



EVERARD READ AT THE ARMORY SHOW

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BOOTH NO. 203

25 — 27 SEPTEMBER 2026

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Everard Read's presentation at The Armory Show in 2026 includes a range of southern African practitioners who share a commitment to meaningful mark-making and the mastery of their craft. The selected artists use their work to come to terms with the ordering principles of the world. Discerning the patterns that shape our existence, our artists closely examine the guiding morphogenesis of our individual lives, our societies, the planet we live on.

Mary Sibande and 83-year-old Mmakgabo Mmapula Helen Sebidi (whose work is featured in Koyo Kouoh's 'In Minor Keys' at the Venice Biennale this year) examine the branching of family pathways into the past, while reimagining the future of Black women through ritual and costume.

While Deborah Bell draws connections between global mythologies and consciousness, Angus Taylor studies the formation of stone many millennia old. In the work of Nigel Mullins, urban systems and crowd psychology collide. Barbara Wildenboer dissects systems of language and printed text. Caryn Scrimgeour and Brett Charles Seiler depict our personal everyday interactions, Scrimgeour through the lenses of memory and value, Seiler by questioning our understanding of identity, sexuality and the body. Gerhard Marx focuses on the thriving diversity of plants found in interstitial spaces, translating the structuring, schematic lines of rigid geometries using the tentacular forms of dried plant material.

The selected artworks serve to showcase the broad insights with which our artists contextualise themselves and explore our place in the universe.

EXHIBITING ARTISTS

Angus Taylor, Atang Tshikare, Beezy Bailey, Barbara Wildenboer, Brett Murray, Brett Charles Seiler, Caryn Scrimgeour, Deborah Bell, George Milwa Mnyaluza Pemba, Gerhard Marx, Mary Sibande, Mmmakgabo Mmapula Helen Sebidi, Nigel Mullins, Zander Blom

MARY SIBANDE

B. 1982

BARBERTON,
SOUTH AFRICA



Mary Sibande explores the complexities of Black female identity in post-apartheid South Africa. Through the fictional character of Sophie, she navigates themes of labour, resistance, power and transformation. Sophie becomes a vessel through costume, gesture and colour for the women in Sibande's family, for collective memory, and for imagined futures that challenge and reframe inherited narratives. She carries the presence of those who came before her as well as the weight of their stories.

A South African artist based in Johannesburg, Sibande works primarily in large-scale installation and photography. She obtained an Honours degree from the University of Johannesburg in 2007, following a Diploma in Fine Arts from the Witwatersrand Technical College, South Africa, in 2004. Sibande is a recipient of the Chevalier de l'Ordre des Arts et des Lettres (France 2023), the Helgaard Steyn Prize for Sculpture (South Africa 2021), and the Standard Bank Young Artist Award (South Africa 2013). Her work has been featured in the Venice Biennale (2011).

Sibande has participated in numerous residencies and fellowships, including the 2018-2019 Virginia C. Gildersleeve Professorship at Barnard College, Columbia University, New York; the 2013 STAMPS School of Art & Design Fellowship at the University of Michigan, Ann Arbor; the Musée d'Art Contemporain du Val-de-Marne, Paris; the 2011 Smithsonian Artist Research Fellowship in Washington, D.C.; the 2009 Ampersand Foundation Fellowship in New York; and the 2006 Cité Internationale des Arts residency in Paris.

Since her first solo exhibition, *My Madam's Things*, at Gordart Gallery (Johannesburg) in 2006, Sibande has presented numerous solo and public exhibitions. Her recent exhibitions include *Sophie's Closet*, in collaboration with designer Palesa Mokubung, at Everard Read, Johannesburg (2025); *Blue Purple Red* at the Frist Art Museum, Nashville (2023); *The Red Ventriloquist* at the Musée d'art Contemporain de Lyon, France, and a solo exhibition of new work at SMAC, Cape Town, both in 2022. Her first UK solo exhibition, *I Came Apart at the Seams*, was presented at Somerset House, London (2019) in collaboration with the 1-54 Contemporary

African Art Fair. Other solo presentations include exhibitions at the Leroy Neiman Gallery at Columbia University in New York (2019) and the travelling exhibition *The Purple Shall Govern* (2013-2014), shown at venues in South Africa and France.

Sibande's work has also been featured in major group exhibitions such as the South African Pavilion at the 54th Venice Biennale in 2011 as part of *Desire: Narratives in Contemporary South African Art; From Pierneef to Gugulective: 1910–2010* at the Iziko South African National Gallery in Cape Town (2010); L'Exposition du Festival Mondial des Arts Nègres in Dakar, Senegal (2010); *Radical Revisionists: Contemporary African Artists Confronting Past and Present* at the Moody Centre for the Arts, Rice University, Houston (2020); the 14th Curitiba Biennale in Brazil; the 2019 Havana Biennale in Cuba; *Made Visible: Contemporary South African Fashion and Identity* at the Museum of Fine Arts, Boston; the N'GOLA Festival in São Tomé and Príncipe; and the Ampersand Foundation *21 Years Celebration* exhibition at the University of Johannesburg Art Gallery.

Sibande's work is held in several major public and private collections, including the Pérez Art Museum, Miami; Smithsonian National Museum of African Art, Washington, D.C.; Iziko South African National Gallery, Cape Town; Spencer Museum of Art, Kansas; Museum of Contemporary Photography, Chicago; MAC/VAL, Paris; Toledo Museum of Art; Virginia Museum of Fine Arts, Richmond; and Fonds Régionaux d'Art Contemporain, Marseille.



SOPHIE'S TRUCE, 2026
BRONZE ED. 1/10
17 1/8 X 15 1/4 X 6 5/8 IN. (43.5 X 39 X 17 CM)

\$12,500



'A new softness emerges in this body of work; a shift toward an imagined space of leisure, grace and bodily freedom. In this piece, constructed from flat, cut-out aluminium pieces that are layered and stacked, the work gradually builds Sophie's figure through shape, depth and overlapping planes.

Here, Sophie takes the form of a ballerina in *grand écart*, her body extended into a split as she bows gracefully toward the floor. The gesture carries both discipline and ease. It is a highly controlled position, yet Sophie appears unburdened, occupying her body and the space around her on her own terms.

The construction of the work asks the viewer to negotiate distance. Up close, the individual aluminium pieces reveal themselves as separate shapes, edges and layers. As the viewer steps back, these fragments visually come together and Sophie's body emerges as a complete image. What initially appears fragmented becomes whole.

I am placing Sophie within a space of pleasure, imagination and self-determination historically denied to Black women under apartheid. Ballet, with its associations of discipline, refinement and traditions of exclusion, becomes another space for Sophie to inhabit and claim.

In *Sophie in Grand Écart*, grace becomes a form of agency. Sophie does not perform labour or service. She stretches, bows and occupies space. Her body is not contained by its historical role but extended beyond it, asserting the possibility of simply being, moving and imagining herself otherwise.'

MARY SIBANDE



SOPHIE IN GRAND ÉCART, 2026
POWDER-COATED ALUMINIUM ED. 1/10
33 5/8 X 42 1/8 X 3/8 IN. (85.5 X 107 X 1 CM)

\$9,800



SELECTED
GROUP EXHIBITIONS

- 2026

FNB Art Joburg, with Everard Read, Johannesburg, SA
Does it end in a miracle?, Everard Read, Cape Town, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
Art Paris, with Everard Read, Paris, FR
The Foreign Familiar - Mary Sibande & Wim Botha, Magugu House, Cape Town, SA
The Armory Show, with Everard Read, New York, USA
- 2025

FNB Art Joburg, with Everard Read, Johannesburg, SA
ENGAGÉES, Fondation Villa Datris, L’Isle-sur-la-Sorgue, FR
Narratives in Focus, Pérez Art Museum, Miami, USA
Art et Vêtement: s’habiller en artiste, Louvre-Lens Museum, Lens, FR
Bold Women, Spencer Museum of Art, Lawrence, Kansas, USA
Kings & Queens of Africa: Forms & Figures of Power, Louvre, Abu Dhabi, UAE
- 2024

Africa Supernova, Kunsthal KAdE, Amersfoort, NL
Death and the Devil: The Fascination with the Gruesome, Kunstpalast, DE
Cooking Cleaning Caring, Josef Albers Museum, Bottrop, DE
Strategic Interplay: African Art and Imagery in Black and White, Toledo Museum of Art, Toledo, USA
MEMORIA: RÉCITS D’UNE AUTRE HISTOIRE, Fondation H, Antananarivo, MG
- 2023

