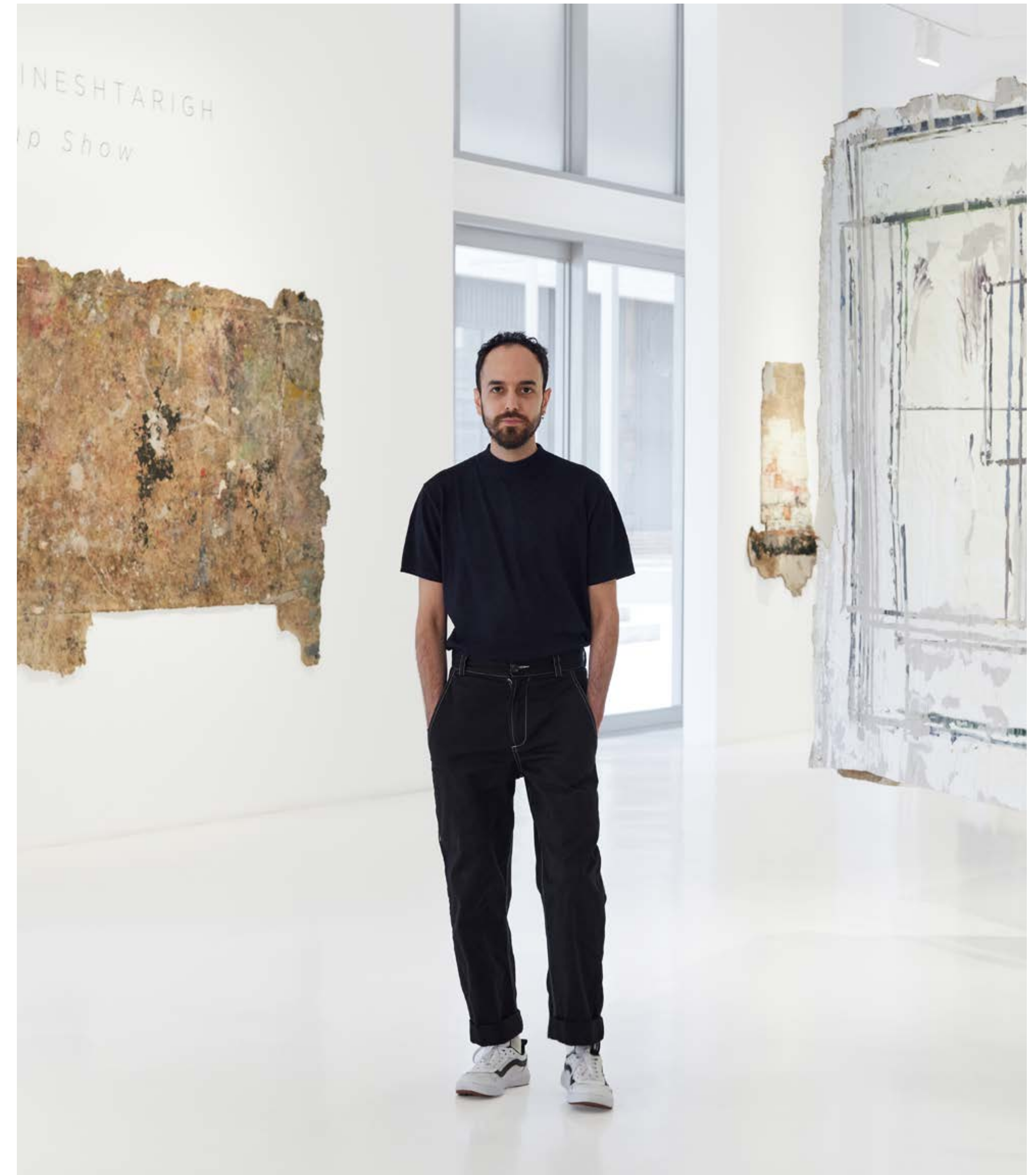
His second solo with the gallery, *Group Show* (2025), further refines his surface transfer technique in a study of lifted walls and floors from the studios of artists working in South Africa. The series of extractions gives form to Bineshtarigh's curiosity around artists' creative processes, with each 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





*Untitled (Ghazal No.24)*

2026

Ink, bleach, cold glue on canvas

200.5 x 200 x 4.5 cm | 78.9 x 78.7 x 1.8 in.

\$20,000 excl. Sales Tax, VAT & delivery

# PATRICK BONGOY

Patrick Bongoy (b. 1980, Kinshasa, Democratic Republic of Congo) is a multidisciplinary artist based in Cape Town. He studied at the Academy of Fine Arts in Kinshasa before relocating to South Africa in 2013 following his involvement in a politically provocative protest work. His practice is defined by the transformation of discarded rubber inner tubes into intricately woven sculptural forms and reliefs that confront histories of extraction, displacement, and survival.

Working primarily with reclaimed rubber, often combined with textiles, hessian, and industrial detritus, Bongoy constructs materially and conceptually layered works that evoke both fragility and resilience. His labour-intensive process draws on traditional basket-making practices while referencing the physical and economic precarity that shapes lived experience in the DRC. Across his practice, rubber functions as both medium and metaphor – its elasticity and endurance reflecting the tension between exploitation and persistence.

Bongoy's recent work has expanded toward more introspective and universal concerns. His 2022 solo exhibition at Southern Guild, *Unseen Dimensions of the Known*, explored questions of spiritual presence, personal and collective liberation, transformation, and the unseen forces shaping human existence.

In 2026, Bongoy was selected to represent the DRC in the country's national pavilion at the Venice Biennale. Concurrently, he will present a major site-specific sculptural work at Salone Verde, Venice, as part of *Matricylism: An Archeology of Connections Lost*, a large-scale exhibition presented in association with Crystal Bridges Museum of American Art, further cementing his growing international profile.

# BIOGRAPHY

He has held solo exhibitions with Southern Guild, *THIS IS NOT A WHITE CUBE* (Lisbon and Luanda), Gallery MOMO (Johannesburg), AVA Gallery (Cape Town), and THK Gallery (Cologne and Cape Town), among others. His work has been included in major institutional exhibitions including the Stellenbosch Triennale, the Smithsonian National Museum of African Art's NMAFA+ Series, and the African American Museum of Dallas, and has been presented internationally across Africa, Europe, and the United States. His work has been shown at fairs such as 1-54 Contemporary Art Fair in London, Contemporary Istanbul, and Lisboa Art Fair, and with Southern Guild at Expo Chicago, Untitled Art and Investec Cape Town Art Fair.

In 2024, Bongoy was a finalist in the LOEWE Foundation Craft Prize, with his work exhibited at the Palais de Tokyo in Paris. His work is held in prominent public and private collections, including the Harn Museum of Art (Florida), Iziko South African National Gallery, and University of South Africa Art Gallery.

# SOUTHERN GUILD





*Barred Spiral*

2026

Found inner rubber tubes, tyre valves on timber board

290 x 166 x 38 cm | 114.2 x 65.4 x 15 in.

\$40,000 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 is 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. Currently a finalist in the 2025 Sobey Art Award, she is featured in the 2025 Sobey Art Award Exhibition at the National Gallery of Canada, on view October 2025 – February 2026, situating her among Canada's leading contemporary voices and underscores the growing institutional recognition of her practice.

# SOUTHERN GUILD



SANDRA BREWSTER

SOUTHERN GUILD

*It Might As Well Be Spring*

2023

Acrylic, photo-based gel transfer on timber

213.4 x 121.9 cm | 84 x 48 in.

\$36,000 excl. Sales Tax, VAT & delivery



SANDRA BREWSTER

SOUTHERN GUILD

*Black Coffee*

2023

Acrylic, photo-based gel transfer on timber

213.4 x 121.9 cm | 84 x 48 in.

\$36,000 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 recent 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.

# SOUTHERN GUILD



AMINE EL GOTAIBI

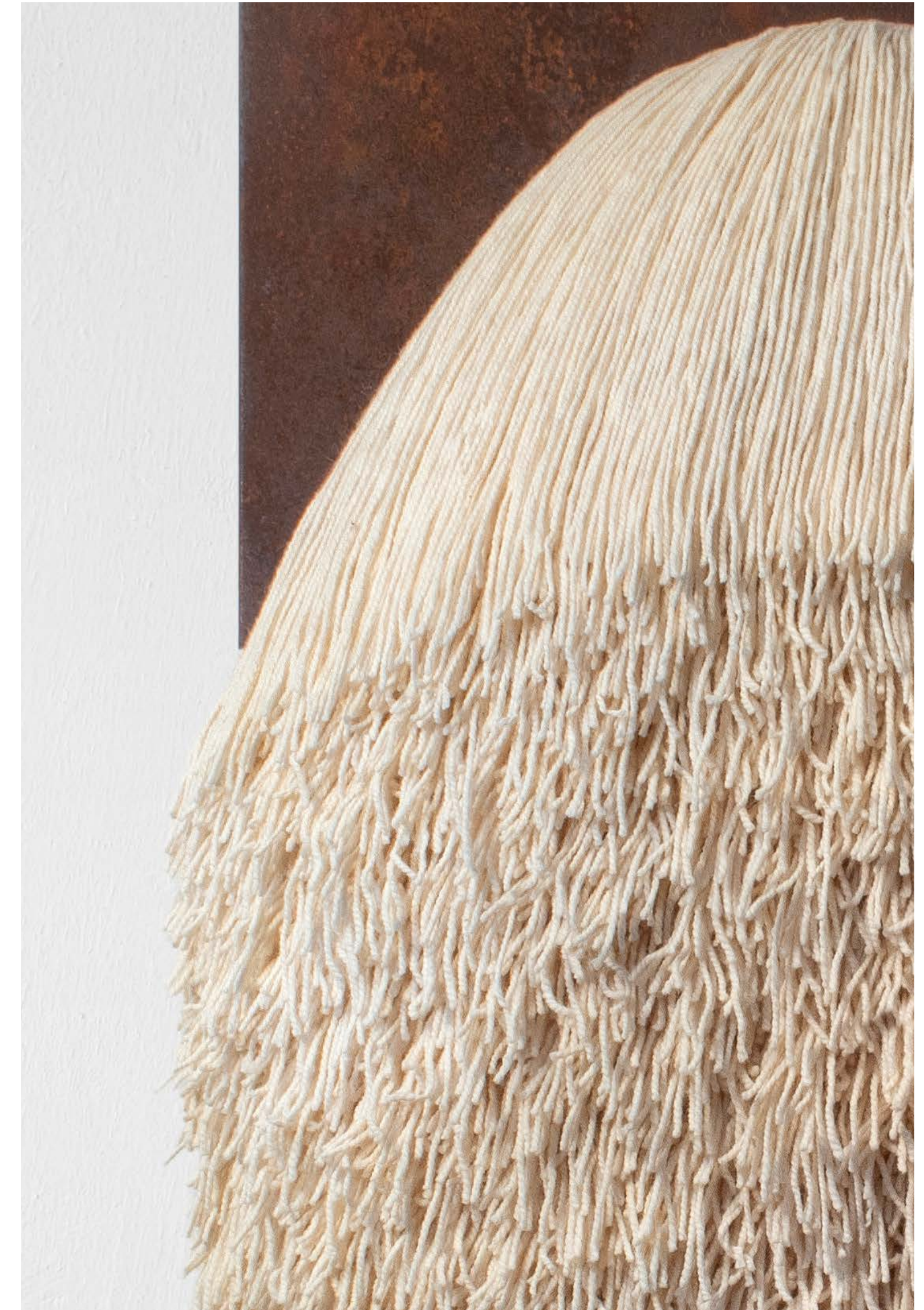
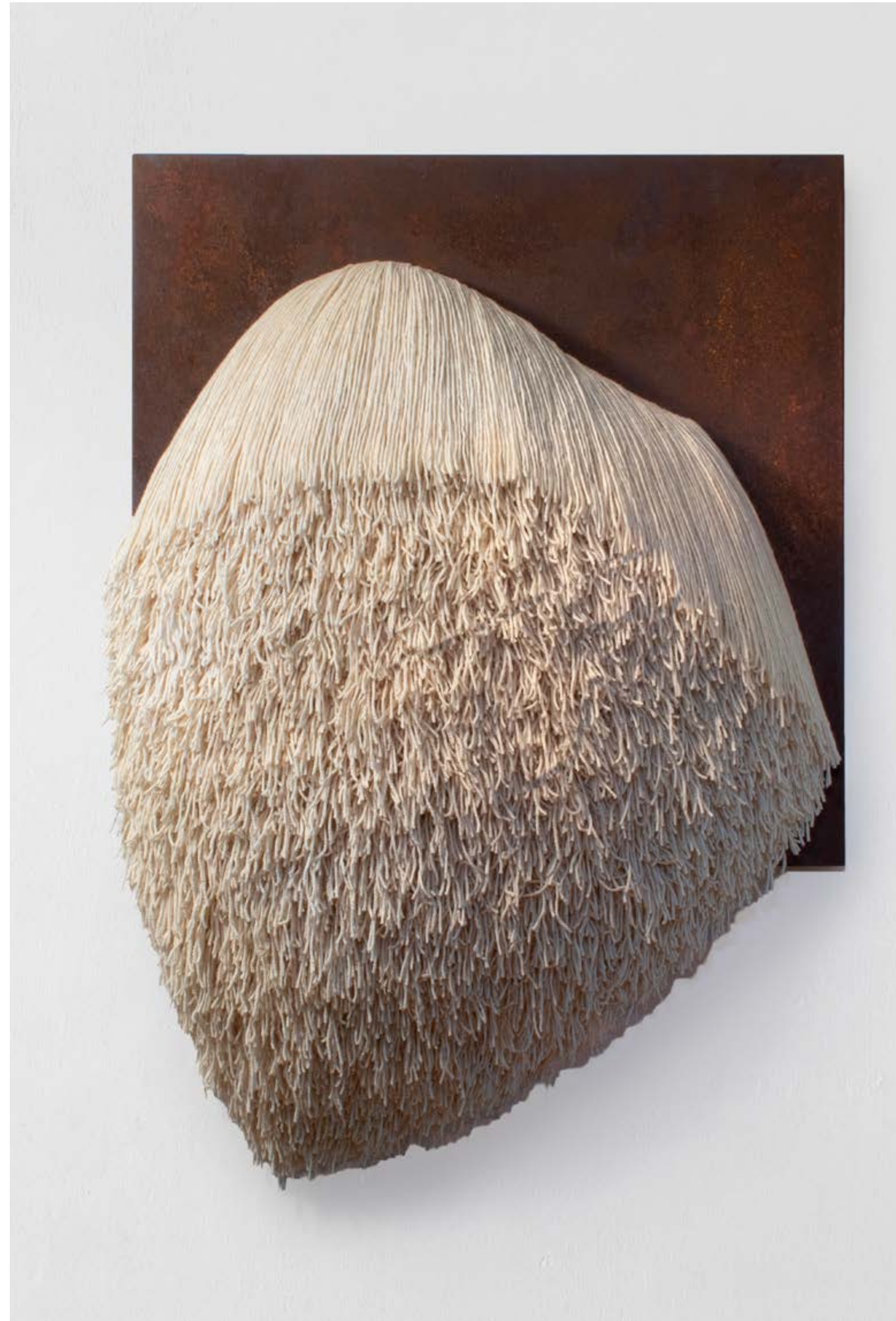
SOUTHERN GUILD



