

FRIEZE NY
BOOTH A6

6-11 MAY 2025

SOUTHERN GUILD

ZIZIPHO POSWA
KAMYAR BINESHTARIGH
BONOLO KAVULA
ZANELE MUHOLI
ROMÉO MIVEKANNIN
NANDIPHA MNTAMBO
DOMINIQUE ZINKPÈ
ALEX HEDISON



ZIZIPHO POSWA

Zizipho Poswa is a Cape Town-based sculptural artist whose large-scale, hand-coiled sculptures are bold declarations of African womanhood.

Born in 1979 in the town of Mthatha, Poswa was raised in the nearby village of Holela in the Eastern Cape province of South Africa. She went on to study surface design and graduated from the Cape Peninsula University of Technology. In 2005, she and fellow ceramicist Andile Dyalvane opened their studio, Imiso (meaning “tomorrow”) Ceramics.

Poswa’s work for Southern Guild explores her personal experience and heritage in monumental sculptural pieces. Her debut solo, *iLobola*, comprised 12 ceramic and bronze sculptures paying homage to the spiritual offering at the heart of the ancient African custom of *lobola*, or bride-wealth – the cow. Her second solo, *uBuhle boKhokho* (Beauty of Our Ancestors), drew inspiration from the elaborate art of hairstyling practised by Black women across the African continent and diaspora. The series of 24 monumental ceramic and bronze sculptures was accompanied by a series of photographic portraits of the artist, who collaborated with a hair stylist to recreate some of the most iconic styles on herself.

Poswa’s third solo exhibition – her debut presentation in the United States – opened in Tribeca, New York City at Lee Mindel’s Galerie56 in May, 2023. *iiNtsika zeSizwe* (The Pillars of the Nation) featured Poswa’s first body of all-bronze sculptural forms. With their exuberant shapes and resplendent patinas, these sculptures further expanded on Poswa’s thematic interest of the traditional

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act of *umthwalo*. For the exhibition, Poswa journeyed to her home village of Holela to photograph a series of striking portraits embodying this traditional practice. The seven sculptural works elevate to heroic status the daily rituals carried out by African women across the continent

Poswa’s work is in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art (LACMA), Philadelphia Museum of Art and the LOEWE Foundation, as well as important private and corporate collections around the world. In 2021, she was a featured artist with Andile Dyalvane in the inaugural Indian Ocean Craft Triennial in Perth, Australia and was included in *Self-Addressed*, curated by Kehinde Wiley at Jeffrey Deitch Gallery in Los Angeles. She has taken part in group exhibitions in New York, Paris, Hamburg and Liverpool and has presented her work through Southern Guild at The Armory Show, Expo Chicago, Design Miami, The Salon Art + Design in New York and PAD London.

A pair of Poswa’s ceramic sculptures is currently being shown in *Imagining Black Diasporas: 21st-Century Art and Poetics* at the Los Angeles County Museum of Art, which opened on 15 December and will run until 3 August, 2025.

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ZIZIPHO POSWA

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Atida, Togo
2025
Glazed earthenware
84 x 52.8 x 37.8 cm | 33.1 x 20.8 x 14.9 in.
\$60,000 excl. Sales Tax, VAT & delivery



Mam'uMiriam Makeba, Guinea, South Africa
2025
Glazed earthenware, bronze
92 x 37 x 50.5 cm | 36.2 x 14.6 x 19.9 in.
\$60,000 excl. Sales Tax, VAT & delivery



Kamyar Bineshtarigh was born in the small town of Semnan, about 200 km east of Tehran in Iran, in 1996, and moved to South Africa with his family when he was 15. 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.

In 2019, Bineshtarigh graduated with a Diploma in Fine Art from Ruth Prowse School of Art in Cape Town, 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. He was awarded the VAA award by ARP Residency in 2018, which led to his video work *Shelter* being screened at the Corto Lovere Film Festival in Lovere, Italy.

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.

Bineshtarigh frequently works on an immersive scale, creating site-specific installations that are arresting in their capacity to envelope the viewer.

Bineshtarigh’s most recent solo exhibition, *9 Hopkins*, opened at Southern Guild in August 2023. 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 inaugural 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 Aspen Art Fair (2024), Expo Chicago (2024, 2023), The Armory Show (2024, 2023) and the Investec Cape Town Art Fair (ICTAF) in 2024 and 2023. For the 2024 iteration of ICTAF, Bineshtarigh was selected by critic/curator Sean O’Toole to participate in the SOLO Section. He has participated in group exhibitions at galleries including Stevenson, SMAC, Everard Read, Association of Visual Arts, and the NIROX Foundation. His work formed part of *Mother Tongues* (2024), the inaugural group exhibition at Southern Guild Los Angeles.