FNB Art Joburg, with SMAC, Johannesburg, SA
Textile Biennale, Museum Rijswijk, Amsterdam, NL
True Stories, Val-de-Marne Contemporary Art Museum, Vitry-sur-Seine, FR
RMB Latitudes Art Fair, with SMAC, Johannesburg, SA
Investec Cape Town Art Fair, with SMAC, Cape Town, SA
Sharjah Biennale 15, Sharjah, United Arab Emirates Back in Town, SMAC, SA
Insistent Presence, Chazen Museum of Art, Wisconsin, USA
- 2022

A Gateway To Possible Worlds, Centre Pompidou-Metz, Metz, FR
FNB Art Joburg, with SMAC, Johannesburg, SA
Dream Invisible Connections: Mary Sibande & Dorothy Kay, Strauss & Co, SA
Inner Landscapes, Bloom Galerie, Geneva, CH
Naughty Aughties, SMAC, Johannesburg, SA
Art Brussels, with SMAC, Tour & Taxis, Brussels, BE
Klein Karoo National Arts Festival, Oudtshoorn, SA
Garmenting: Costume as Contemporary Art, MOAD Design, New York, USA
- 2021

Art Basel Miami Beach, with Kavi Gupta, Miami, USA
West Bund Art & Design Fair, with Bloom Galerie, Shanghai, CN
Paris Photo Fair, with Braverman Gallery, Paris, FR
Weekend Special, Cape Town Art Weekend, SMAC, Cape Town, SA
FNB Art Joburg, with SMAC, Johannesburg, SA
TEXTURES: The History and Art of Black Hair, Kent State University, Ohio, USA
Black Luminosity, curated by Gcotyelwa Mashiqua, SMAC, Stellenbosch, SA
Margins of Error, NIROX Foundation Sculpture Park, Krugersdorp, SA
- 2020

Breda Photo, Breda, Netherlands
Investec Cape Town Art Fair, with SMAC, Cape Town, SA
Reclaiming Power: Womxn and Intersecting Inequalities, Oxfam South Africa, The Worker’s Museum, Johannesburg, SA
NOW LOOK HERE, the African Art of Appearance, Asterweg 17, AMS, NL
Making of Ourselves, BKHZ, Johannesburg, SA
Radical Revisionists: Contemporary African Artists Confronting Past and Present, Moody Centre for the Arts, Rice University, Houston, USA
Soos Familie / Like Family, Rupert Museum, Stellenbosch, SA
- 2019

Ngoma: Art and Cosmology, curated by Musha Neluheni, Philippa van Straaten & Khwezi Gule, Johannesburg Art Gallery, Johannesburg, SA
Felix Fair, with Kavi Gupta, Los Angeles, USA
Art Basel Miami, with Kavi Gupta, Miami, USA
arteBOTANICA, Nirox Sculpture Park, Krugersdorp, SA
Frieze London, with Kavi Gupta, London, UK
1-54 Contemporary African Art Fair, with SMAC, London, UK
To Reclaim, Kavi Gupta, Chicago, USA
My Africa: Our Art, Javett Art Centre, University of Pretoria, Pretoria, SA
Open Borders, 14th Curitiba International Biennale of Contemporary Art, BR
N’GOLÁ Festival of Arts, Creation, Environment and Utopias, São Tomé e Príncipe Ampersand Foundation Award 21st anniversary exhibition, University of Johannesburg Art Gallery, Johannesburg, SA
FNB Art Joburg, with SMAC, Johannesburg, SA.
Construction of the Possible, Havana Biennale, Havana, CU
Made Visible: Contemporary South African Fashion and Identity, Boston Museum of Fine Art, Boston, USA
- 2018

The Red Hour, curated by Simon Njami, Dak’Art Biennale, Dakar, SN
In Their Own Form, Museum of Contemporary Photography, Chicago, USA
Shifting Boundaries: A selection of works showcasing South African women artists

- 2017

Extra/Ordinary, curated by Ceren & Ilksen Arkman, Contemporary Istanbul, TR
South Africa: The Art of a Nation, The British Museum, London, UK
African Mosaic: Selections from the Permanent Collection, National Museum of African Art, Smithsonian Institution, Washington, D.C., USA
1:54 Contemporary African Art Fair, with Gallery MOMO, London, UK
Art on Paper, Gallery MOMO, Johannesburg, SA
Investec Cape Town Art Fair, Cape Town, SA
The Evidence of Things Not Seen, Johannesburg Art Gallery, Johannesburg, SA
Another Antipodes/Urban Axis, PS Art Space, Fremantle, AU
Beauty and its Beasts, Durban Art Gallery, Durban, SA
Identity/Identity Avesta, Avesta Art, SE
- 2016

Deep Memory, Kalmar Art Museum, Kalmar, SE
Different Angels, Hohenwarth, Linz, Austria
Desire, Association of Arts, SA
Rel[as]sisting Narratives, Framer Framed, Amsterdam, Netherlands; District Six Museum Homecoming Centre, Cape Town, SA
A Place in Time, Nirox Foundation Sculpture Park, Krugersdorp, SA
EXPO Chicago, with Gallery MOMO, Chicago, USA
After the Thrill is Gone: Fashion Politics and Culture South Africa, Richmond Centre for Visual Arts, USA
- 2015

South Africa the Art of a Nation, British Museum, London, UK
Barriers: Contemporary South Africa, Wanås Konst Sculpture Park, SE
Art exile, The Whitworth, Manchester, UK
Between the Art and the Experience, Havana Biennale, Havana, Cuba
Twenty: Art in the Time of Democracy, UJ Arts Centre, Johannesburg, SA
South African Art in a Time of Democracy, 6th Beijing International Art Biennale, Beijing, CN
- 2014

Where do I end and you begin?, Edinburgh Festival of Arts, Edinburgh, UK
Scotiabank CONTACT Photography Festival, Toronto, CA
Material Self: Performing the Other Within, Museum of Contemporary Canadian Art, Scotiabank CONTACT Photography Festival, Toronto, CA
- 2013

LagosPhoto, Lagos, NG
Say it Loud!: Art by African and African-American Artists in the Norton Museum of Art, Florida, USA
My Joburg, Staatliche Kunstsammlungen, Dresden, Germany; La Maison Rouge, Paris, FR
Family Histories, Dishman Art Museum, Lamar University, Beaumont, USA
Sibande on Campus: Mary Sibande Installation/New Work, Institute for the Humanities Gallery, University of Michigan, Ann Arbor, USA
- 2012

Meanwhile . . . Suddenly and Then, 12th Lyon Biennale, Lyon, FR
Recent Additions: 2009-2012, Iziko South African National Gallery, SA
The Rainbow Nation: Contemporary Sculpture from South Africa, Museum Beelden aan Zee, Hague, NL
Somehow, Somewhat in the middle of things, Liefde en De Grote Witte Reus Gallery, Hague, NL
- 2011

Say it loud, Norton Museum of Art, Palm Beach, Florida, USA
(Re)constructions, Contemporary Art from South Africa, Museu de Arte Contemporânea de Niterói (MAC), Rio de Janeiro, BR
ARS 11, Kiasma Museum for Contemporary Art, Helsinki, FI
Desire, Narratives in Contemporary South African Art, 54th Venice Biennale (South African Pavilion), Venice, IT
Paris Photo, Grand Palais, Paris, FR
BEYOND Re/PRODUCTION. MOTHERING, Kunstraum Kreuzberg / Bethanien, Berlin, DE
- 2010

From Pierneef to Gugulective: 1910-2010, Iziko South African National Gallery, Cape Town, SA
Exposition du Festival Mondial des Arts Nègres, Dakar, Senegal
Space: Currencies in Contemporary African Art, curated by Thembinkosi Goniwe & Melissa Mboweni, Museum Africa, Johannesburg, SA
- 2008

Four Tales, Gallery MOMO, Johannesburg, SA
- 2007

Dark and Lovely (5 Women), Goodman Gallery, Johannesburg, SA
- 2006

I Love You Positive or Negative, Espace Simon Michel, Paris, France
Sasol Miniatures Exhibition, Sasol, Johannesburg, SA
Absa L’Atelier Awards Top 50 exhibition, Absa Gallery, Johannesburg, SA
I Love You Positive or Negative, Alliance Francaise, Johannesburg, SA

SELECTED
SOLO EXHIBITIONS

- 2025

Sophie’s Closet (with Palesa Mokubung), Everard Read, Johannesburg, SA
I got up at . . . Fynarts Festival Artist, Hermanus, SA
- 2023

The Armory Show, with SMAC, New York, USA
- 2022

The Wake, Kunstpalais, Erlangen, DE
Let me tell you about Red . . ., Durban Art Gallery, Durban, SA
The Red Ventriloquist, Musée d’art Contemporain de Lyon, Lyon, FR
A Red Flight of Fancy, SMAC Gallery, Cape Town, SA
- 2021