*Desert Lines*  
2026  
Corten steel, wool  
170 x 130 x 50 cm | 66.9 x 51.2 x 19.7 in.  
Edition 1 of 3, 2AP  
\$24,000 excl. Sales Tax, VAT & delivery

AMINE EL GOTAIBI

SOUTHERN GUILD



*Mountain & Desert Lines*

2026

Corten steel, wool

183 x 130 x 50 cm | 72 x 51.2 x 19.7 in.

Edition 1 of 3, 2AP

\$24,000 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 taught 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.

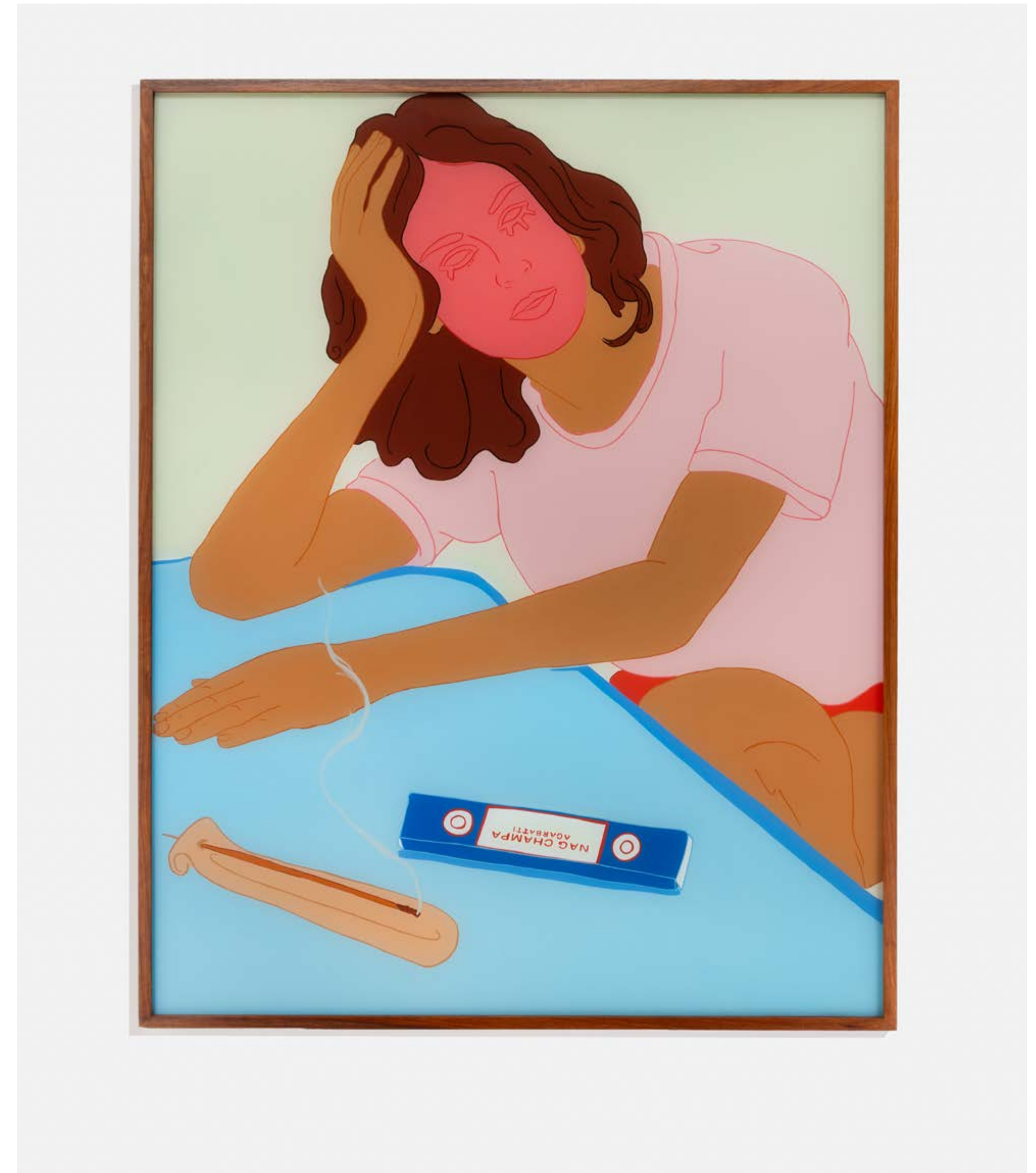
Gerrard has held two solo exhibitions at Southern Guild in Cape Town: *Loveland* (2021) and *In the Present Tense* (2024). His first solo, *What Keeps Me Up at Night*, took place at WorldArt in Cape Town in 2021. He has taken part in numerous group exhibitions, including *Mother Tongues* at Southern 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



JOZUA GERRARD

SOUTHERN GUILD



*It's damned if you do, It's damned if you don't*

2026

Enamel on glass

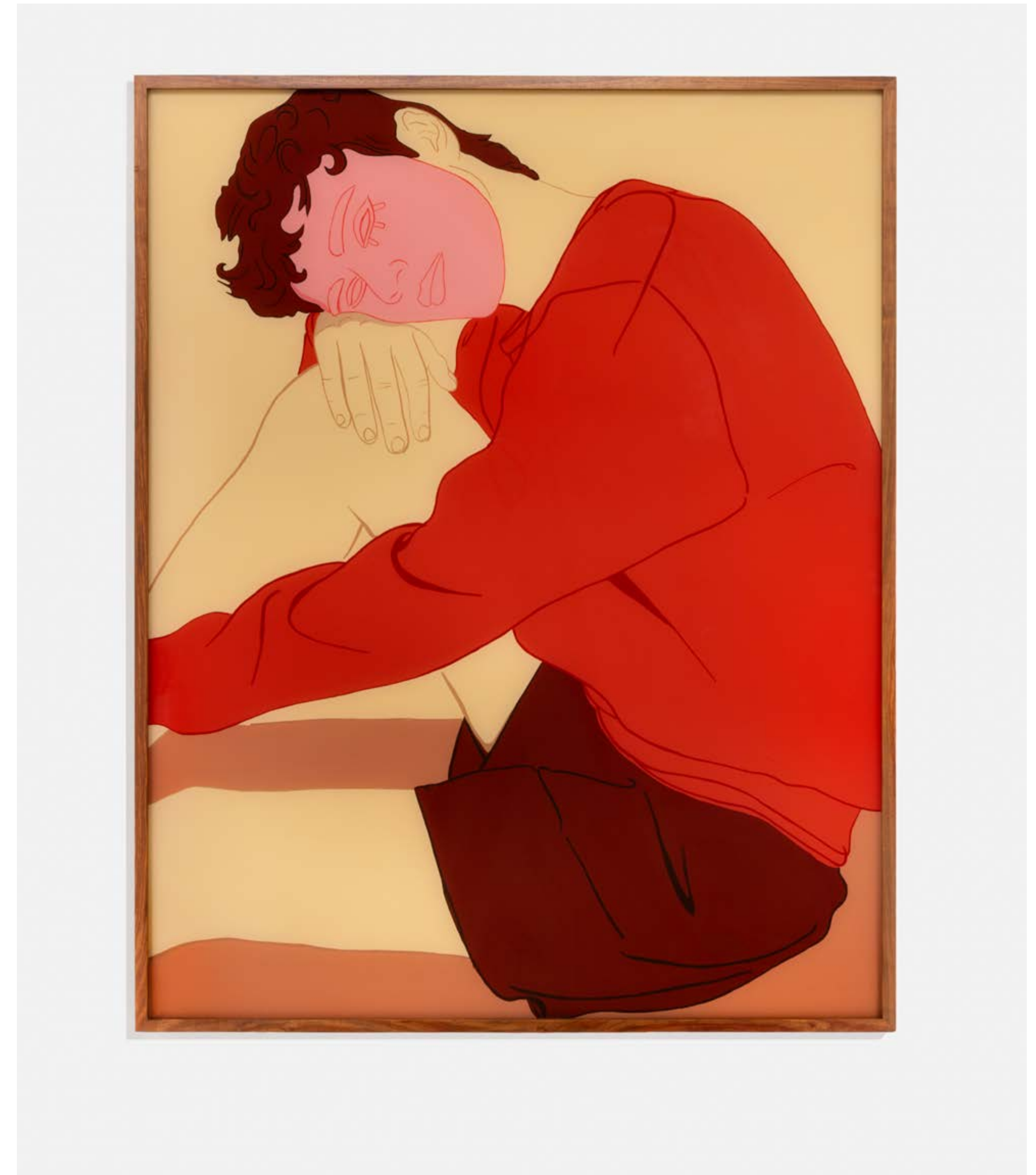
142 x 114 x 5 cm | 55.9 x 44.9 x 2 in.

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

JOZUA GERRARD

SOUTHERN GUILD

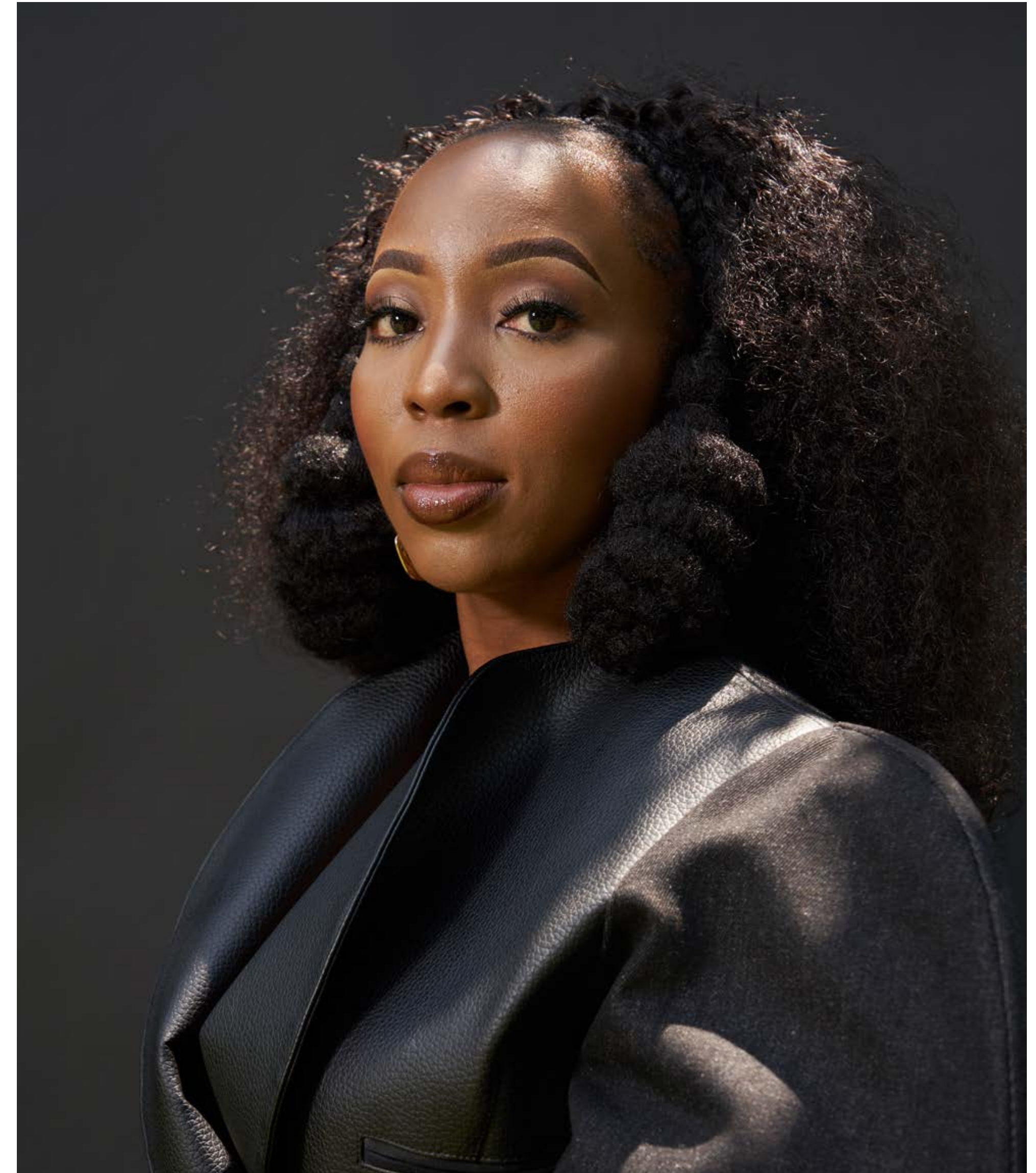
*Tenderly*  
2026  
Enamel on glass  
142 x 114 x 5 cm | 55.9 x 44.9 x 2 in.  
\$18,000 excl. Sales Tax, VAT & delivery