Bineshtarigh’s forthcoming solo exhibition will open at Southern Guild in Los Angeles in September 2025.





Alka's Darkroom Wall II
2025
Wall paint, cyanotype solution,
cold glue on hessian backing
301 x 288 cm | 118.5 x 113.4 in.
\$19,000 excl. Sales Tax, VAT & delivery

KAMYAR BINESHTARIGH

SOUTHERN GUILD



Alka's Darkroom Wall

2025

Wall paint, cyanotype solution, cold glue,
masking tape on hessian backing

214 x 158 cm | 84.2 x 62.2 in.

\$10,000 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.

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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 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.

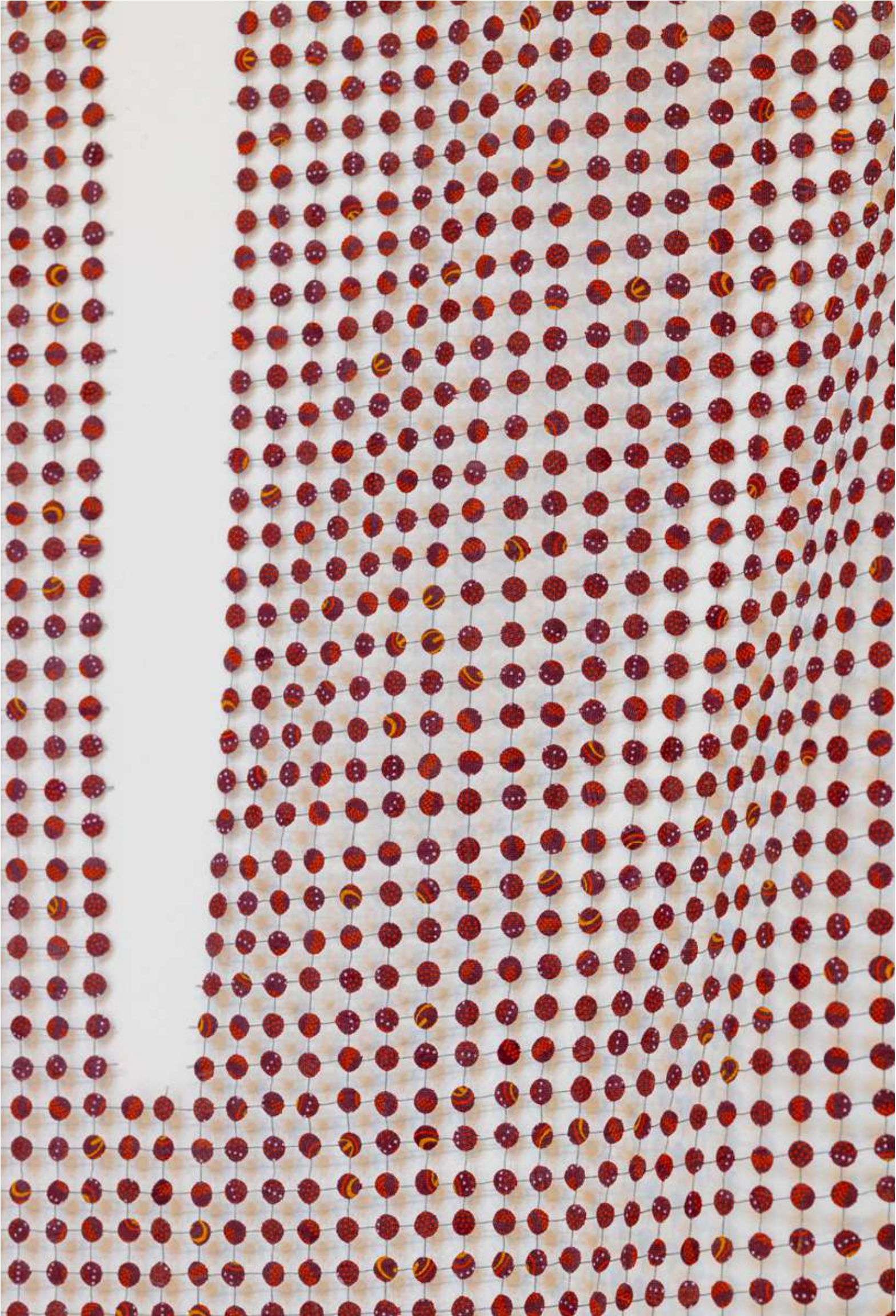
Kavula has participated in group exhibitions including *Speculative Enquiry #1: On Abstraction* at the Michaelis Galleries in Cape Town (2019), *The Main Complaint*, curated by Michaela Limberis at Zeitz MOCAA, and *Shady Tactics*, curated by Thuli Gamedze at SMAC Gallery in Cape Town (2018); *Atomic 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.