Blue, Purple, Red, Frist Art Museum, Nashville, Tennessee, USA
Unhand Me, De mon! I, Kavi Gupta Gallery, Chicago, USA
- 2020

Lahore Biennale, Lahore, PK
- 2019

I Came Apart at the Seams, 1:54 Contemporary African Art Fair, Somerset House, London, UK
Leroy Neiman Gallery, New York, USA
- 2018

The Armory Show, with Gallery MOMO, New York, USA
A Crescendo of Ecstasy, presented by The Mixed Reality Workshop (TMRW) in collaboration with Eden Labs, Keyes Art Mile; FNB Art Joburg, Johannesburg, SA
- 2016

Right Now!, Woordfees Festival, GUS, Stellenbosch, SA
The Armory Show, with Gallery MOMO, New York, USA
- 2014

The Purple Shall Govern, Iziko South African National Gallery, Cape Town; Standard Bank Gallery, Johannesburg, SA
- 2013

Lyon Biennale of Contemporary Art, Museum of Contemporary Art, Lyon, FR
Mary Sibande and Sophie Ntombikayise Take Central Court, Central Court, Spencer Museum of Art, University of Kansas, Lawrence, Kansas, USA
The Purple Shall Govern, MAC/VAL Musée d’Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France; North-West University Gallery, North-West University, Potchefstroom; Tatham Art Gallery, Pietermaritzburg; National Arts Festival, Makhanda; Nelson Mandela Metropolitan Art Museum, PE, SA
- 2012

Mary Sibande and Sophie Ntombikayise Take Central Court, Central Court, Spencer Museum of Art University of Kansas, Lawrence, Kansas, USA
- 2010

Long Live the Dead Queen, an exhibition of billboards on 19 buildings, Johannesburg; Albany History Museum, Makhanda, SA
- 2009

Long live the Dead Queen, Gallery MOMO, Johannesburg, SA
- 2006

My Madam’s Things, Gordart Gallery, Johannesburg, SA

SELECTED
COLLECTIONS

- Iziko South Africa National Gallery, Cape Town, SA
Pérez Art Museum, Miami, USA
Fonds Régionaux d’art Contemporain, FR
Bowman Gilfillan, Johannesburg, SA
Standard Bank, Johannesburg, SA
Sasol, Johannesburg, SA
Telkom, Johannesburg, SA
Johannesburg Art Gallery, Johannesburg, SA
Spencer Museum of Art, University of Kansas, Kansas USA
UNISA Art Gallery, Pretoria, SA
Norton Museum of Art, Florida, USA
Smithsonian National Museum of African Art, Washington, D.C., USA
Frank and Lizelle Kilbourn Collection, Cape Town, SA
Toledo Museum of Art, Toledo, OH, USA
Scheryn Art Collection, Cape Town, SA
University of the Free State, Bloemfontein, SA.
Fonds Régional d’art Contemporain (FRAC), Réunion
MAC VAL, Paris, FR
Theo Danjuma Collection, England, UK
Barlow World, Johannesburg, SA
Virginia Museum of Fine Art, Richmond, USA
Chicago Museum of Photography, Chicago, USA
Chazen Museum of Art, University of Wisconsin, USA
The Metropolitan Museum of Art, New York, USA
Schulting Art Collection, NL
University of Michigan Museum of Art, USA

RESIDENCIES
& AWARDS

- 2024

Artist-in-residence at Spencer Museum of Art, University of Kansas, USA
- 2024

Chevalier des Arts et des Lettres, FR
- 2023

Artist in residence, Spencer Museum of Art, University of Kansas, USA
- 2021

Helgaard Steyn Award, Cape Town, SA
- 2018

Virginia C. Gildersleeve Professor at Barnard College, Columbia University, USA
- 2017

Smithsonian African Artist Award, Washington, D.C., USA
GLAMOUR Woman of the Year – Art Category, Johannesburg, SA
- 2014

Artist in residence, Civitella Ranieri Foundation Fellowship, Civitella Ranieri Centre, Umbertide, IT
- 2013

Artist in residence, Musée Léon Dierx, Saint-Denis, Reunion Island, FR
Standard Bank Young Artist Award for Visual Arts, Johannesburg, SA
Artist in residence, MAC/VAL Museum of Modern Art, FR
Artist in residence, Ann Arbor Fellowship, STAMPS School of Art & Design, University of Michigan, Ann Arbor, USA
- 2011

Artist in residence, Smithsonian Artist Research Fellowship Program (SARF), Washington, D.C., USA
- 2010

Artist in residence, Kunstraum Sylt Quelle, Sylt, DE
- 2009

Artist in residence, Ampersand Foundation Fellowship, New York City, USA
- 2008

Artist in residence, Prohelvetia-IAAB, Basel, CH
- 2006

Artist in residence, Cité des Arts International, Paris, FR

MMAKGABO MMAPULA HELEN SEBIDI

B. 1943

MARAPYANE,
SOUTH AFRICA



Mmakgabo Mmapula Mmankgato Helen Sebidi is a matriach of contemporary South African art. She is at once deeply grounded in her rural upbringing and traditions, and finely attuned to the rhythms of the city in which she spent much of her adult life. Sebidi brings together these two worlds in her visionary and prophetic artworks. Her themes are wide-ranging: her cultural roots, the wisdom of the ancestors, the ravages of the modern world on the human psyche, the loss of tradition, as well as the potential of human creativity to build relationships and restore the past.

Sebidi's works pulsate with energy whether in bronze, pastel, print or paint. Fantastical and mythological figures emerge and jostle for space on her crowded canvases – sometimes evoking a sense of celebration and at other times terror and loss. They are dense and exuberant, often using layers of rich impasto applied in painstaking detail on top of drip paintings.

Sebidi trained at a number of informal art institutions in Johannesburg, but it was under the tutelage of David Koloane and Bill Ainslie that she made a work in the style she has become so well known for. A frenzied, visionary work produced in a marathon of painting that terrified the artist and prompted Ainslie to describe it as her 'miracle'. This marked a dramatic shift in Sebidi's practice – moving away from flat narrative-based and naturalistic painting towards a new kind of figuration, making use of dense detail, layers and strident colours.

Sebidi won the Standard Bank Young Artist of the Year Award in 1989, the year after she won the Fulbright Scholarship. She was awarded the Vita Art Award in 1990, and the Silver Award of the Order of Ikhamanga in 2004. Her work is in many private and public collections, including Iziko South African National Gallery, the Johannesburg Art Gallery, and the Smithsonian Institute. She has exhibited in Chile, Germany, Zimbabwe, the Netherlands, Sweden, Australia, the United States of America and the Venice Biennale.



TRADITIONAL LOVERS WALKING TOGETHER, 2022
BRONZE ED. 12/12
19 5/8 X 11 3/4 X 11 3/4 IN. (50 X 30 X 30 CM)

\$9,500

Mmakgabo Sebidi has spent much time – as a child, growing up in the rural areas, and later as a practising artist – modelling forms out of clay. *Traditional Lovers Walking Together*, originally made from clay, shows love as it ought to be – the man and woman walking together, wearing traditional garb, keeping pace with one another and sharing a vision.

Although the lessons at the heart of much of her work are didactic in nature, there is a humanity and playfulness and final optimism here that are very much the impression one gets from the artist herself. Mmakgabo Sebidi is still astoundingly sharp-witted, hard-working and humorous. Although she has made work out of her horror at the harsh realities around and behind her, her gaze towards the future is unflinching and level. She has the status amongst the living that her grandmother once had when Sebidi was a girl. She speaks for realities bigger than herself and she does so – and applies herself to her work – with a humility and an irrepressible enthusiasm that would put most of us to shame.

— Adapted from an original text by Craig Higginson

Rendered in Sebidi's distinctive pointillist style, *Lost Human Life* blurs the boundaries between the physical and spiritual realms, drawing on storytelling traditions and traditional knowledge. Through richly layered oil paint, the artist constructs a poignant meditation on loss, resilience and the cycles of existence. The work invites reflection on the fragility of life and the enduring connections between humanity and ancestral wisdom.