Born in Johannesburg in 1990, Lebohang Kganye works with expanded photography, video and mixed media to create works that layer historiography, research, theatricality, autobiography and poetics. The artist's family name is etymologically linked to the Sotho word for light, "kganya"; bringing light to layered postcolonial histories is an animating thread in her practice.

Kganye is featured in MoMA's New Photography 2025. She is the recipient of the 2024 Deutsche Börse Foundation Prize for her solo exhibition *Haufi Nyana? I've Come to Take You Home*, which took place at Foam in Amsterdam (2023). Other notable awards include ICP Infinity Award, 2025, Foam Paul Huf Award, 2022, Grand Prix Images Vevey, 2021/22 and Camera Austria Award, 2019. The artist has recently exhibited at institutions including Fotomuseum Antwerp; Le BAL, Paris; Albertina Museum Vienna; The Barnes Foundation, Philadelphia; and TATE. In 2022, Kganye exhibited in the South African Pavilion at the Venice Biennale.

Her work is held in collections including the Smithsonian Institution, Metropolitan Museum of Art, Art Institute of Chicago, Getty Museum, Museum of Fine Arts, Houston, Musée d'Art Moderne de Paris, and Victoria and Albert Museum, among others.





*Hlakeng ya kereke II*

2013

Inkjet print on cotton rag paper (Framed)

51.6 x 51.6 x 3.5 cm | 20.3 x 20.3 x 1.4 in.

Edition 4 of 5, 2AP

\$9,600 excl. Sales Tax, VAT & delivery

*Ke tsamaya masiu II*

2013

Inkjet print on cotton rag paper (Framed)

51.7 x 39.4 x 3.5 cm | 20.4 x 15.5 x 1.4 in.

Edition 5 of 5, 2AP

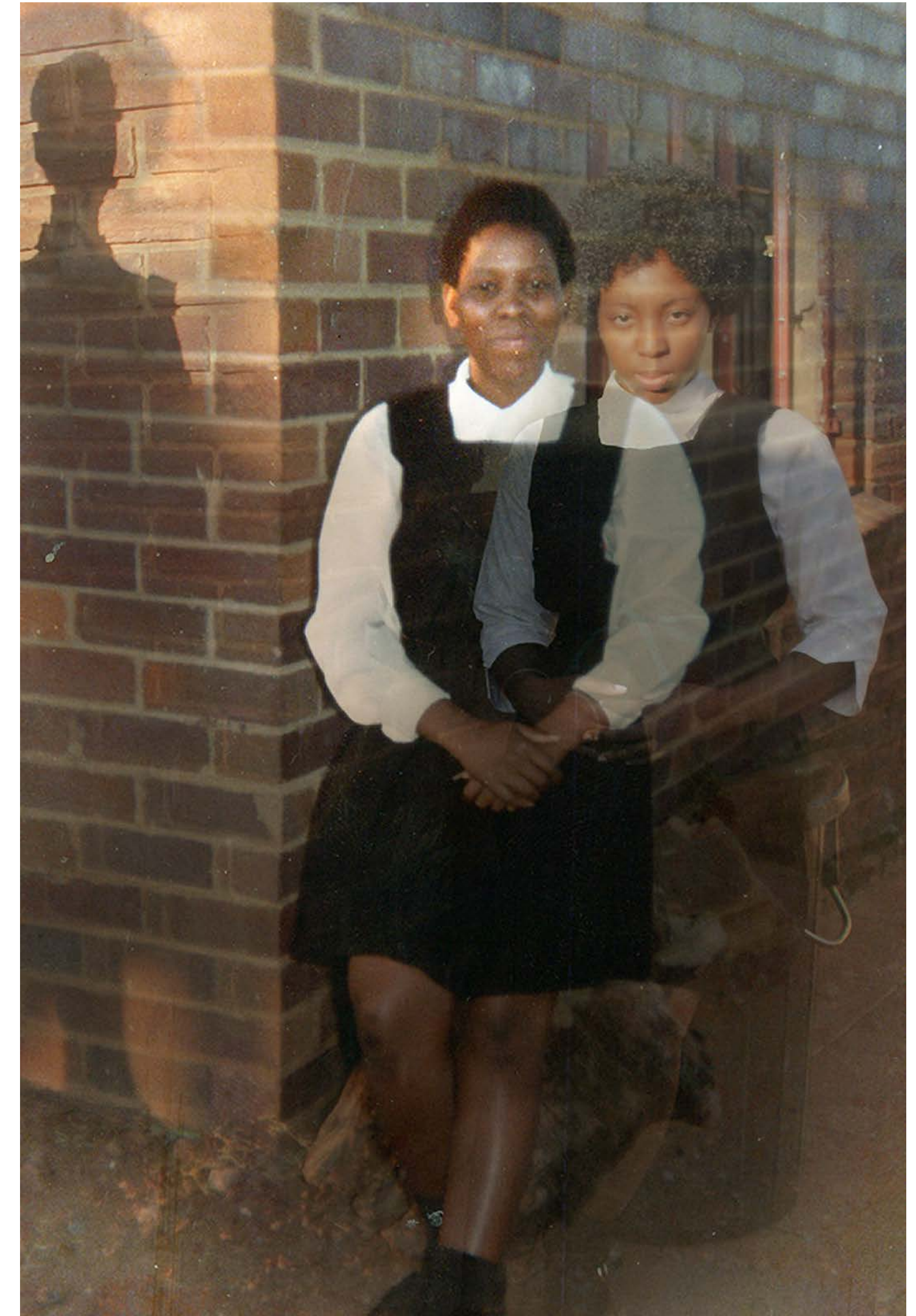
\$11,300 excl. Sales Tax, VAT & delivery



LEBOHANG KGANYE

SOUTHERN GUILD

*Ke eme ka diaparo tsa sekolo II*  
2013  
Inkjet print on cotton rag paper (Framed)  
51.7 x 39.4 x 3.5 cm | 20.4 x 15.5 x 1.4 in.  
Edition 3 of 5, 2AP  
\$8,800 excl. Sales Tax, VAT & delivery



*Kwana Germiston bosiu II*  
2013  
Inkjet print on cotton rag paper (Framed)  
51.7 x 39.4 x 3.5 cm | 20.4 x 15.5 x 1.4 in.  
Edition 3 of 5, 2AP  
\$8,800 excl. Sales Tax, VAT & delivery



# MANYAKU MASHILO

Manyaku Mashilo is a Cape Town-based artist whose multidimensional practice encompasses mixed-media painting, drawing, and collage. Born in Limpopo in 1991, she addresses themes of spiritual identity, memory, ancestry, community and belonging.

Mashilo draws on inspiration from photographic archives to build expansive scenes where imagined representatives of Blackness migrate through abstract liminal spaces. These scenes act as celestial cartographies, connecting the depicted figures through a felt mutuality of heritage, spirituality, shared ritual and intent. These migratory figures, forever moving between and through, are driven by an energetic pull toward a new vanguard where purpose and representation can be renegotiated.

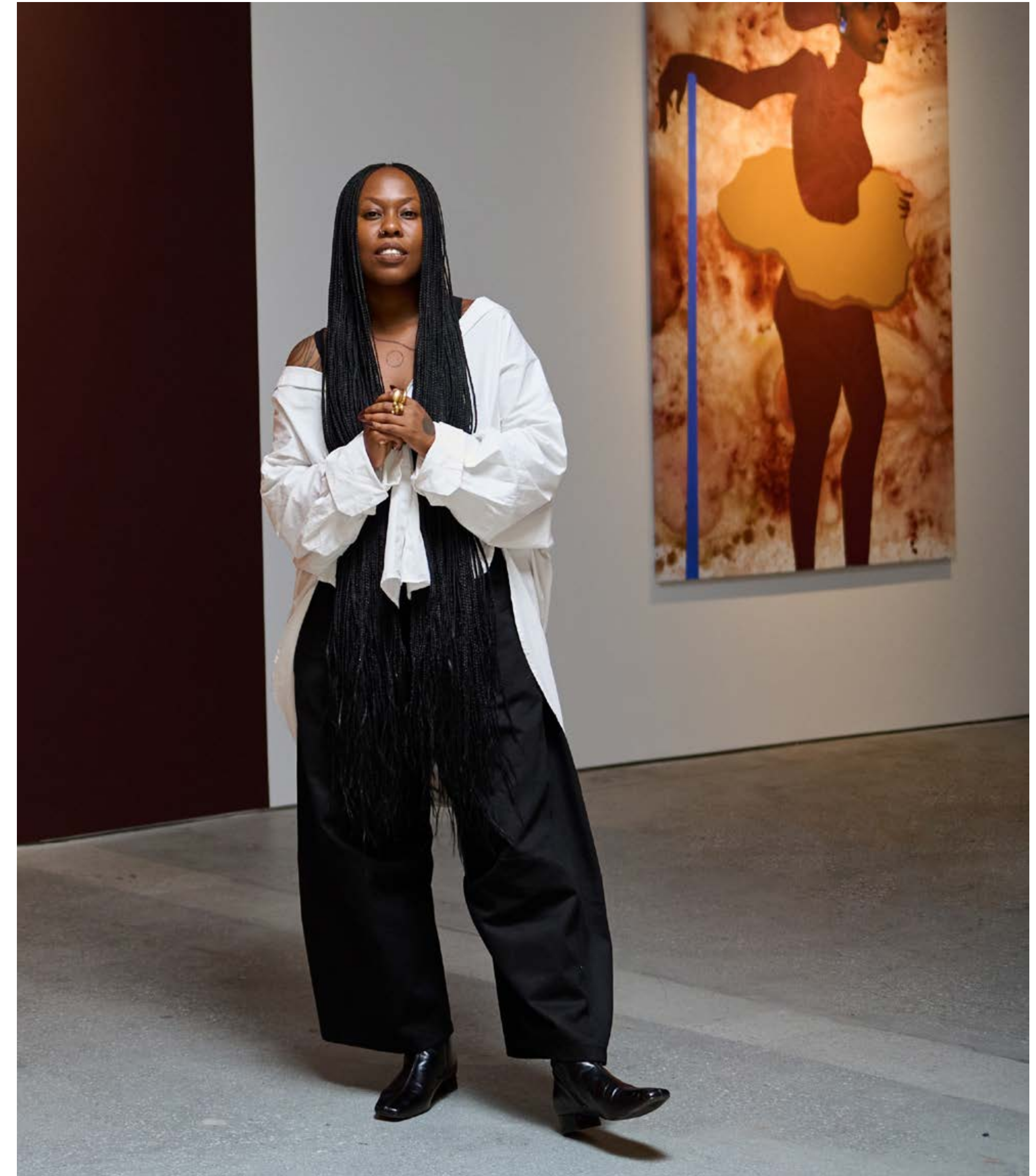
Mashilo's figures are drawn from family photographs, historical imagery and portraits of people from her own community. In this way, Mashilo enmeshes the contemporary and historical as a form of interdimensional mapping. Lineage and memory, both collective and personalised, conflate in this unknown world. Her vast cosmological landscapes offer a multiverse of imagined futures, weaving together place and space, charting a rich and diverse tradition of African spirituality and identity.

# BIOGRAPHY

*An Order of Being*, Mashilo's 2023 solo exhibition at Southern Guild, follows solos at 99 Loop Gallery in Cape Town and the Klein Karoo National Arts Festival, both in 2020. Southern Guild has presented her work at The Armory Show in New York, Expo Chicago and the Investec Cape Town Art Fair. The *Laying of Hands*, Mashilo's second solo with the gallery and her first in the US, opened at Southern Guild Los Angeles in February 2025.