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BONOLO KAVULA

SOUTHERN GUILD



Kagiso
2022
Punched Shweshwe, thread
113 x 60 cm | 44.5 × 23.6 in.
\$8,000 excl. Sales Tax, VAT & delivery

ZANELE MUHOLI

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 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), was 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*. The more recent series *Somnyama Ngonyama* (Hail the Dark Lioness), also ongoing, shifts the lens with Muholi becoming both participant and image-maker.

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

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Muholi has been the recipient of multiple international awards and accolades, including France’s Chevalier de l’Ordre des Arts et des Lettres (2017), Lucie Award for Humanitarian Photography (2019), Royal Photographic Society fellowship (2018) and Prince Claus Award (2013), among others.

Solo exhibitions of Muholi’s work have taken place at institutions including Tate Modern (2024 and 2020), San Francisco Museum of Modern Art (2024), Maison Européenne de la Photographie (2023), Museo delle Culture Photo (2023), Gropius Bau (2021), Seattle Art Museum (2019), LUMA Westbau (2018), Fotografiska (2018), Stedelijk Museum (2017), Autograph ABP (2017), Brooklyn Museum (2015), among many others. Their work was featured on the South African Pavilion at the 55th Venice Biennale (2013), at dOCUMENTA 13 (2012) and the 29th São Paulo Biennial (2010), and in group exhibitions at major international institutions such as the Guggenheim in New York and Bilbao, Museum of Contemporary Photography in Chicago, National Gallery of Victoria in Melbourne, Fondation Louis Vuitton in Paris, The Walther Collection in Ulm, Germany, and Museo Amparo in Mexico, among others.

Book publications include *Somnyama Ngonyama: Hail The Dark Lioness* (Aperture, 2018), which won the 2019 Best Photography Book Award from the Kraszna-Krausz Foundation, and the follow-up *Somnyama Ngonyama: Hail The Dark Lioness, Volume II* (Aperture, 2024); Zanele Muholi, *Faces and Phases 2006-14* (Steidl and The Walther Collection, 2014); *Zanele Muholi: African Women Photographers #1* (Casa Africa and La Fábrica, 2011); *Faces and Phases* (Prestel, 2010); and *Only half the picture* (Stevenson, 2006).

Muholi’s forthcoming solo, *Faces and Phases 19*, will open at Southern Guild in Los Angeles in May 2025.