— Stephanie Smith

MMAKGABO MMAPULA HELEN SEBIDI



LOST HUMAN LIFE, 2007
OIL ON CANVAS
40 7/8 X 43 1/4 IN. (104 X 110 CM)

\$115,000



MMAKGABO MMAPULA HELEN SEBIDI



SELECTED COLLECTIONS

Jorge M. Perez Collection, Miami, USA
Africana Museum, SA
Art Workshop, UK
Sasol, SA
Unisa, SA
North-West University, SA
University of Cape Town, SA
Tatham Art Gallery, SA
Johannesburg Art Gallery, SA
Centre for Africa Studies, University of Cape Town, SA
Iziko South African National Gallery, SA
1820 Settlers Foundation, SA
Standard Bank Collection, SA
Pretoria Art Museum, SA
The National Museum of Women in the Arts, Washington, USA
University of the Witwatersrand, SA
Price Forbes, SA
Federated Insurance Co., SA
Department of Education and Training, SA
Galerie Adriana Schmidt, Germany
University of Wolverhampton, UK
H. Roque Investments, SA
Absa, SA
World Bank, SA
South African Broadcasting Corporation, SA
Gencor, SA
First National Bank, SA
SA Permanent Bank, SA
Government of Australia
Smithsonian National Museum of African Art, USA
Aboriginal Art Museum, Australia
Art Bank, SA
Spier Art Collection, SA
Bongi Dhlomo Collection, SA

MMAKGABO MMAPULA HELEN SEBIDI

SELECTED GROUP EXHIBITIONS

2026 In Minor Keys, curated Koyo Kouoh, Venice Biennale, Venice, IT
FNB Art Joburg, with Everard Read, Johannesburg, SA
The Armory Show, with Everard Read, New York, USA
Whose Waters Do We Drink?, BMW Art Haus, Johannesburg, SA
Does it end in a miracle?, Everard Read, Cape Town, SA
Art Paris, with Everard Read, Paris, FR
2025 The Armory Show, with Everard Read, New York, USA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
2024 Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
EXPO CHICAGO, with Everard Read, Chicago, USA
When we see us: A century of Black figuration in painting, Kunstmuseum, Basel, CH
2023 When we see us: A century of Black figuration in painting, Zeitz MOCAA, Cape Town, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
When Rain Clouds Gather: Black South African Women Artists 1940-2000, Norval Foundation, Cape Town, SA
2022 Ancestors & Dreams in African Art, Everard Read, Johannesburg, SA & Jacaranda, New York, USA
Yakhal’ Inkomo, the Bongi Dhlomo Collection, Javett-UP, Pretoria, SA
2021 My whole body changed into something else, Stevenson, Cape Town & Johannesburg, SA
Oasis: 25th anniversary, Everard Read, Cape Town, SA
2020 Staring Straight to the Future, online exhibition, Everard Read, UK & SA
We’ve Come to Take You Home #1, Michaelis Galleries, Cape Town, SA
2019 Mellon Foundation Residency exhibition, Javett-UP, Pretoria, SA
2018 Crossing the Night, Idris Naim Foundation & National Institute of Fine Arts, Oaxaca, MX
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
32nd Biennale of São Paolo, São Paolo, Brazil, BR
2017 FNB Art Joburg, with Everard Read, Johannesburg, SA
A Painting Today, Stevenson, Cape Town, SA
2016 The Quiet Violence of Dreams, Stevenson, Cape Town & Johannesburg, SA
Biennale of São Paulo, São Paulo, BR
2013 Centenary Exhibition, Everard Read, Johannesburg, SA
2009 Great South African Nude, Everard Read, Johannesburg, SA
2008 Joburg Art Fair, with Everard Read, Johannesburg, SA
2006 Mapping the Route from the 60s, Goodman, Johannesburg, SA
2005 Artists in Conversation, Pretoria Art Museum, Pretoria, SA
2004 Visible Visions, Hagen, Essen, Berlin, Osnabrück, Germany; Tilburg, NL
Resistance, Reconciliation and Reconstruction, Pretoria Art Museum, SA
Visible Visions, Electric Workshop, Johannesburg, SA
2002 The Markers, Venice Biennale, Venice, IT
Land, group exhibition, Unisa Gallery, Pretoria, SA
2000 Axis Gallery, New York, USA
University of Illinois, Urbana-Champaign, Krannert Art Museum & Kinkead Pavilion, USA
1999 Human Rights Institute Exhibition, National Art Gallery, Durban, SA
1996 Finders Keepers, Iziko SA National Gallery, Cape Town, SA
South Africa’s Finest Painters, Everard Read, Johannesburg, SA
Common and Uncommon Ground, City Gallery East, Atlanta, USA
Johannesburg Biennale, Museum Africa, Johannesburg, SA
1995 Women’s Day exhibition, Paarl Museum, Paarl, SA
Siyawela, Birmingham Gas Street Museum, Birmingham, UK
Africa95, Royal Academy, London, UK
1994 Six Women from Southern Africa, Lisbon, PT
1993 Il Croce del Sud, Venice Biennale, Venice, IT
African Hei-ti-@e, Uranienborgveien, Oslo, NO
Women From Africa, Savannah Gallery of Modern Art, Bethnal Green, LD, UK
Three person show with Noria Mabasa & Lucky Sibiya, Everard Read, Johannesburg, SA
1992 Future Realms, The Africa Futuristic Gallery, Johannesburg, South Africa
Art from South Africa, Izikko SA National Gallery, Cape Town, SA
1991 A Grain of Wheat, Art Gallery of the Commonwealth Institute, London, UK
The Challenge of Colonisation, 4th Havana Biennale, Havana, CU
1990 Art from SA, Museum of Modern Art, Oxford, UK
National Art Museum, Maputo, MZ
Zabalaza Festival, South African Festival, Institute of Contemporary Arts, London, UK
1989 Ten Years of Collecting, Wits University, Johannesburg, SA
Pachipamwe II, Cyrene Mission, ZW

Johannesburg Biennale, Museum Africa, Johannesburg, SA
Finders Keepers, South African National Gallery, Cape Town; Pretoria Art Museum, Pretoria, SA
Art Images in Southern Africa, Kulturhuset, Stockholm, Sweden
Common and Uncommon Ground, City Gallery East, Atlanta, USA
1988 The Neglected Tradition, Johannesburg Art Gallery, Johannesburg, SA
Cape Town Triennial, toured South Africa
1987 Vita Art Now, Johannesburg Art Gallery, Johannesburg, SA
Delfiri/FUBA Creative Quest Exhibition, FUBA
Thupelo Workshop exhibition, Johannesburg Art Foundation, Johannesburg & NSA Gallery, Durban, SA
Economic Contemporary Artists Fund exhibition, USA
1986 Art for Alexandra, Johannesburg Art Foundation (Sotheby’s South Africa Limited), Johannesburg, SA
1985 South African Potter’s Association, Johannesburg, SA
1980 Brush and Chisel Club, Johannesburg, SA
1980 Washington, USA (organised by a private collector)
1977 Artists under the Sun, Johannesburg, SA

SELECTED SOLO EXHIBITIONS

2026 Whispers of the Past, Wisdom of the Future, Everard Read, Johannesburg, SA
2024 Women in Conversation, FNB Art Joburg, Everard Read, Johannesburg, SA
Ntlo e etsamayang (The Walking House), with Everard Read & the Swedish Embassy, University of Johannesburg Gallery, Johannesburg; Everard Read, Cape Town, SA
2018 Bathaping Ba Re!, Norval Foundation, Cape Town, SA
Tears of Africa, Everard Read, Cape Town, SA
2017 They Are Greeting, Standard Bank Gallery, Albany Museum, Makhanda, SA
2016 Mmakgabo Helen Sebidi: An exhibition of paintings and prints, Michaelis Galleries, Cape Town, SA
They Are Greeting, Everard Read, Johannesburg, SA
2005 Solo, Oman
2003 The Artificial Shelter Foundation, Tilburg, Netherlands
1990 Helen Sebidi, Tatham Art Gallery, Pietermaritzburg, SA
Irma Stern Museum, University of Cape Town, Cape Town, SA
Association of Arts, Namibia
1989 Standard Bank Young Artist Award Winner exhibition, toured SA, Namibia & Zimbabwe until 1992
Solo, London, UK
Solo, Hamburg, Germany
Solo, Museo Contemporaneo, Santiago, Chile
1986 Federated Union of Black Artists, Johannesburg, SA

AWARDS

2025 National Arts and Culture Life Time Achieiment Award, South Africa
2016 Goethe-Institut Vila Sul residency, Brazil
2015 Mbokodo Award, SA
2011 Arts and Culture Trust Lifetime Achievement Award for Visual Art, SA
2005 Nomination for ILKSSA: National Heritage Council, National Living Treasure Award, SA
Oman Association of the Arts Award, Oman
2004 Order of Ikhamanga Silver Award given by the Presidency, SA
2002 Nomination for the Human Sciences Research Council Living Treasure Award
1990 Vita Fine Art Award, SA
1989 Standard Bank Young Artist Award, SA
Fulbright Scholarship, USA
1988 Star Woman of the Year finalist, SA