Her work has been included in *Motherhood: Paradox and Duality* at the Iziko South African National Gallery (Cape Town), *Spectrum: On Color and Contemporary Art* at the Museum of the African Diaspora (San Francisco), *Africa Supernova* at Kunsthal KAdE (Amersfoort, The Netherlands), and *Rites of Passage* at Gagosian (London). Mashilo has also participated in exhibitions at the African Artists Foundation in Lagos, the Javett Centre in Pretoria, Art X Lagos with SMO Contemporary and Unit London. Her work forms part of White Rabbit Gallery (Judith Nielson collection), Schulting Art Collection, Pizutti Collection, Hort Family Collection, Tiroche Deleon Collection and The Suzie Wong Collection, as well as private collections in the United Kingdom, Nigeria, Korea and United States.

# SOUTHERN GUILD





*Elders. At rest.*  
2026  
Oil, acrylic on canvas  
140 x 260.5 x 3 cm | 55.1 x 102.6 x 1.2 in.  
SOLD

# NAPOLÉS MARTY

# BIOGRAPHY

# SOUTHERN GUILD

Napoles Marty is a sculptor and painter whose practice centers on the human body as a carrier of meaning and ideas. Using wood, plaster, clay, and oil, he creates figures that blur the line between reality and fiction, with aesthetics ranging from classical to modernist. His work is raw, and often grotesque, reflecting themes of power, vulnerability, and transformation.

At the heart of Marty's practice are figures that serve as spiritual protectors or guardians. These beings, part human, part creature, evolve into narrative forms that explore memory, myth, and cultural practices. They channel personal dreams and lived experiences, becoming symbols of protection.

Marty carves wooden logs with chainsaws, then burns and chars their surfaces, breathing life into each sculpture through a physical, elemental process. His paintings and drawings are direct extensions of these sculptures, embodying similar energy to the process of making and charring. Through these forms, he brings together a cohesive expression of his vision, one that draws on his cultural roots, Cuban heritage, and creates space for a spiritual dialogue with tradition and the body as a symbol.



NAPOLES MARTY

SOUTHERN GUILD



*Valkyrie*  
2021-2023  
Charred red oak, oil stick  
223.5 x 63.5 x 60.9 cm | 88 x 25 x 24 in.  
\$28,000 excl. Sales Tax, VAT & delivery

NAPOLES MARTY

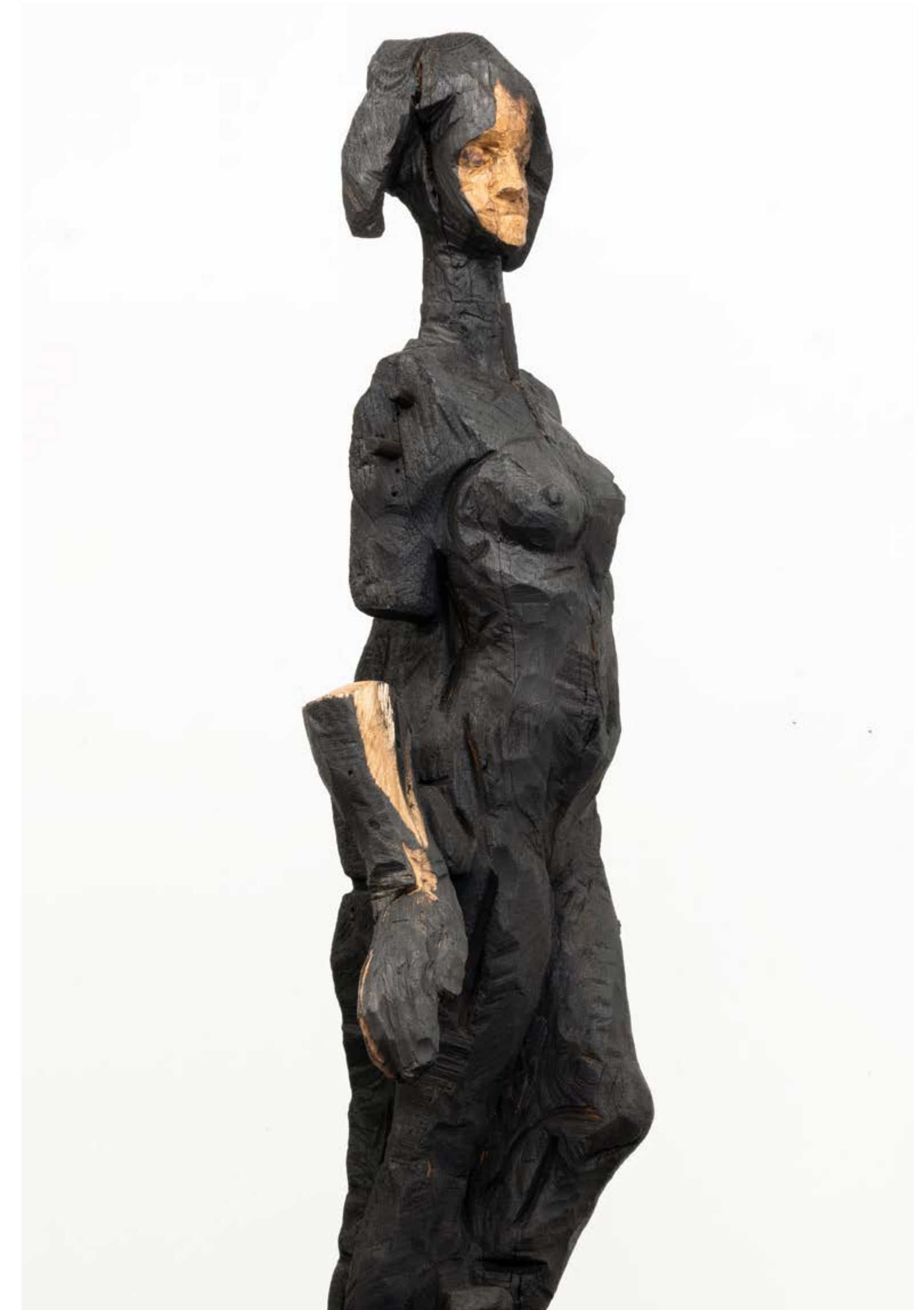
SOUTHERN GUILD



*Charred head N.4*  
2026  
Charred basswood  
127 x 61 x 50.8 cm | 50 x 24 x 20 in.  
\$17,000 excl. Sales Tax, VAT & delivery

NAPOLES MARTY

SOUTHERN GUILD



*The Messenger N.2*  
2026  
Charred oak  
121.9 x 40.6 x 27.9 cm | 48 x 16 x 11 in.  
\$12,000 excl. Sales Tax, VAT & delivery

# ROMÉO MIVEKANNIN

## BIOGRAPHY

## SOUTHERN GUILD

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.

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 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).





*Maaresque*

2025

Acrylic, elixir bath on canvas

250 x 250 cm | 98.4 x 98.4 in.

\$68,000 excl. Sales Tax, VAT & delivery



*Femme Sur Canapé avec Deux Servantes*  
2025

Acrylic, elixir bath on canvas

245 x 247 cm | 96.5 x 97.2 in.

\$68,000 excl. Sales Tax, VAT & delivery



*Nude on a Couch, (1880–1882), after Gustave Caillebotte*  
2026

Acrylic, elixir bath on cotton sheet  
190 x 230 cm | 74.8 x 90.6 in.  
\$62,000 excl. Sales Tax, VAT & delivery

Zanele Muholi is a visual activist, humanitarian and art practitioner who focuses on the documentation and celebration of the lives of South Africa's Black lesbian, gay, bisexual, transgender, Queer and intersex communities. Born in Umlazi, Durban (1972) and now residing in Cape Town, Muholi currently works between Durban, Johannesburg and Cape Town. Between 2001 and 2003, they studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg. They received an Honorary Doctorate from the University of Liège in Belgium (2023), were appointed Honorary Professor of video and photography at the University of the Arts/Hochschule für Künste in Bremen, Germany (2013), and completed an MFA in Documentary Media at Ryerson University, Toronto (2009).

Beginning in 2006, Muholi responded to the continuing discrimination and violence faced by the LGBTQIA+ community by photographing Black lesbian and transgender individuals, resulting in the ongoing portrait project, *Faces and Phases*. With these arresting portraits, Muholi hopes to offset the stigma and negativity attached to queer identity in African society. The more recent series *Somnyama Ngonyama (Hail the Dark Lioness)* shifts the lens, with Muholi becoming both participant and image-maker. Experimenting with different characters and archetypes, this ongoing series of self-portraits references specific events in South Africa's political history. By exaggerating the darkness of their skin tone, Muholi reclaims their Blackness, offsetting the culturally dominant images of Black women in the media today.

Muholi is invested in educational activism, community outreach and youth development. In 2021, they set up the Muholi Art Institute (MAI) in Cape Town, which focuses on art education, following on from the founding of the Forum for the Empowerment of Women in 2002 and Inkanyiso,

an online forum for Queer and visual media, in 2009. They facilitate access to art spaces for youth practitioners through projects such as Ikhono LaseNatali and continue to provide photography workshops for young women and in the townships through PhotoXP. Awards and accolades received include an artist residency at UCLA's Hammer Museum, the International Center of Photography's Spotlights Award, the Spectrum International Prize for Photography, the Lucie Award for Humanitarian Photography, a fellowship from the Royal Photographic Society, UK and France's Chevalier de l'Ordre des Arts et des Lettres.

Solo exhibitions of Muholi's work have taken place at major institutions around the world, including Serralves Museum, Porto; Tate Modern, London; the San Francisco Museum of Modern Art; Instituto Moreira Salles Paulista, São Paulo; the Savannah College of Art and Design, Georgia; the National Gallery of Iceland, Reykjavík; Gropius Bau, Berlin; the Seattle Art Museum; Museo de Arte Moderno de Buenos Aires, Argentina; Luma Westbau, Zurich; Fotografiska Stockholm; the Durban Art Gallery, South Africa; Stedelijk Museum, Amsterdam; and the Brooklyn Museum, New York. The artist's *Faces and Phases* series has been shown in the South African Pavilion at the 55th Venice Biennale, at DOCUMENTA (13), and at the 29th São Paulo Biennial.

Muholi has exhibited extensively in group shows across the globe, including at the 22nd Biennale of Sydney; Fotografiska, New York, US; Guggenheim, New York, US; Montreal Museum of Fine Arts, Canada; Museum of Contemporary Photography, Chicago, US; National Gallery of Victoria Triennial, Melbourne, Australia; Guggenheim Bilbao, Spain; LUMA, Arles, France; S.M.A.K Ghent, Belgium; Fondation Louis Vuitton, Paris, France; Kulturhistorisk Museum, Oslo, Norway; The Walther Collection, Ulm, Germany; and Museo Amparo, Mexico, among others.