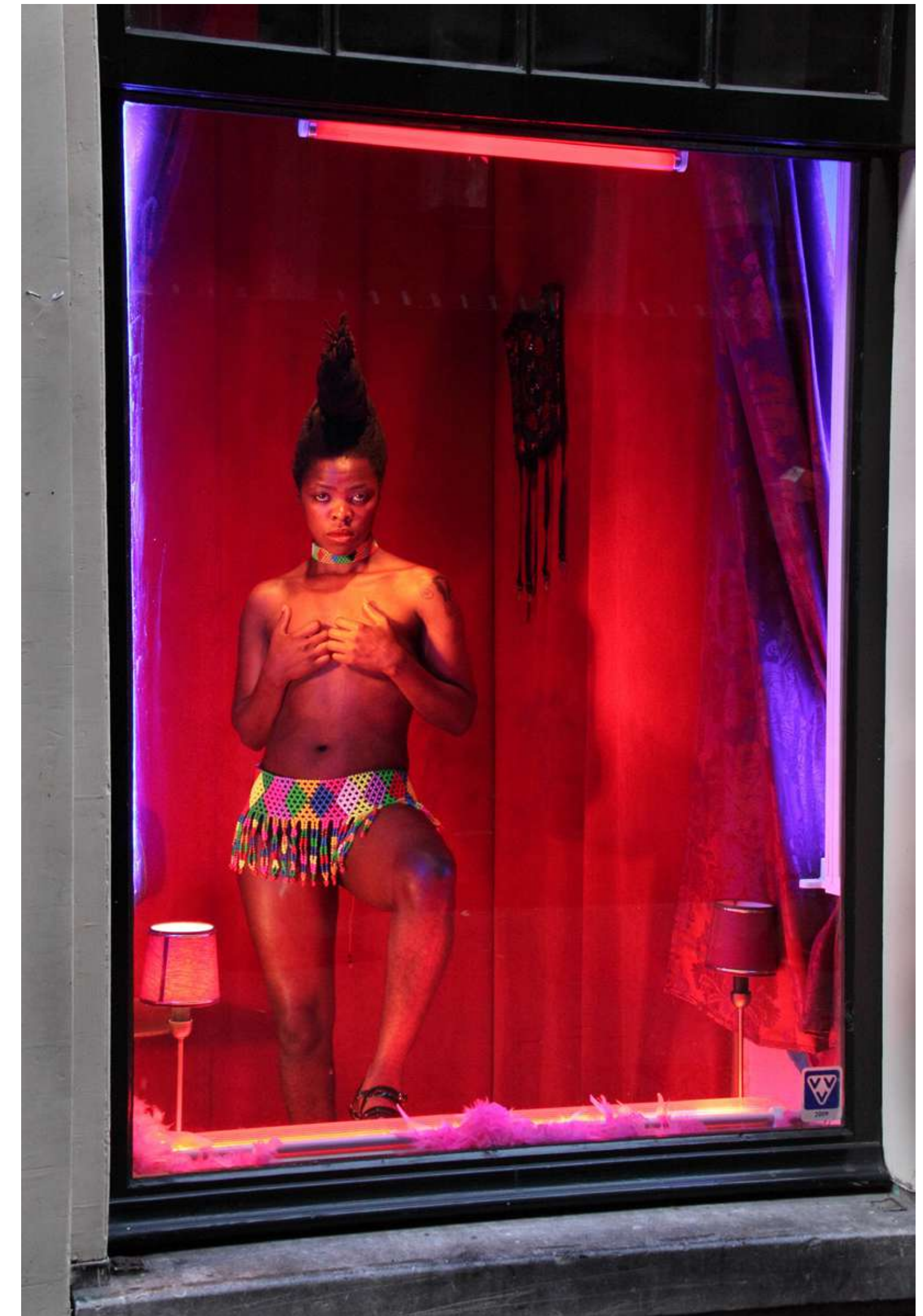
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ZANELE MUHOLI

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Being (T)here, Amsterdam IV (Revised)
2023
Lightbox
107 x 72 x 9 cm | 42.1 x 28.3 x 3.5 in.
Edition 1 of 8, 2AP
\$28,000 excl. Sales Tax, VAT & delivery



Mlingani II, District Six, Cape Town
2025
Lightbox
110 x 90 x 5 cm | 43.3 x 35.4 x 2 in.
Edition 2 of 5, 2 AP
\$30,000 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.

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His work is 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).

He has participated in exhibitions at the Collezione Maramotti (Italy, 2025), Musée du Louvre Lens (France, 2024), Southern Guild Los Angeles (2024), Musée du Quai Branly (France, 2023); Biennale de Sharjah (2023), Royal Museum for Central Africa (Belgium, 2021) and Fondation Blachère (France, 2021). He has held solo shows at Galerie Eric Dupont, Paris; Galerie Cécile Fakhoury, Abidjan and Dakar; and Galerie Barbara Thumm, Berlin, Germany, among others. His work was also featured in the FITE Textile Biennial at Musée d’Art Roger Quilliot (Clermont-Ferrand, France, 2024) and *When We See Us: A Century of Black Figuration in Painting* at Kunstmuseum (Switzerland, 2024) (previously at Zeitz MOCAA, South Africa).

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Le Billet, after Armand Cambon (1851)
2025
Acrylic, elixir baths on canvas
280 x 182 cm | 110.2 x 71.6 in.
\$58,000 excl. Sales Tax, VAT & delivery

NANDIPHA MNTAMBO

Nandipha Mntambo’s work addresses ongoing debates around traditional gender roles, body politics, and identity. She works in photography, sculpture, video, and mixed media to explore the liminal boundaries between human and animal, femininity and masculinity, attraction and repulsion, life and death.

Born in Mbabane, Eswatini (formerly known as Swaziland), Mntambo currently lives in Johannesburg. In 2007, she completed a Master’s in Fine Art from the Michaelis School of Fine Art at the University of Cape Town.