NIGEL MULLINS

B. 1969

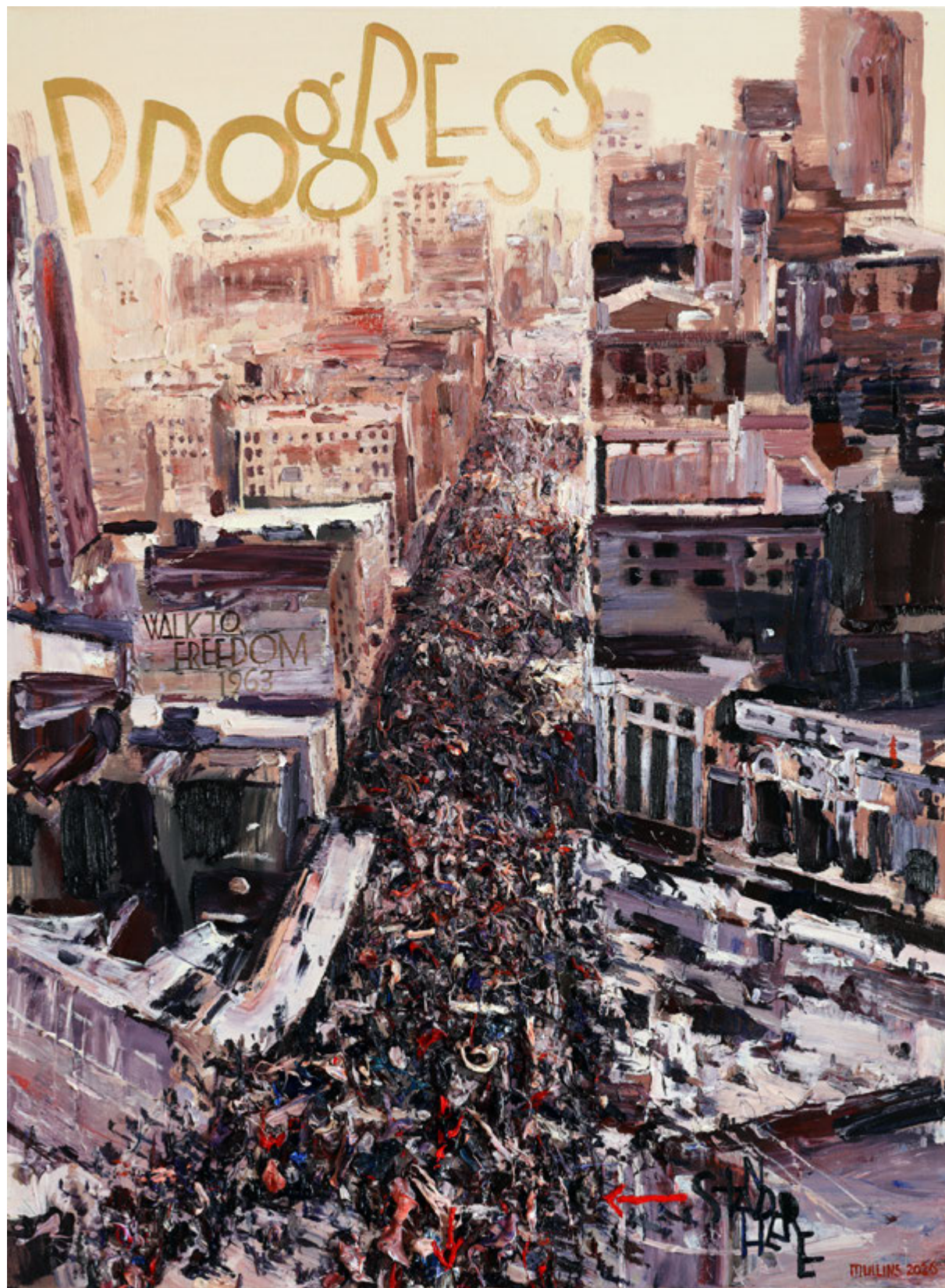
MAKHANDA,
SOUTH AFRICA



Born in 1969 in Makhanda, South Africa, Nigel Mullins is currently based in Saint-Généroux, France. Mullins completed his Master of Fine Arts with distinction at Rhodes University (South Africa) in 1993. His work has been exhibited in solo and group exhibitions and fairs across South Africa, the UK, Europe and USA, and is included in such public and corporate collections as Rhodes University, the Logan Collection, Absa, Nelson Mandela Metropolitan Art Museum, SASOL, TELKOM, Rand Merchant Bank, Hollard, Westminster and Chelsea Hospital Collection, Pretoria Art Museum, Sanlam, Nando's UK, Spier, Oliewenhuis Art Museum and KPMG.

In his work, Nigel Mullins references ideals and concerns which characterise 20th and 21st century history. For Mullins, the past – its events, objects, visual languages and personages – are a means of reflecting on the present and potential futures. A number of his paintings present vivid scenes of recent and historic gatherings that have become momentous and iconic, and which convey the turmoil and restlessness of our times. With their slogans and viscous smears of paint, these dense canvases serve as an apology, an explanation and a plea. With their aerial views, his compelling works afford a soaring, birds-eye view of the jostling mass of humanity below, straining collectively towards a brighter tomorrow. They record human collective effort while acknowledging the tragic pattern of human history repeating itself.

Through layering past, present and future densely on top of each other, Mullins addresses us with poignant self-awareness and asks us to view ourselves with the same humble curiosity, to perhaps reframe our own anxieties in the face of the relentless flow of time. What we find in the work remains a sense of human turbulence, emotional momentum and shared purpose.



PROGRESS. WALK TO FREEDOM, DETROIT, 1963, 2026
OIL ON CANVAS
47 1/8 X 35 3/8 IN. (120 X 90 CM)

\$9,500

NIGEL MULLINS



Progress. Walk to Freedom, Detroit, 1963 'I chose this emblematic Martin Luther King march from the many, many human rights marches that had to take place to shift history towards equality and pluralism. Frankly, when I was painting it, I needed an image that is overwhelmingly positive at a time when brutal racism is emerging as a dominant political force. This image, like the Berlin scene, evokes obvious conflicting emotions and puts to question the very idea of progress.'

Still Time 'This work really is the culmination of my *Manifesto* project. I chose this huge anti-war march in Berlin both because I agreed with the sentiment and because of its strong evocation of shifting history. While painting this brightly coloured, seemingly joyous scene, I had firmly in mind the images of devastation in Berlin after the fall of the Third Reich. The image thus captures two very simple thoughts at once: we have to face the fact that we still live in an era of violent ethnic warfare, but at the same time positive change is possible, as exemplified by this peaceful anti-war protest from the heart of a culture that spawned the Nazis. The dominant perspective created by the grand avenue with its vanishing point under the Brandenburg Gate, with the crowd surging in one direction, evokes the sense of the relentless flow of history that we are caught up in, like the individuals in the crowd. The painting only resolved itself once I used it as a vehicle to carry some of the messages and slogans that infest my note books. So the placards of the protest are replaced by my own words from *Manifesto*, scrawled over the image both adhering to the illusion of space and disrupting it. This includes "Wished to meet you" and "Dear citizens of 2226", which introduces one of my themes at the moment: that my works are a message to the people of 2226.'



STILL TIME, 2026
OIL ON CANVAS
47 1/8 X 39 1/4 IN. (120 X 100 CM)

\$10,500



NIGEL MULLINS

SELECTED SOLO EXHIBITIONS

- 2026 Manifesto, Everard Read, Cape Town, SA
- 2025 Morpheus Constructs, Everard Read, Franschhoek, SA
- 2024 Paintings For Jubilant Temporal Ideologies, Everard Read, London, UK
- 2021 The Time Keepers, Everard Read, Cape Town, SA
- 2019 Mass Gatherings, Everard Read, London, UK
- 2018 Glorious Order, Everard Read, Cape Town, SA
- 2017 Artefacts from the Anthropocene, Everard Read, Johannesburg, SA
- 2016 21st Century Talismans, Everard Read, London, UK
- 2015 The Obsolete Remnants of the Industrial Age, Fried Contemporary, SA
- 2014 Buy You Time, Equus Gallery, SA
Chaotic Region, Oliewenhuis Art Museum, Bloemfontein, SA
- 2013 Chaotic Region, curated by Tanya Poole, Rhodes University Alumni Gallery, Makhanda; Standard Bank Gallery, Johannesburg; Everard Read, SA
Caveman Spaceman, Bell-Roberts Gallery, Cape Town, SA
- 2008 Earthlings, Bell-Roberts Gallery, Cape Town, SA
- 2006 Ends and Escapes, Bell-Roberts Gallery, Cape Town, SA
- 2005 Pacifier, Absa Bank Gallery, Johannesburg, SA
- 2004 Fix, Rhodes University Alumni Gallery, Albany Museum, Grahamstown Arts Festival, SA
- 2001 Hopeful Monsters, Hanel Gallery, SA; Hanel Gallery, Wiesbaden, DE
Hopeful Monsters Lithographs, in Collaboration with Fine Line Press, St Peter's Annex, Makhanda, SA
Superhuman, ROSL, London and Edinburgh, UK
- 2000 New Work, Dorp Street Gallery, Stellenbosch, SA
- 1999 Superhuman, Hanel Gallery, Cape Town, SA
- 1998 ROSL Prizewinner Exhibition, Continuum, Landings Gallery, Edinburgh, UK
Continuum, Lamont Gallery, London, UK
Momentum, Grahamstown Arts Festival and Association of Arts, Pretoria, SA
- 1994 Window into the South African Landscape, Grosvenor St, Mayfair, London, UK