*Isiqhaza II, Philadelphia*

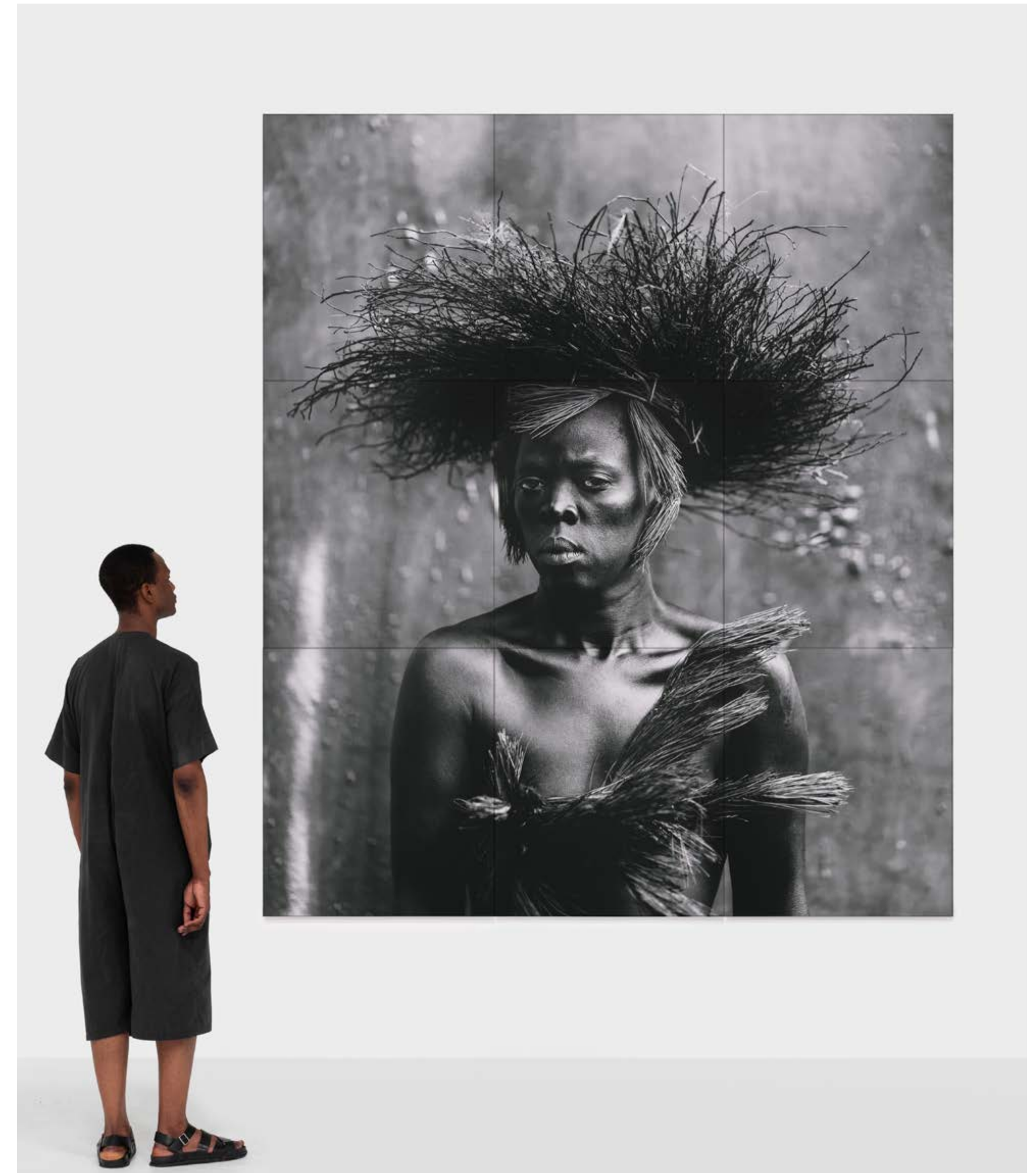
2018

UV-cured ink, aluminium panels

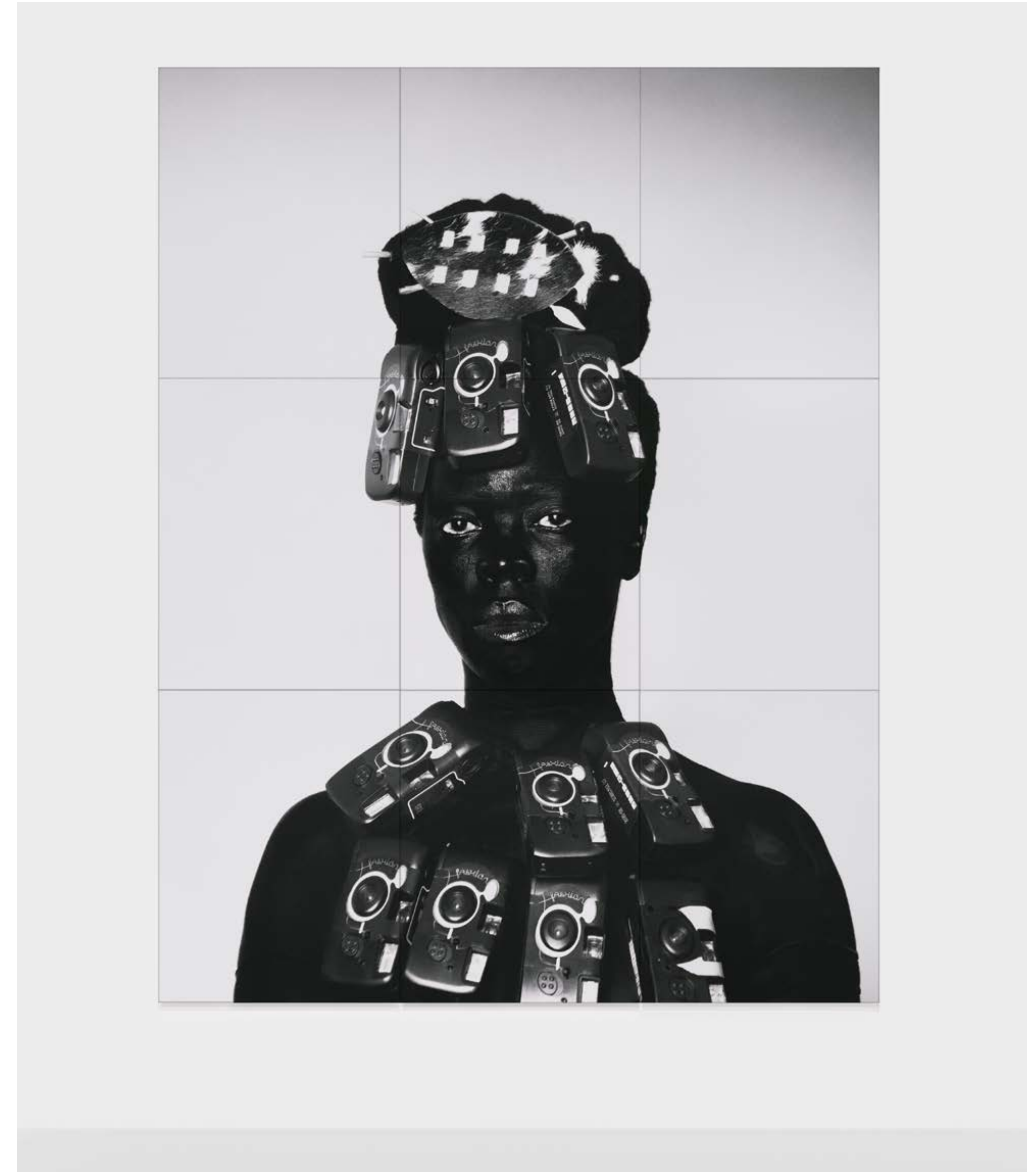
280 x 241 x 3 cm | 110.2 x 94.9 x 1.2 in.

Edition 1 of 2, 2 AP

\$52,000 excl. Sales Tax, VAT & delivery



*Thathu II, The Sails, Durban*  
2019  
UV-cured ink, aluminium panels  
280 x 218 x 3 cm | 110.2 x 85.8 x 1.2 in.  
Edition 1 of 2, 2 AP  
\$52,000 excl. Sales Tax, VAT & delivery



# MMANGALISO NZUZA

# BIOGRAPHY

# SOUTHERN GUILD

Mmangaliso Nzuzza (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, Nzuzza 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.

Nzuzza 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 seem to declare “We are here”.

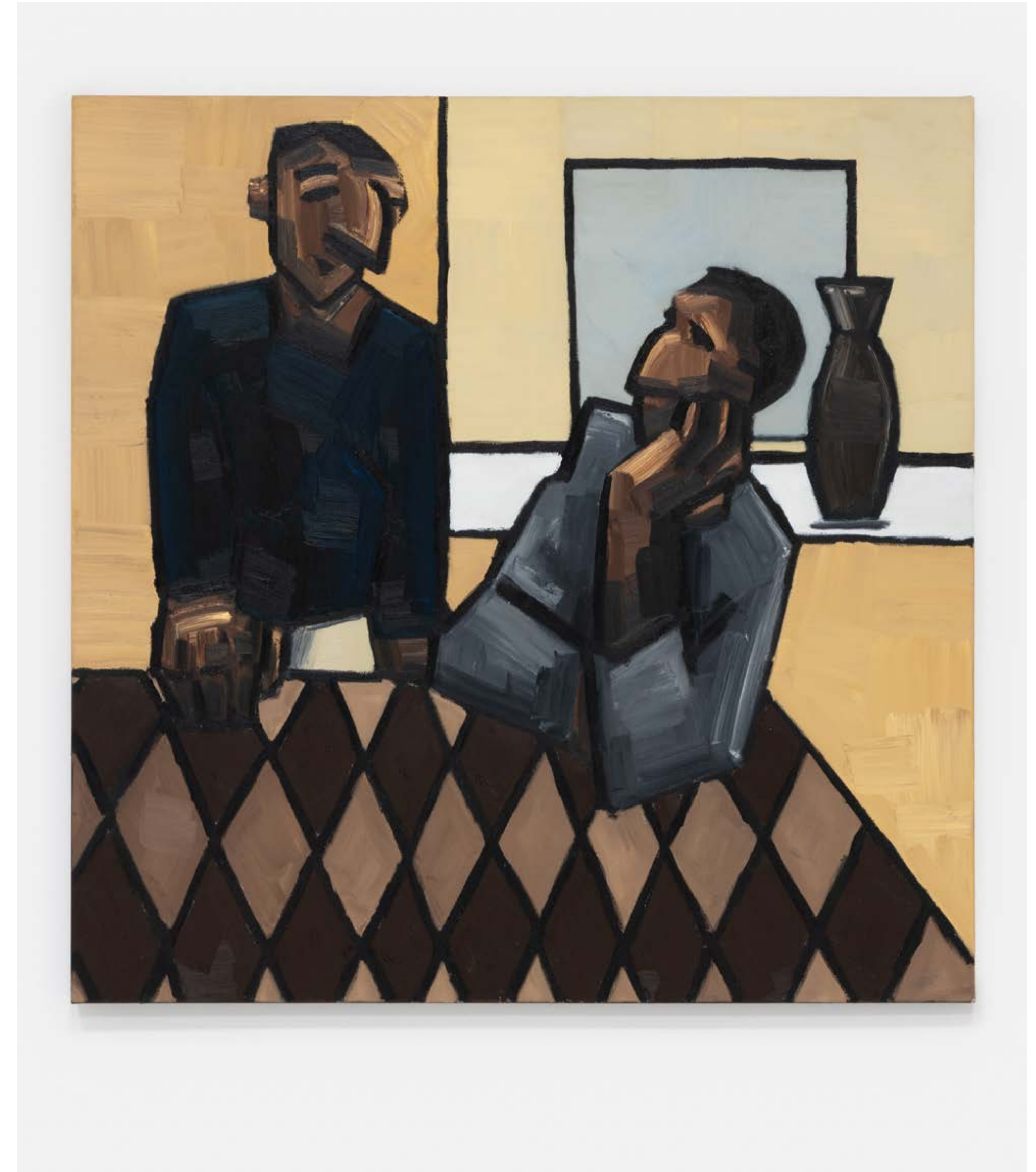
Drawing on allegorical symbols, colour theory and gestural mark-making, he harnesses his practice as means to navigate the self and other, exploring themes of community and subjectivity in his portraits and still-lives.

Nzuzza has shown his work in fairs such as EXPO Chicago, Frieze Los 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.



MMANGALISO NZUZA

SOUTHERN GUILD



*Assembly*

2026

Oil on canvas

150 x 150 x 4.5 cm | 59.1 x 59.1 x 1.8 in.

\$28,000 excl. Sales Tax, VAT & delivery

MMANGALISO NZUZA

SOUTHERN GUILD



*Held Voices*  
2026  
Oil on canvas  
150 x 150 x 4.5 cm | 59.1 x 59.1 x 1.8 in.  
\$28,000 excl. Sales Tax, VAT & delivery

# WURA-NATASHA OGUNJI

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; *rivus*, 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 Art 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.

# BIOGRAPHY

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).

# SOUTHERN GUILD



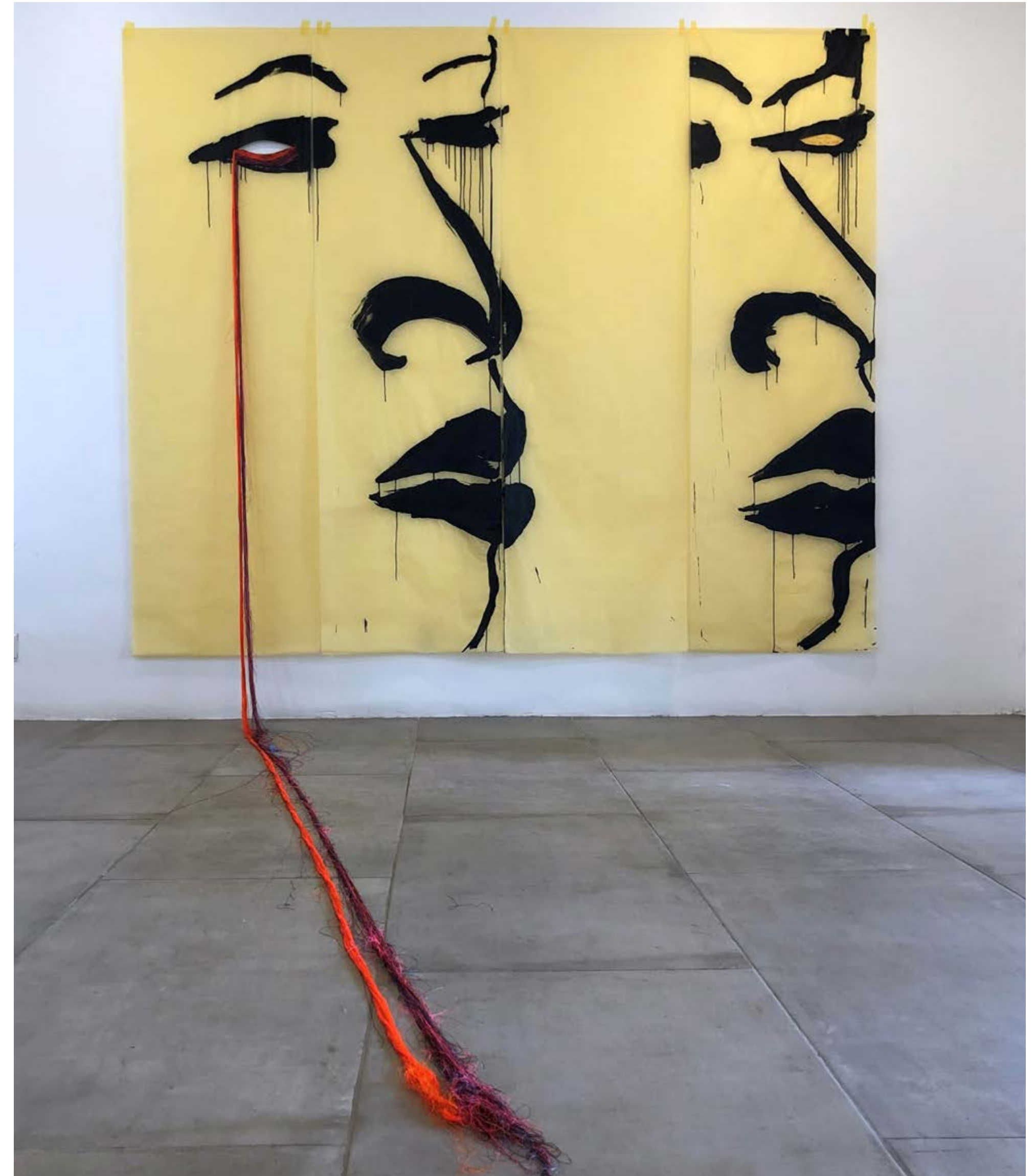


*The proof, an undersea volcano,  
attraction, extraction, distraction*  
2017

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

SOUTHERN GUILD



*Sad Girl*  
2021  
Thread, ink on tracing paper  
204 x 243.8 cm | 80.2 x 96 in.  
\$30,000 excl. Sales Tax, VAT & delivery  
RESEVRED