Mntambo is best known for her figurative cowhide sculptures which allude to the symbiotic relationship between humans and nature. In her work, she focuses on the human body and the organic nature of identity, using mainly natural materials and experimenting with sculptures, videos and photography. One of her favourite materials to use in her pieces is the skin of the cow, often also used as a covering for human bodies – boneless sculptures – and thus oscillating between evoking the garments that can be shod at will and the bodies that once contained living, breathing, masticating beings with four stomachs. Mntambo embraces this ambiguity and likes to play with the tension between the sightly and the unsightly by manipulating how her viewers negotiate the two aspects of the hide.

Other notable solo exhibitions include Agoodjie at Everard Read in Johannesburg (2021) and Cape Town (2022); The Snake You left Inside Me at Stevenson in Johannesburg (2017); Metamorphoses at Stevenson in Cape Town (2014); Nandipha Mntambo at Andréhn-Schiptjenko in Stockholm (2013) and Faena, a travelling

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exhibition showcased at the Grahamstown National Arts Festival, the Nelson Mandela Metropolitan Art Museum in Port Elizabeth, and at Iziko South African National Gallery in Cape Town (2011).

Mntambo’s participation in group shows includes In Brilliant Light at Museum Volkenkunde in the Netherlands (2024); Ozange at the Contemporary Photography Biennale in Malaga, Spain (2022); Made Visible: Contemporary South African Fashion and Identity at Museum of Fine Arts Boston (2019); City Deep at The Centre for the Less Good Idea in Johannesburg (2018); Regarding Africa: Contemporary Art and Afro-Futurism at Tel Aviv Museum of Art (2017); the 12th Edition of Dak’Art, the African Art Biennale in Senegal (2016); Disguise: Masks and Global African Art at Seattle Art Museum (2015); What Remains is Tomorrow for the South African Pavilion at the 56th Venice Biennale (2015); The Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists at Museum für Moderne Kunst (MMK) in Frankfurt/Main, Germany (2014); and the 3rd Moscow International Biennale for Young Art (Moscow, Russia: 2012).

She has been shortlisted for the AIMIA | AGO Photography Prize in Canada (2014), was a Civitella Ranieri Fellow (2013), received the Standard Bank Young Artist Award for Visual Art (2011) and the Wits/BHP Billiton Fellowship (2010).

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Dan VII

2021

Photographic print on cotton rag paper

128 x 178 cm | 50.4 x 70.1 in.

Edition 3 of 5

\$7,500 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 constructs 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* (2023) at Septieme Gallery in Paris; *A Master at Play* (2022)

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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; AKAA; 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. *Ejire (Double Rhyme)*, Zinkpè’s first solo exhibition with the gallery, is currently on view at Southern Guild Cape Town.

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DOMINIQUE ZINKPÈ

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Poésie Humaine
2021
Bronze
200 x 50 x 47 cm | 78.7 x 19.7 x 18.5 in.
Edition 3 of 5
\$56,000 excl. Sales Tax, VAT & delivery



DOMINIQUE ZINKPÈ

SOUTHERN GUILD

Émancipation
2025
Timber, acrylic
124 x 27.5 x 19 cm | 48.8 x 10.8 x 7.4 in.
\$12,000 excl. Sales Tax, VAT & delivery



ALEX HEDISON

Alex Hedison is a contemporary fine art photographer based in Los Angeles.

Committed to the decisiveness and precision of working with large and medium format film as well as digital technology, she addresses the interstices between tradition and novelty by exploring transitions between the two. Each photograph is a direct encounter between the individual and the immensity of the landscape, both architectural and natural. She often focuses on synthetic veils in ordinary environments, identifying a conceptual space between places. A geometry emerges and creates an architectural composition irrespective of context, linking her work to a medium-specific modernity that bolsters her observations of contemporary life.

She presents her work in series, and her photographs are a direct encounter between the individual and the immensity of the landscape. Recently, *A Brief Infinity* (2022) explored camera-less techniques including chemigrams (which produce an image using chemicals on light-sensitive paper) and hand-painted surfaces.

Born and raised in Los Angeles, Hedison received her BA from Antioch University (2021) and previously studied at UCLA (1991) and SUNY Purchase (1989). Since 2017, she has held solo exhibitions with H Gallery, Paris; Von Lintel Gallery, Los Angeles; and recently with Shinsegae Gallery in Seoul, Korea. Her work was included in *The Stubborn Influence of Painting*, Boulder Museum of Contemporary Art, Colorado (2021); *The Useful and the Decorative*, The Landing, Los Angeles (2017); and *Cadavre Exquis*, Craig Krull Gallery, Santa Monica; among others.