SELECTED PUBLIC COLLECTIONS

- Absa
- Nelson Mandela Metropolitan Art Museum
- Ann Bryant Art Museum
- Deloittes and Touche
- Ernst and Young
- Hollard Insurance
- Ken Logan Art Collection, USA
- KPMG
- Nandos UK
- Oliewenhuis Art Museum
- Old Mutual Bank
- Pretoria Art Museum, Sanlam
- Rhodes University Collection
- South African Association
- Spier Art Collection
- SAB
- Sasol
- Telkom, Rand Merchant Bank
- Westminster and Chelsea Hospital Collection, London , UK
- ZENECA

SELECTED AWARDS

- 1997 First Prize, Royal Overseas League 14th Annual Exhibition. London.
- 1999 Nominee for the Daimler Chrysler Award for Contemporary South African Art
- 2000 Merit Prize, Absa l'Atelier

SELECTED GROUP EXHIBITIONS

- 2026 FNB Art Joburg, with Everard Read, Johannesburg, South Africa
Art Paris, with Everard Read, Paris, FR
The Armory Show, with Everard Read, New York, USA
GUT FEELING, Everard Read, Franschhoek, South Africa
Winter Collection, Everard Read, Franschhoek, South Africa
- 2025 EXPO CHICAGO, with Everard Read, Chicago, USA
- 2024 Winter Collection, Everard Read, Franschhoek, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
EXPO CHICAGO, with Everard Read, Chicago, USA
- 2023 What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA
110 Year Anniversary, Everard Read, London, UK
- 2022 Spring, group show, Everard Read, Franschhoek, SA
Things I'd like to remember, Everard Read, Cape Town, SA
Seduction, Everard Read, Cape Town, SA
- 2021 In Conversation, Everard Read, Cape Town, SA
- 2020 Summer, Everard Read, London, UK
Masterpiece online, with Everard Read, London, UK
Staring Straight to the Future, online exhibition, Everard Read, UK & SA
Pink, Everard Read, Johannesburg, SA
Odyssey, Everard Read, Franschhoek, SA
- 2019 CONTEXT Art Miami, with Everard Read, Miami, Florida, USA
Southern Aspect, Everard Read, London, UK
- 2018 In the Forests of the Night, Everard Read, Johannesburg, SA
- 2017 Bronze, Steel, Stone, Everard Read, London, UK
FNB Joburg Art Fair, Everard Read Booth, Johannesburg, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
Summer, Everard Read, London, UK
Reality Check, Everard Read, Johannesburg, SA
- 2016 Summer Exhibition, Everard Read, London, UK
Reality Check, Everard Read Gallery, Cape Town, SA
- 2015 1:54 Contemporary African Art Fair, CIRCA Gallery Booth, London, UK
FNB Jo burg Art Fair, Everard Read Gallery Booth, Johannesburg, SA
Cape Town Art Fair 2015, Everard Read Gallery, Cape Town, SA
Empire, Everard Read, Cape Town, SA
Winter, Everard Read, Cape Town, SA
- 2014 Cape Town Art Fair, Everard Read Gallery, Cape Town, SA
Johannesburg Art Fair, Johans Borman Fine Art, Johannesburg, SA
Winter Exhibition, Everard Read, Cape Town, SA
- 2013 Tom Waits For No Man, curated by Gordon Froud, Klein Karoo Nasionale Kunstefees, Oudtshoorn, SA
Weerberig, Curated by Luan Nel, Aardklop, South Africa Kunstefees, Potchefstroom, SA
Johannesburg Art Fair, Everard Read Gallery, Johannesburg, SA
- 2011 MullinsPoole, the Bettendorffsche Gallery, DE
- 2010 View From The South, Everard Read, Cape Town, SA
On Colour, Colour a Colloquium. Albany Museum, Grahamstown, SA
8th MUMIA – Underground World Animation Festival 2010. Brazil
Juncture. Painting from SA.
Nigel Mullins, Tanya Poole, Luan Nel. artSPACE, Berlin, DE
International Festival of Animated Film of Fortaleza, BR
- 2009 Johannesburg Art Fair, Johannesburg, SA
X2, Albany Museum, Grahamstown National Arts Festival, SA
Hang in There, Dorp Street Gallery, Stellenbosch, SA
- 2008 Johannesburg Art Fair, Johannesburg, SA
Between Meaning and Matter, Bell-Roberts, Cape Town, SA

GEORGE MILWA MNYALUZA PEMBA

B. 1912 – D. 2001

PORT ELIZABETH,
SOUTH AFRICA



George Milwa Mnyaluza Pemba (1912–2001) was one of the pioneering figures of 20th century South African art, and a foundational voice in the development of Black South African modernism. Born in Port Elizabeth, Pemba was largely self-taught and began exhibiting as a teenager, developing a distinctive body of paintings and watercolours that recorded the lives, traditions and social realities of Black South Africans before, during and after the apartheid era. A committed member of the African National Congress from 1945, his political consciousness informed much of his work and led him to draw satirical cartoons for the underground African National Congress propaganda (including one lampooning the architect of Apartheid H.F. Verwoerd) and latterly to paint *Black Jesus* in 1985 at the height of apartheid, which no doubt infuriated and scandalised the White Christian National establishment. He resisted however being defined simply as a political artist. Instead, his paintings combine social observation, psychological insight and an often remarkable use of colour to affirm the dignity and humanity of his subjects. Despite exhibiting for decades, Pemba remained largely ignored until the late 1980s. His inclusion in the seminal *The Neglected Tradition* exhibition at the Johannesburg Art Gallery in 1988 marked an important recognition of Black South African art, while his highly successful solo exhibitions at the Everard Read Gallery in Johannesburg in 1991 and again in 1992, at 80 years old, brought him to the attention of a much wider audience and proved a turning point in his career. A major retrospective at the South African National Gallery in 1996, finally cemented his place in the South African canon and his posthumous international recognition has continued to grow. The inclusion of his work in the main exhibition of the 2024 Venice Biennale acknowledges Pemba not merely as an historically significant South African artist, but as a major figure in the broader history of modern African art.



STICK DANCE, 1976
OIL ON BOARD
15 7/8 X 20 IN. (40.5 X 50.7 CM)

\$52,000

This particular work, *The Stick Dance*, 1976 is a seminal example of Pemba's oeuvre, demonstrating his preoccupation with recording and celebrating African culture, in this case the traditional Xhosa practice employed by young men to this day at ceremonies. Pemba is considered to have been at the height of his powers in the '70s, producing some of his most evocative and voluptuous works and *The Stick Dance* is no exception to that rule.