WURA-NATASHA OGUNJI

SOUTHERN GUILD



*Lately, I do nothing much*  
2024  
Thread, ink and oil paint on tracing paper  
203.2 x 121.9 cm | 80 x 48 in.  
\$30,000 excl. Sales Tax, VAT & delivery

WURA-NATASHA OGUNJI

SOUTHERN GUILD



*A film about water*

2026

Ink on Lascaux Glassine

228 x 299.7 cm | 89.8 x 118 in.

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

Zizipho Poswa is a Cape Town-based artist whose large-scale ceramic and bronze sculptures are bold declarations of African womanhood. Born in 1979 in the town of Mthatha in the Eastern Cape province of South Africa, Poswa studied surface design at the Cape Peninsula University of Technology. Straddling figuration and abstraction, her anthropomorphic totems are characterised by an elliptical approach to form and bold colour choice. Her work is a deep invocation of her personal journey and an homage to the spiritual traditions and matriarchal stewardship 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 of the sculptures alluding to a specific stage or role player in the negotiation process preceding a traditional Xhosa marriage. Poswa's second solo exhibition, *uBuhle boKhokho* (Beauty of Our Ancestors), reinterpreted historic and contemporary African hairstyles from across the continent, thus situating the artist in an expanding network of Black women who continue to self-define and affirm their own standards of beauty.

Poswa's debut solo in the United States, *iiNtsika zeSizwe* (The Pillars of the Nation), was her first sculpture series made entirely in bronze. Held at Galerie56 in New York in partnership with Southern Guild, the exhibition was inspired by the practice of 'umthwalo' whereby rural women carry heavy loads on their heads, often walking long distances on foot. With their elliptical forms balanced atop anthropomorphic bases, the works

symbolise both the physical and metaphorical acts of bearing the load.

*Indyebo yakwaNtu* (Black Bounty), which inaugurated Southern Guild's Los Angeles gallery in February 2024, explored African cultures of bodily adornment and ritual. Precious metal jewellery, beadwork, hair combs and pins made by master artisans across the continent are emulated as bronze-cast elements resting atop vast ceramic silos, revering and immortalising the valued positions these amulets hold. Reaching heights of over 8 feet tall, the series of five colossal ceramic and bronze sculptures is her most ambitious technical undertaking to date. The clay bodies were produced during a residency at the Center for Contemporary Ceramics, California State University Long Beach in Summer 2023, where Poswa worked under the guidance of renowned American ceramic artist, Tony Marsh.

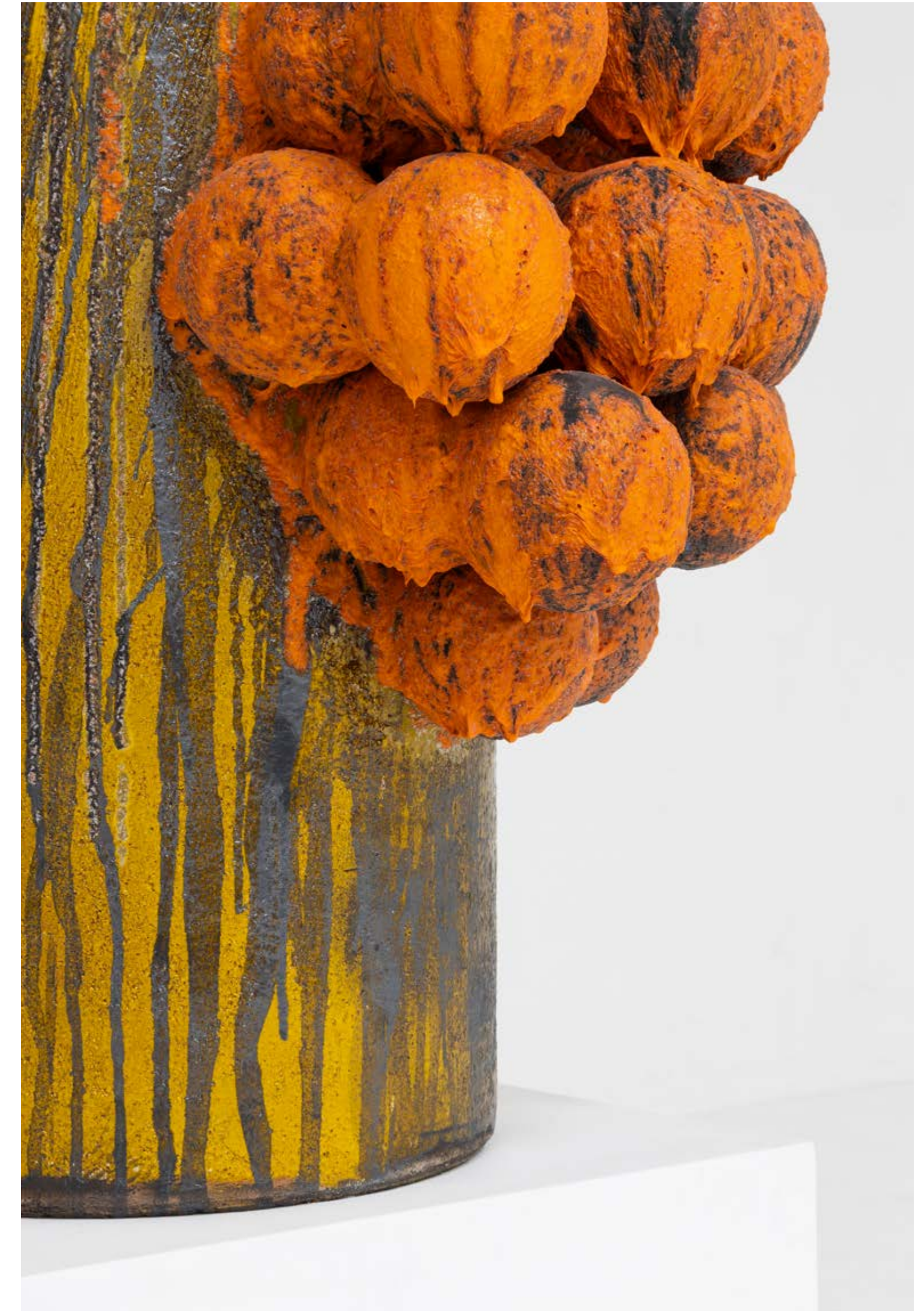
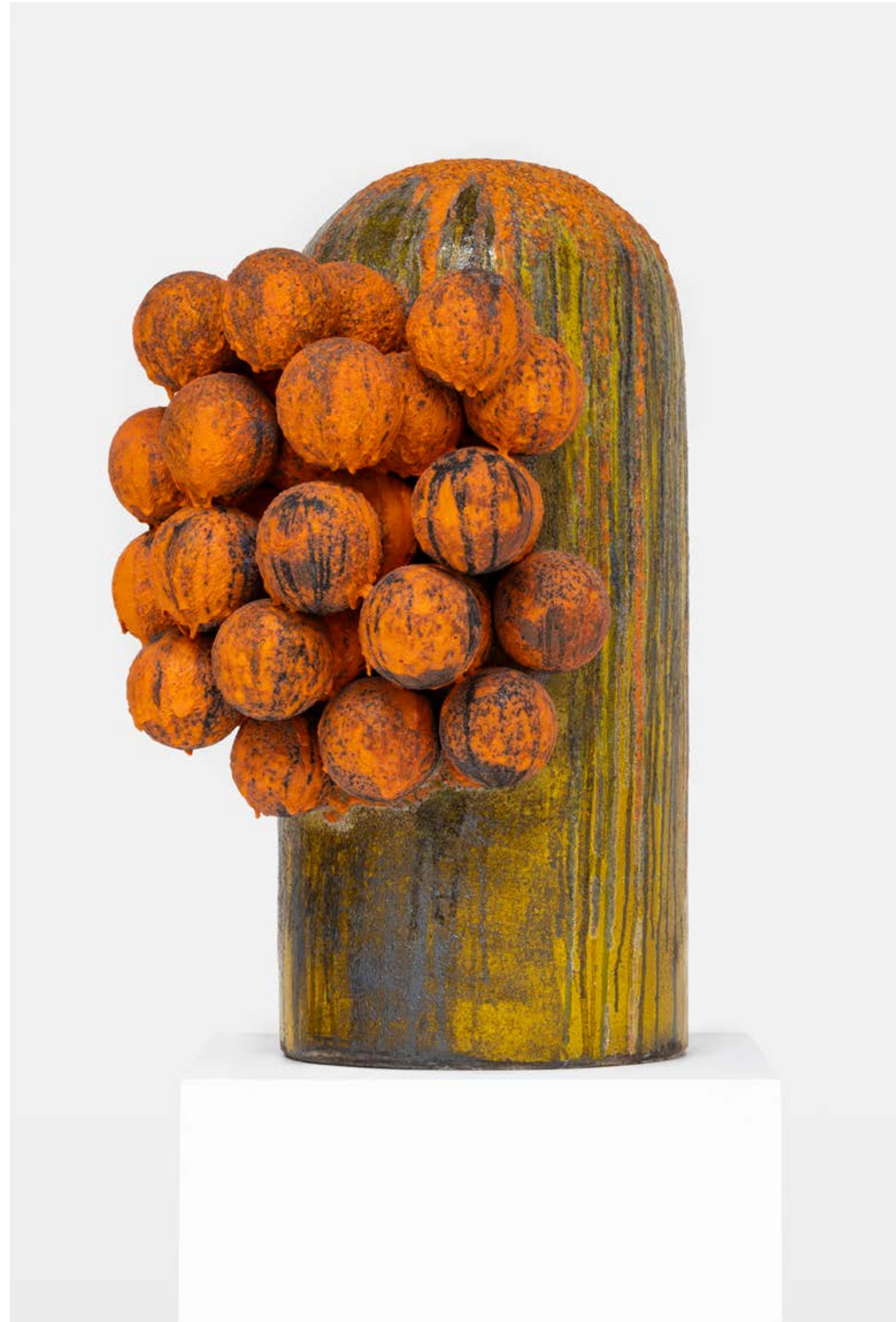
Poswa's fifth solo exhibition *Imbeleko* (February 2026), offers a meditation on all that motherhood carries; a consideration of its power as an inherited gift. She articulates this through the subjectivity of her isiXhosa ancestral lineage, a complex and embodied characteristic of her evolving practice.

Poswa's work is in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art, Philadelphia Museum of Art, Art Institute of Chicago, Princeton University Art Museum, LOEWE Foundation, Jorge M. Pérez Collection, Schulting Art Collection and the collection of HRH Franz, Duke of Bavaria.



ZIZIPHO POSWA

SOUTHERN GUILD



*iSizukulwane soNdlovu*  
2026  
Glazed earthenware  
111 x 73.5 x 61 cm | 43.7 x 28.9 x 24 in.  
\$120,000 excl. Sales Tax, VAT & delivery

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*

*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.