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Hedison’s photographs are in the permanent collection of The Grunwald Center at the Hammer Museum, Los Angeles; Beth Rudin DeWoody/Bunker Art Space, West Palm Beach; Shah Garg Collection and Barclays Capital, London. Exhibition catalogues were published for *A Brief Infinity*, 2023, and *Everybody Knows This Is Nowhere*, 2012, her solo exhibition with Diane Rosenstein Gallery in Los Angeles.

In 2024, Hedison directed ALOK, a documentary short film that premiered at the Sundance Film Festival. The film has been shown as part of the International Sundance Shorts Tour at the Wexner Center for the Arts, Columbus, OH; PhilaMOCA, Philadelphia, PA; and the IFC Center in New York City; among others. It has been screened at multiple international film festivals, including the Telluride Film Festival in Colorado, Out on Film in Atlanta, Indie Shorts International Film Festival in Indianapolis, Woodstock Film Festival in New York, Adelaide Film Festival in Australia, Edmonton International Film Festival in Canada, among others. ALOK was named Winner Best Documentary Short at the Sarasota Film Festival and the Audience Award Winner (Documentary Short) at NewFest in New York City.

Hedison formed part of Southern Guild’s all-women focused booth at Frieze Los Angeles 2025.

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ALEX HEDISON

SOUTHERN GUILD

Found Paintings #9 (The In Between)
2017
Archival Hahnemühle Ink Jet print
151.4 x 105.7 cm | 59.6 x 41.6 in.
Edition 3 of 5, 2AP
\$16,000 excl. Sales Tax, VAT & delivery



ALEX HEDISON

SOUTHERN GUILD

Found Paintings #19 (The In Between)
2017
Archival Hahnemühle Ink Jet print
151.4 x 105.7 cm | 59.6 x 41.6 in.
AP1, Edition of 5, 2AP
\$18,000 excl. Sales Tax, VAT & delivery



ALEX HEDISON

SOUTHERN GUILD

Found Paintings #6 (The In Between)
2017
Archival Hahnemühle Ink Jet print
136.2 x 105.7 cm | 53.6 x 41.6 in.
Edition 1 of 5, 2AP
\$16,500 excl. Sales Tax, VAT & delivery



ALEX HEDISON

SOUTHERN GUILD

Found Paintings #22 (The In Between)
2017
Archival Hahnemühle Ink Jet print
80.6 x 80.6 cm | 31.7 x 31.7 in.
Edition 2 of 5, 2AP
\$9,000 excl. Sales Tax, VAT & delivery



GALLERY PROFILE

Established in 2008 by Trevyn and Julian McGowan, Southern Guild represents contemporary artists from Africa and its diaspora. Based in Cape Town and Los Angeles, the gallery’s programme furthers the continent’s contribution to global art movements. Southern Guild’s artists explore the preservation of culture, spirituality, ancestral knowledge and identity within our current landscape.

In the true spirit of a guild, the gallery was founded on the principles of community and collaboration, and grew out of a desire to provoke new work, facilitate alliances between differing disciplines, and articulate what it means to be human. Having pioneered the collectible design category on the continent, the gallery showcases excellence across both functional and contemporary art. Southern Guild partners meaningfully with artists through artwork production and exhibition-making to foster their careers and propel their capacity for creative evolution. The gallery nurtures new talent through educational projects, talks, mentorship initiatives, and its own GUILD Residency, an international studio programme for artists seeking to engage with the local context.

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Southern Guild is invested in the growth of the African creative ecosystem, cultivating an ethos of cultural exchange and interconnectedness through its robust international fair and biennale programme, and by partnering with curators, institutions, and museums to realise distinctive interdisciplinary projects.

Works by Southern Guild artists have been acquired by the Metropolitan Museum of Art, LACMA, Art Institute of Chicago, Philadelphia Museum of Art, Pérez Art Museum, Mint Museum, Harn Museum, Denver Art Museum, Vitra Museum, Design Museum Gent and National Gallery of Victoria. Gallery artists have also exhibited at institutions including Centre Pompidou, Brooklyn Museum, Musée d’Art Moderne et Contemporain in Saint-Étienne Métropole (MAMC+), Seoul Museum of Art, Museum of Contemporary Art, Toronto, Cooper Hewitt Smithsonian Design Museum, and African American Museum of Dallas.

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Dominique Zinkpè, *Ejire (Double Rhyme)*, Installation view, Southern Guild, Cape Town, 2025

Cape Town

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

Los Angeles

747 N Western Ave, Melrose Hill
gallery@southernguild.com
T. +1 (323) 673 5794

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