GEORGE MILWA MNYALUZA PEMBA



GEORGE MILWA MNYALUZA PEMBA

SELECTED EXHIBITIONS

- 2024** Portraits, Venice Biennale, Venice, IT
- 2023** The Art & Legacy of George Pemba: A contemporary response, group exhibition, Nelson Mandela Metropolitan Art Museum, Port Elizabeth, SA
Umbhiyozo: Celebrating Pemba, solo, GFI Art Gallery, Port Elizabeth, SA
- 2020** Faces & Figures, group exhibition, Rupert Museum, Stellenbosch, SA
- 2021** Oasis, 25th anniversary exhibition, Everard Read, Cape Town, SA
Social Stances: George Pemba & Robert Hodgins, Strauss & Co., Cape Town, SA
- 1996** Retrospective, Iziko South African National Gallery, Cape Town; Johannesburg Art Gallery; Nelson Mandela Metropolitan Art Museum, Port Elizabeth, SA
- 1993** Watercolour solo, Highbury Gallery, Port Elizabeth, SA
- 1992** Solo, Everard Read, Johannesburg, SA
- 1991** Solo, Everard Read, Johannesburg, SA
- 1989** Monument Gallery, Makhanda, SA
- 1988** The Neglected Tradition, Johannesburg Art Gallery, Johannesburg, SA
- 1986** Historical Perspectives of Black Art in South Africa, group show, Alliance Française, Pretoria, SA
- 1979** Contemporary African Art Exhibition touring exhibition, SA
- 1975** Solo, Little Gallery, Port Elizabeth, SA
- 1965** Participated in the Eastern Province Arts Association
- 1948** Solo, Old Mutual Arcade, Port Elizabeth, SA
- 1945** Annual Exhibition, Society of Arts and Crafts, Port Elizabeth, SA
Group exhibition, Durban International Club, Durban, SA
- 1928** Group exhibition, Feathermarket Hall, Port Elizabeth, SA

SELECTED COLLECTIONS

- Cory Library for Historical Research, Rhodes University, Makhanda, SA
- De Beers Centenary Art Gallery, University of Fort Hare, SA
- Iziko South African National Gallery, Cape Town, SA
- Johannesburg Art Gallery, Johannesburg, SA
- Killie Campbell Collections, University of KwaZulu-Natal, Durban, SA
- Nelson Mandela Metropolitan Art Museum, Gqeberha, SA
- Rupert Museum / Rupert Art Foundation, Stellenbosch, SA
- Sanlam Art Gallery, Bellville, SA
- South African Broadcasting Corporation Art Collection, Johannesburg, SA
- Tatham Art Gallery, Pietermaritzburg, SA
- University of Cape Town Works of Art Collection, Cape Town, SA
- University of Fort Hare, SA
- World Bank Collection, Washington, D.C., USA

GERHARD MARX

B. 1976

JOHANNESBURG,
SOUTH AFRICA



Gerhard Marx's philosophical visual language is composed through a physical engagement with distinctive material traditions. His process entails careful acts of dissection and rearrangement, which allow Marx to engage the poetic potential and philosophical assumptions of his chosen material in the process of developing original drawing, sculptural and performative languages. A primary focus in his work engages physical depictions of space – 'spatial imaginaries' – with an interest in how these descriptions of space affect and shape that which they describe. Marx uses acts of fragmentation and reassembly to construct alternate and deliberately complicated spatial propositions that aspire to hold multiple positionalities, doubled presences, folded histories, spaces that exist across, in between and amongst.

Marx's work has been shown at international art fairs (Art Basel, Frieze London, FIAC, The Armory Show, Art Paris, EXPO Chicago). It is held in numerous public and private art collections, and was included on the South African pavilion at the 2013 Venice Biennale. Recent theatrical work includes scenography and costumes for Lara Foot's reinterpretation of Shakespeare's *Othello* for Düsseldorf Schauspielhaus (2022) and Cape Town's Baxter Theatre (2024).

A public sculpture for the small town of Richmond in the Northern Cape of SA, *Locus (Richmond)* was completed in 2022. Previous public sculptures include *Vertical Aerial: JHB* (Hollard, JHB); *The World On Its Hind Legs*, a collaboration with William Kentridge (Beverly Hills, LA); *The Fire Walker*, in collaboration with William Kentridge (Queen Elizabeth Bridge, Johannesburg); and *Paper Pigeons*, in collaboration with Maja Marx (Pigeon Square, Johannesburg).

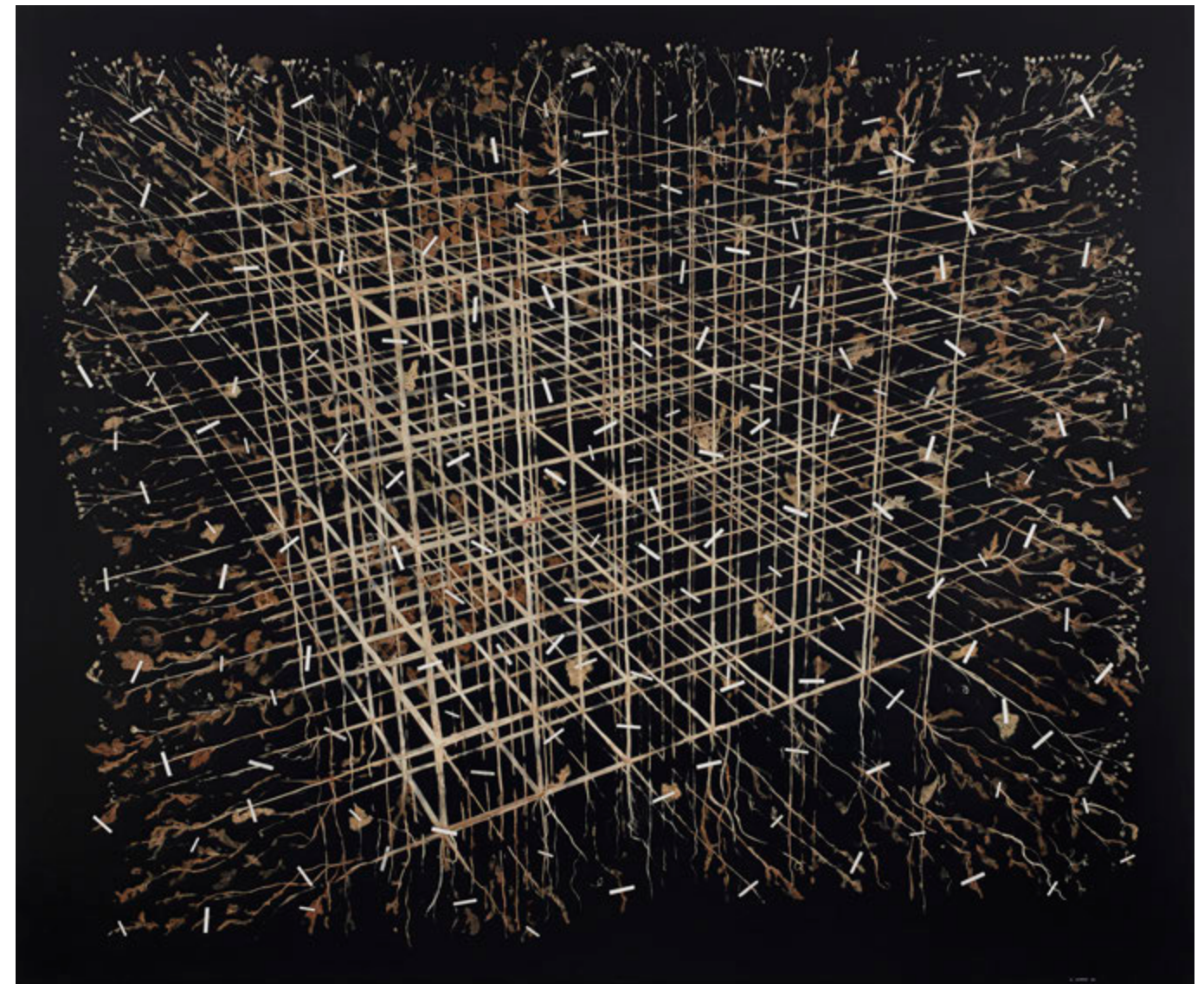
Marx completed his undergraduate degree at the Michaelis School of Fine Art, University of Cape Town, and received his MFA (*cum laude*) from Wits School of Art, Johannesburg, where he was a full time member of staff between 2003 and 2007, lecturing in both the Fine Art and Dramatic Arts Departments. Marx is a fellow of the Ekard Residency, the Sundance Film Institute, the Annenberg Fund and the Ampersand Foundation. He is based in Cape Town, South Africa.

'The *Dimensional Botanical* series speaks to scientific practices in which plants were pressed and secured to sheets of card or paper for reasons of naming and classification. A collection would be referred to as a *hortus siccus* – a "dried garden". The logic that produced these beguiling objects is one that flattened and simplified for reasons of analysis, objectification, singularization and systemization.

The *Dimensional Botanical* series takes these practices as a practical and aesthetic starting point. The entire work is constructed from dried plant material that has been meticulously collected and embedded into a pigmented substrate. But in contrast to a logic of singularizing, the *Dimensional Botanicals* rely on the logic of horticultural grafting and collage to build up and weave each strand of plant material into a larger, dense perspectival spatial suggestion.