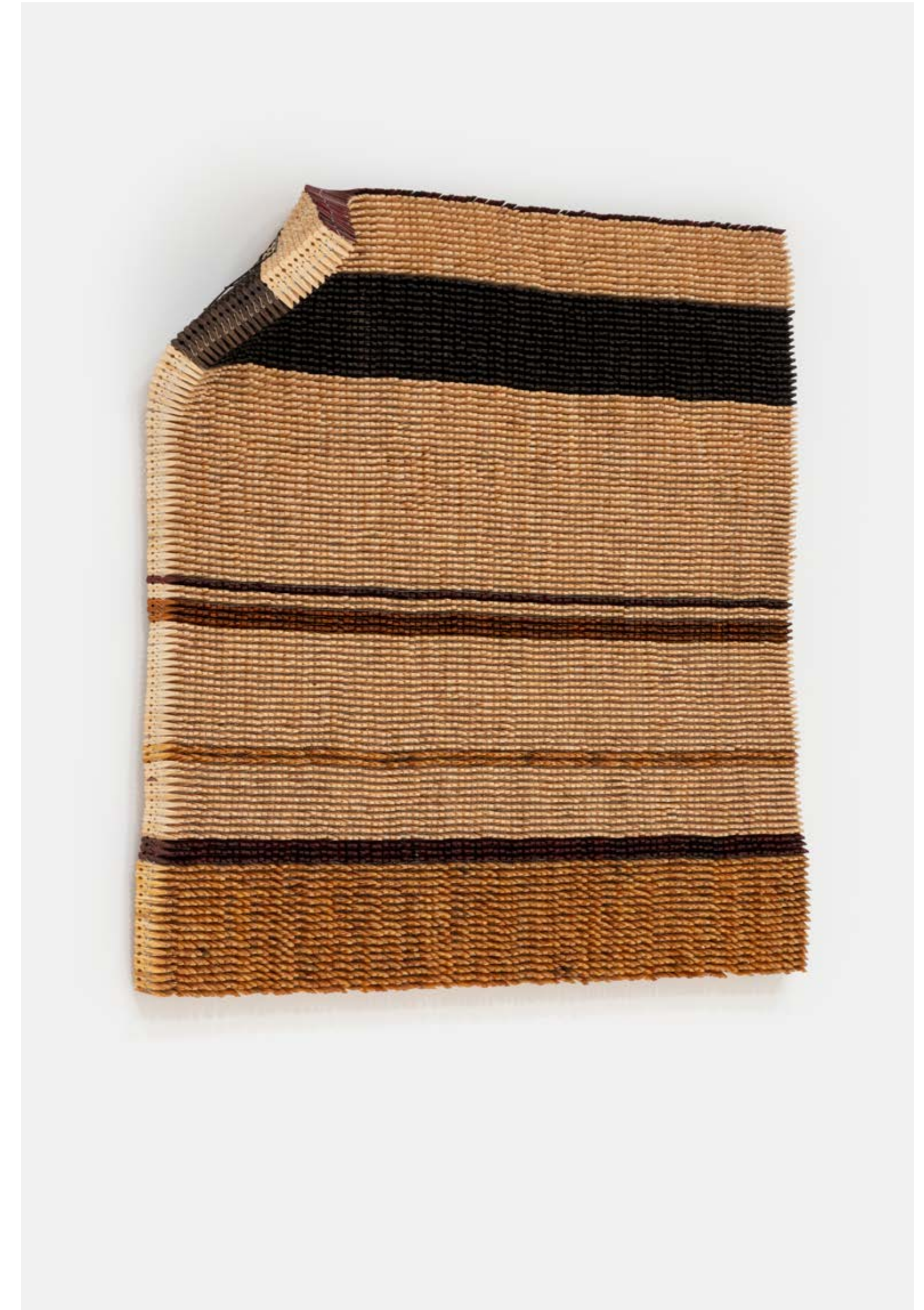
Seejarim is a visiting Professor of Practice with the SARChI Chair in South African Art and Visual Culture at the University of Johannesburg. She has received multiple awards, including the Dignitas Award from University of Johannesburg (2021), SEED Award from the Southern African Foundation for Contemporary 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.



USHA SEEJARIM

SOUTHERN GUILD



*Sacred Dog Ear*

2026

Wooden clothes pegs, steel, wire

136.5 x 124 x 31 cm | 53.7 x 48.8 x 12.2 in.

\$20,000 excl Sales Tax, VAT & delivery

RESERVED

USHA SEEJARIM

SOUTHERN GUILD



*A Deep Wound*

2024

Wooden clothes pegs, wire, wood stain

130 x 94 x 10 cm | 51.2 x 37 x 3.9 in.

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

# CHIDY WAYNE

Chidy Wayne (b. 1981, Castellón, Spain) is a Spanish-Guinean contemporary artist based in Barcelona whose multidisciplinary practice spans painting, sculpture, drawing, illustration, and music. Rooted in the duality of his African and European heritage, his work engages a dynamic balance between spontaneity and structure, intuition and intention.

His practice centres on the meditative, repetitive act of drawing as a means to distil the essential forms of human movement, gesture, and emotion. His process begins with raw charcoal studies, through which he refines an acute sensitivity to line, contour, and rhythm. The immediacy and decisiveness of his mark-making is honed from years of sketching (as both a former fashion designer and commercial illustrator), and has shaped the bold, distilled visual language that defines his art. Over time, Wayne has developed a personal lexicon of signs and motifs, symbolic markers executed with quick, confident strokes that invite an intimate dialogue with viewers while exploring themes of internal conflict, self-awareness, resilience, and human fragility.

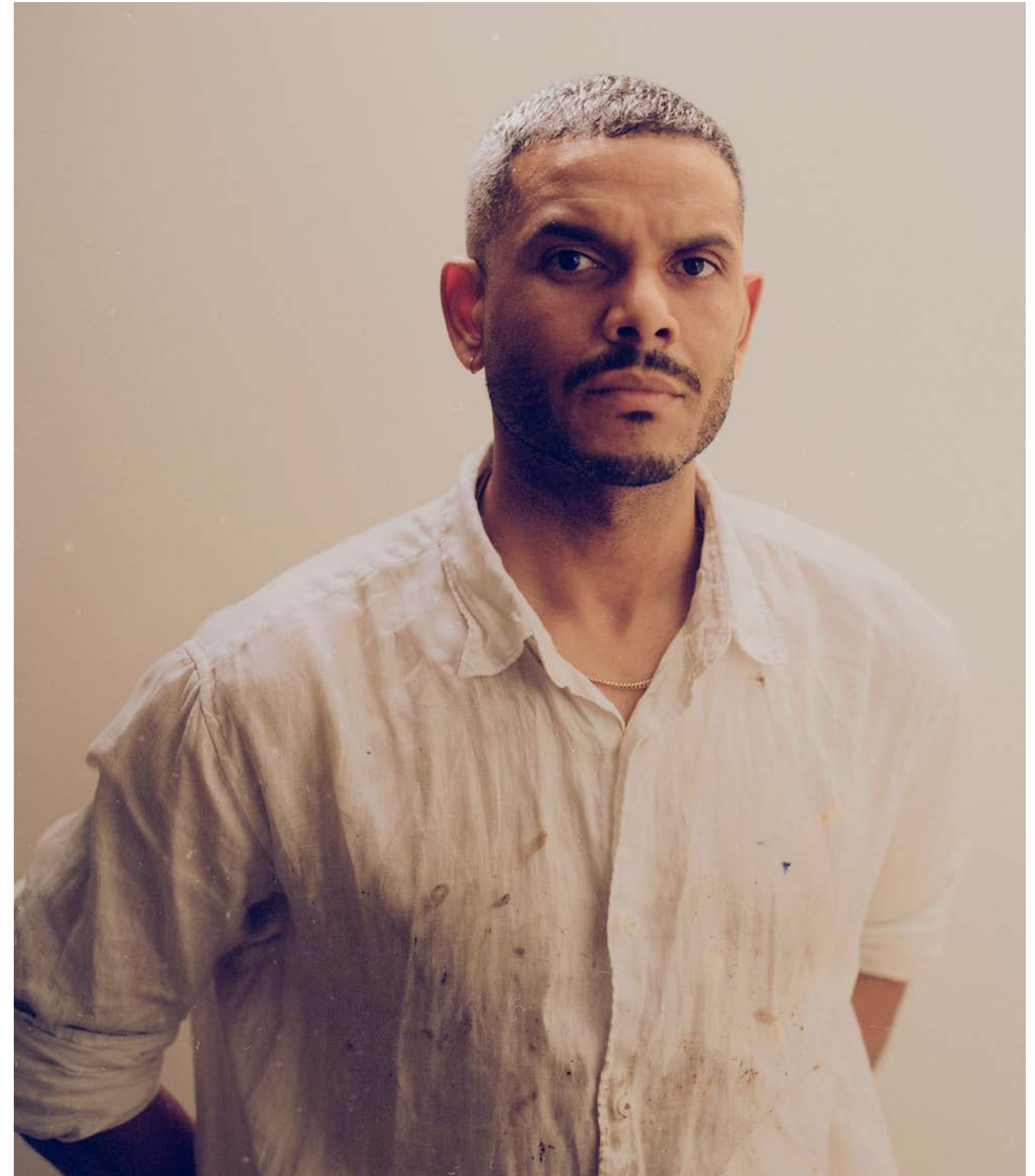
Wayne began developing his visual language in the late 2000s and shifted fully into his artistic practice in 2017, exhibiting internationally from 2021 onward. Recent solo exhibitions include *Ancestral Futures* at Francis Gallery, Los Angeles (2025); *Rooms* at BOON\_ROOM, Paris (2024); *Echoes of the Self* at Grège Gallery, Bruges (2024); *Chidy Wayne* at The Oilbird, Los Angeles (2024); and a presentation with Adeyemi Ajao in San Francisco (2024). Additional solo projects have been presented in New York, Miami and Brussels.

# BIOGRAPHY

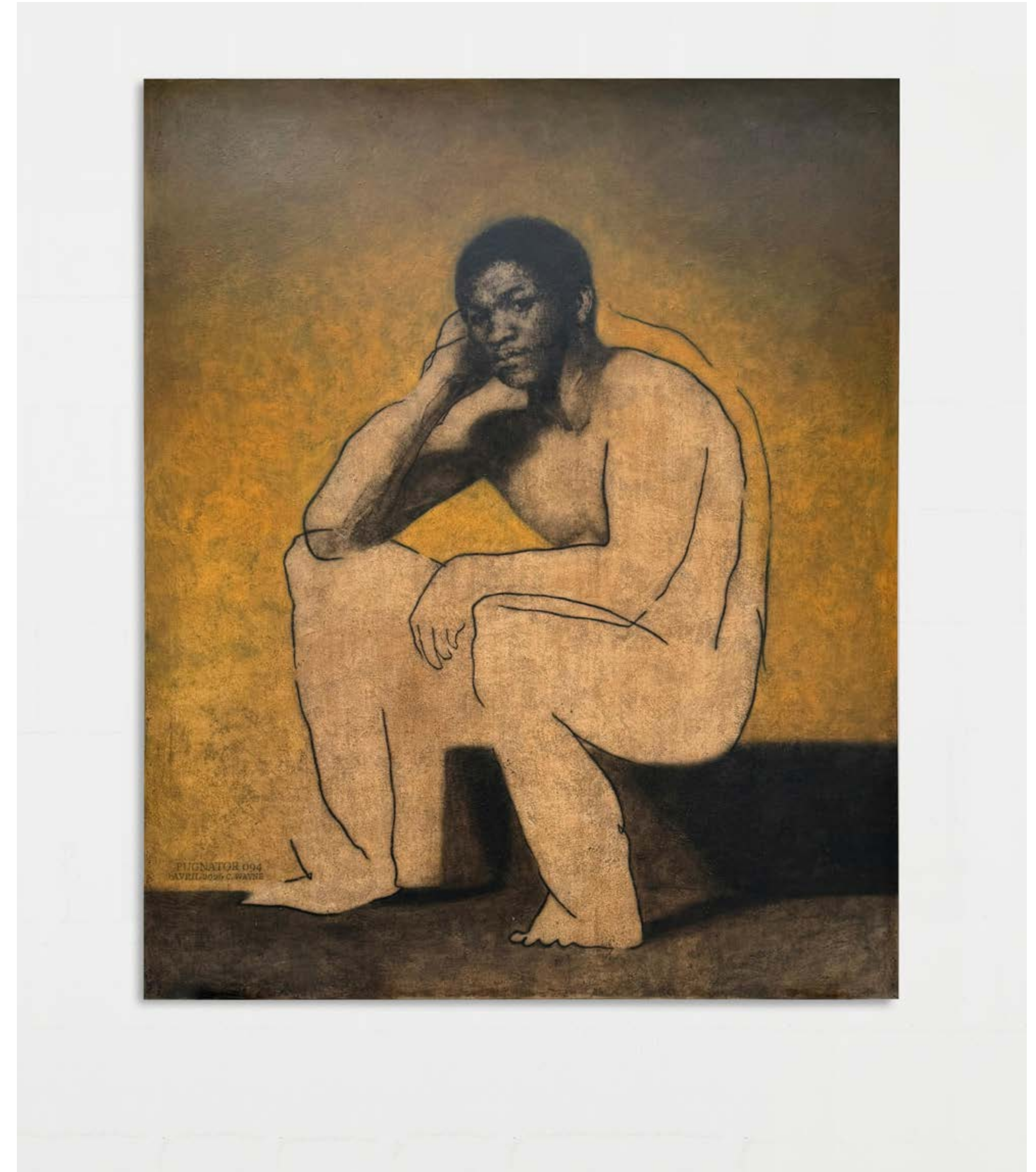
He has participated in group exhibitions such as *Timeless Remnants* at Grège Gallery, Knokke-Heist (2025); *Art on Paper* at Grège Gallery, Brussels (2023); and shows at OBRA Art and Le Reservoir Galerie in Paris. His work has been shown at Frieze London (2025) as part of Southern Guild's presentation, as well as at SWAB Barcelona Art Fair (2024) and Salon du Dessin, Paris (2023).

In 2023, Creative.Voyage published *Chidy Wayne: In the Mirror*, a monograph offering deeper insight into his evolving practice.

# SOUTHERN GUILD



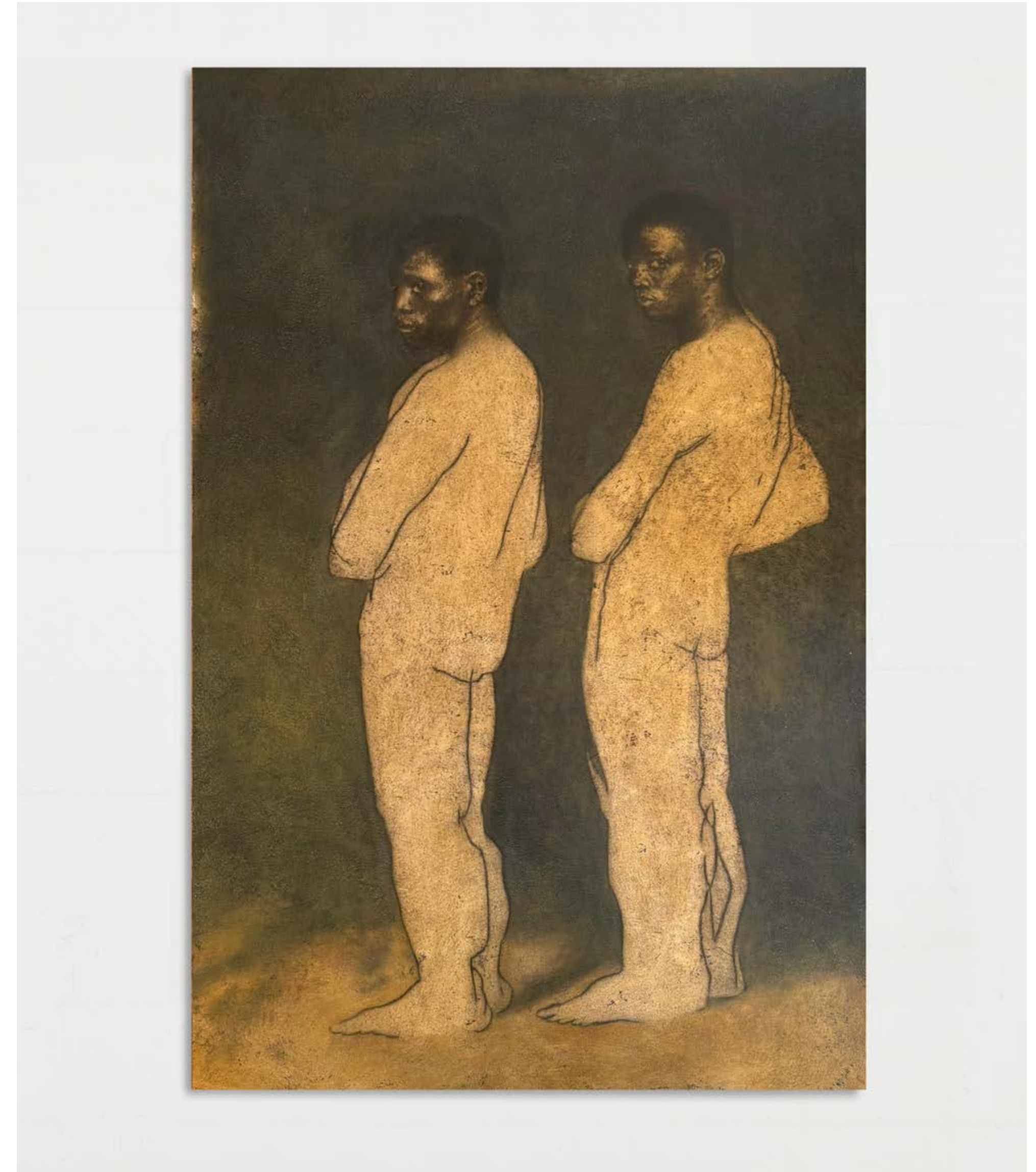
*Pugnator 094*  
2026  
Oil, charcoal, sand, plaster on canvas  
220 x 180 cm | 86.6 x 70.9 in.  
\$30,000 excl. Sales Tax, VAT & delivery



CHIDY WAYNE

SOUTHERN GUILD

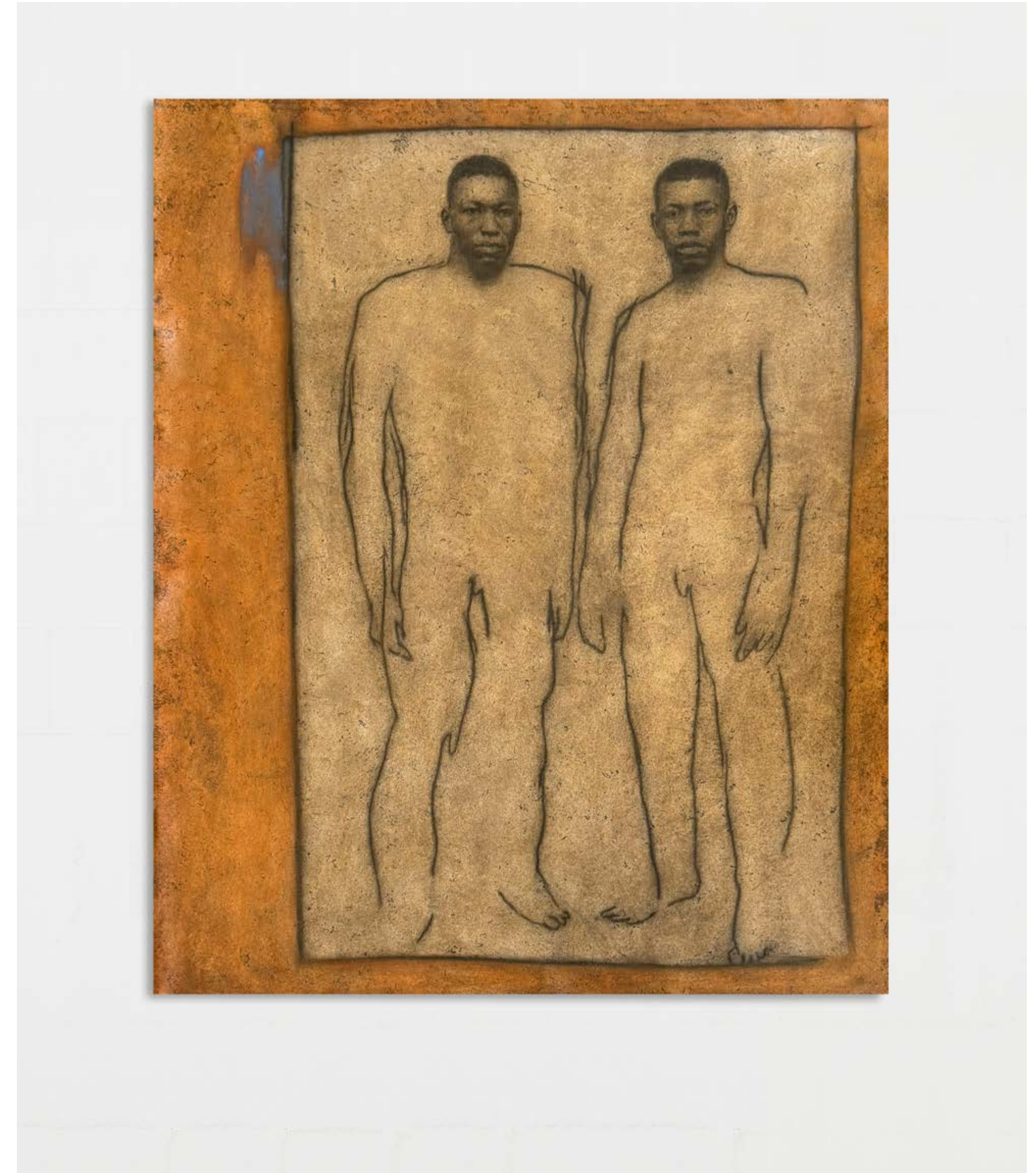
*Pugnatores 002*  
2026  
Oil, charcoal, sand, plaster on canvas  
200 x 125 cm | 78.7 x 49.2 in.  
\$28,000 excl. Sales Tax, VAT & delivery



CHIDY WAYNE

SOUTHERN GUILD

*Pugnatores 003*  
2026  
Oil, charcoal, sand, plaster on canvas  
162 x 130 cm | 63.8 x 51.2 in.  
\$26,000 excl. Sales Tax, VAT & delivery



# GALLERY PROFILE

EST 2008

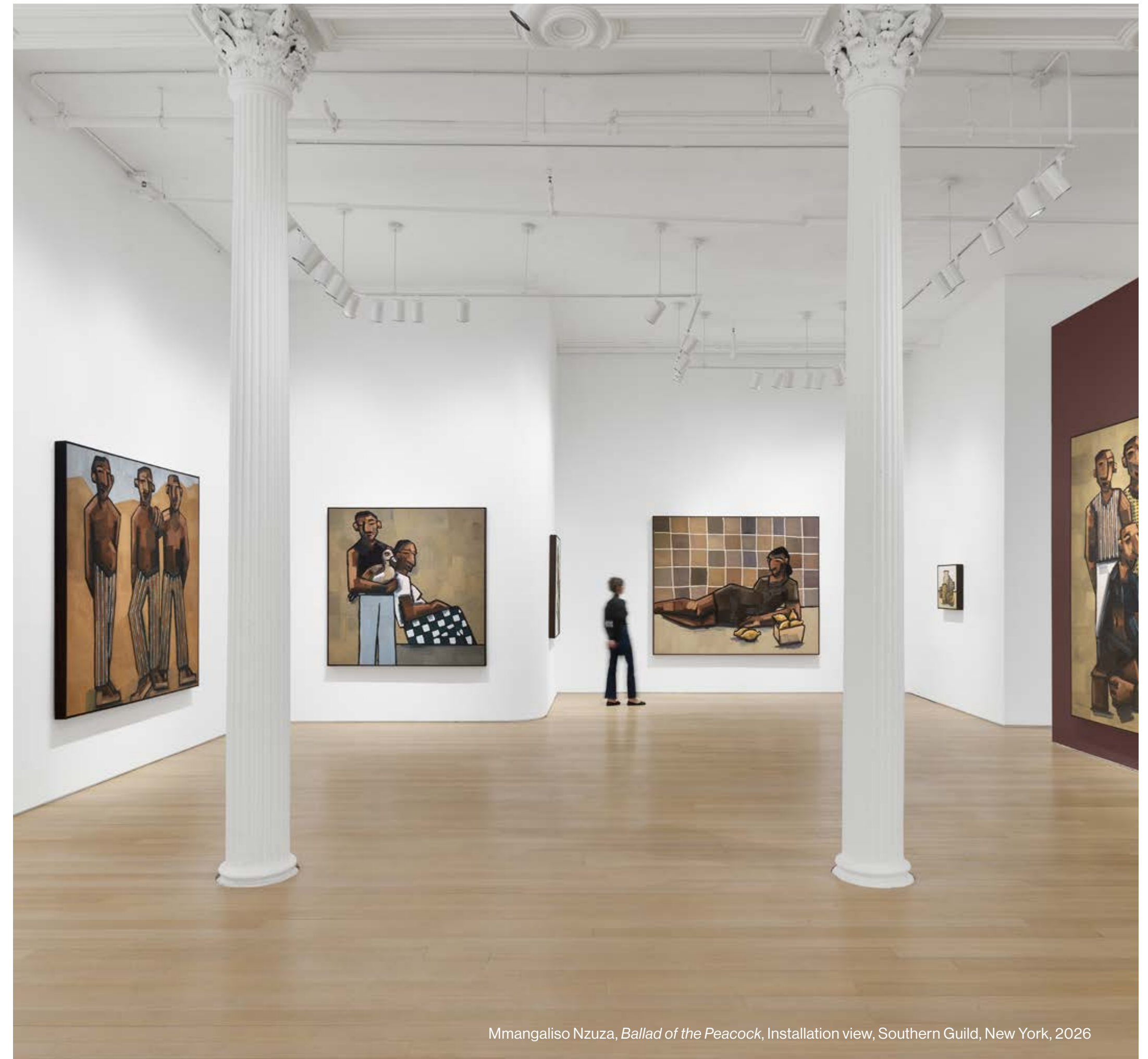
SOUTHERN GUILD

Southern Guild platforms artists whose work is 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, Pompidou Centre, 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.



Mmangaliso Nzuza, *Ballad of the Peacock*, Installation view, Southern Guild, New York, 2026

**Cape Town**

Silo 5, V&A Waterfront  
gallery@southernguild.com  
T. +27 21 461 2856

**New York**

75 Leonard St, Tribeca  
gallery@southernguild.com  
T. +1 212 256 0653

**SOUTHERN GUILD**