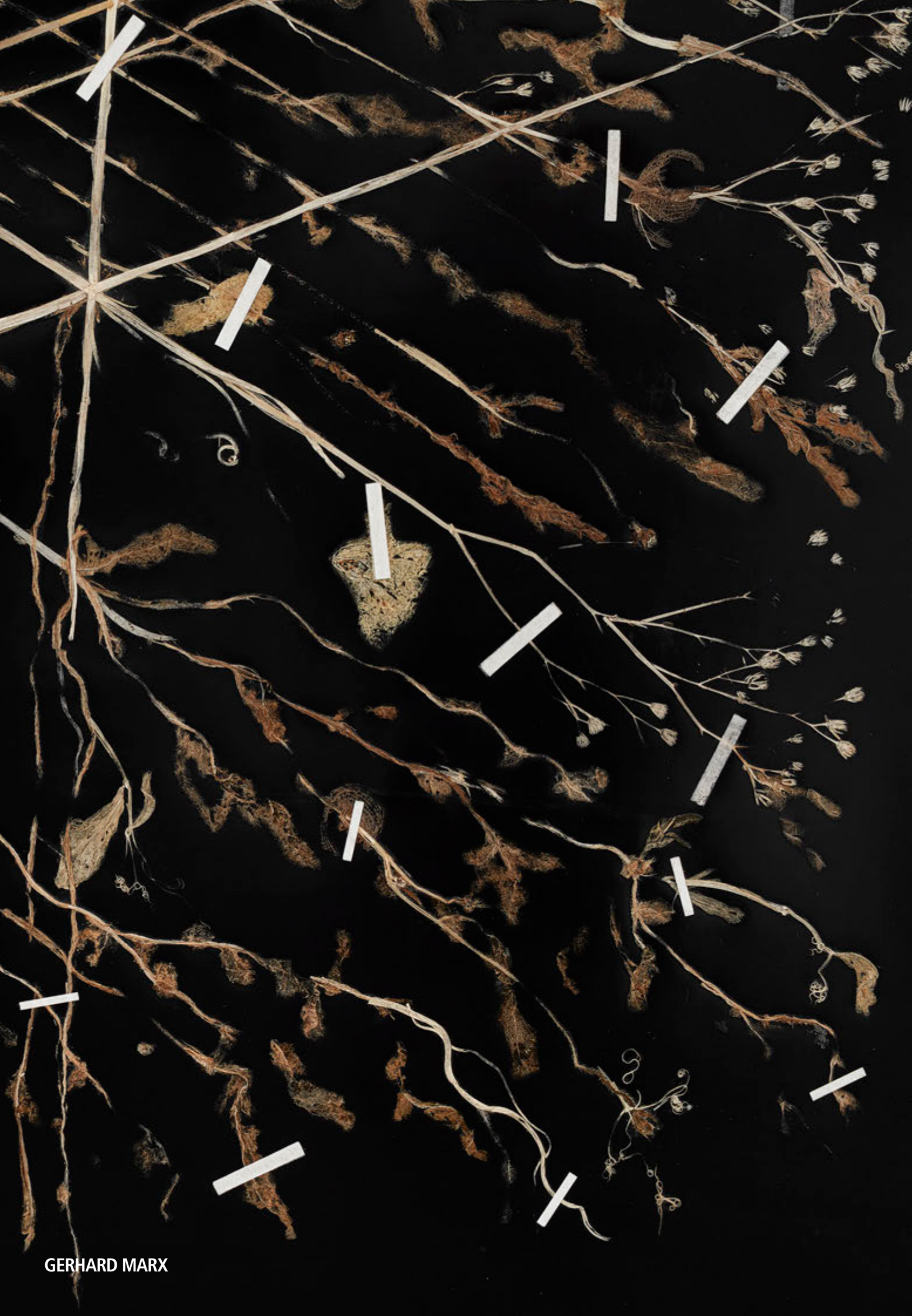
The result is a work that holds thoughts around processes of world-making in an ephemeral spatial weave that eschews the flat and the singular in favour of entanglement, the dimensional, the relational and the tentacular.'

GERHARD MARX



TAPESTRY (DIMENSIONAL BOTANICAL), 2026
PLANT MATERIAL, TISSUE PAPER AND ACRYLIC GROUND
ON CANVAS AND BOARD
49 1/8 X 59 IN. (125 X 150 CM)

\$29,000



GERHARD MARX

SELECTED SOLO EXHIBITIONS

- 2025** Landscape Would be the Wrong Word, Everard Read, Johannesburg, SA
2024 Thin Places, Everard Read, Cape Town, SA
2023 TerraTerraTerra, Investec Cape Town Art Fair, Everard Read, Cape Town, SA
2022 Hold This Distance Close, Everard Read, Cape Town, SA
2021 Spatial Imaginaries, Propositional Cartographies, Goodman, London, UK
2020 Near Distant, Goodman Gallery, Johannesburg, SA
Soundings and Fathoms, US Woordfees, Stellenbosch, SA
2019 Ecstatic Archive, Goodman Gallery, Johannesburg, SA
2017 Transparent Territories, The Viewing Room, Goodman, Johannesburg, SA
2015 A Geometry of Echoes, Goodman Gallery, Cape Town, SA
2014 The Garden at Night, NWU gallery, Potchefstroom, SA
2013 Lessons in Looking Down, Goodman Gallery, Johannesburg, SA
2011 Cumulus, Goodman Gallery, Cape Town, SA
The Viewing Room, Goodman Gallery, Johannesburg, SA
2007 photo-, Warren Siebrits Modern and Contemporary, Johannesburg, SA
2005 Gerhard Marx, Warren Siebrits Modern and Contemporary, Johannesburg, SA
2003 New Works, Outlet, Pretoria, SA
2000 Drawing and Animation, Open Window Gallery, Pretoria, SA
1999 You are here, Civic Gallery, Johannesburg, SA

AWARDS

- 2020** Festival Artist, Woordfees, Soundings and Fathoms, Stellenbosch
2014 Festival Artist, Aardklop Festival, The Garden at Night, NWU gallery, Potchefstroom
2012 Visual Artist Award, KYKNET, Aardklop Art Festival, Oudtshoorn
1998 Michaelis Award; Best Student, Michaelis School of Art, UCT
Simon Gershwin Award; Most Promising Art Student
1997 Michaelis Award; Best Student, Michaelis School of Art, UCT

FELLOWSHIPS & RESIDENCIES

- 2022** Ekard Residency, NL
2009 Cinema du Monde Pavillion fellow, Cannes Film Festival, by invitation of the French Institute, FR
2008 Sundance Institute Fellowship: Sundance Film Directors’ Laboratory, Utah, USA
Annenberg Film Fellowship, University of Southern California, USA
2007 Sundance Institute Fellowship, Sundance Screen Writers’ Laboratory, Utah, USA
2004 Ampersand Fellowship, New York, USA

SELECTED COLLECTIONS

Fondation Antoine de Galbert, FR
South African Foundation for Contemporary Art, SA
Renee and Robert Drake Art Collection, NL
Wits Art Museum, SA
Johannesburg Art Gallery, SA
Absa, SA
SABC, SA
Nedbank, SA
Sasol Art Collection, SA
Jorge M Pérez Collection, Pérez Art Museum, USA
21 C collection, USA
Spier, SA
Scheryn Collection, SA

SELECTED GROUP EXHIBITIONS

- 2026** FNB Art Joburg, with Everard Read, Johannesburg, SA
Art Paris, with Everard Read, Paris, FR
The Armory Show, with Everard Read, New York, USA
1. the soil of the text2, 2. the text of the soil, Art Formes, Cape Town, SA
Matereality V2, Iziko South African National Gallery, Cape Town, SA
2025 The Armory Show, with Everard Read, New York, USA
EXPO CHICAGO, with Everard Read, Chicago, USA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
Followed by Nine Zeros, Oude Leeskamer, Stellenbosch, SA
LANDscape[s] (from the MAPSA collection), curated by Miné Kleynhans, Klein Karoo National Arts Festival, Oudtshoorn, SA
2024 Inner Sanctum, Everard Read, Johannesburg, SA
EXPO CHICAGO, with Everard Read, Chicago, USA
FNB Art Joburg, with Everard Read, Johannesburg, SA
Art Cologne, with WHATIFTHEWORLD, Cologne, DE
Southern Light, Everard Read, London, UK
2023 Summer, Everard Read, London, UK
FNB Art Joburg, with Everard Read, Johannesburg, SA
Where do I begin, Stevenson, Cape Town, SA
2022 The Same Space Three Times, Goodman Gallery, Cape Town, SA
In Conversation, Everard Read, Cape Town, SA
2021 Burning House, Antoine de Galbert collection, Muzeum Sztuki, Lodz, PL
2020 Witness: Afro Perspectives from the Jorge M Pérez Collection, El Espacio 23, Miami, USA
Frieze, with Goodman Gallery, New York, USA & London, UK
2019 Shutter Speed Reflection/Deflection, South African Indie Scenography, curated by Tamara Guhrs & Jenni-Lee Crewe, Prague Quadrennial of Performance Design and Space, CZ
My Hart is so Leeg Soos ‘n Spieël, A4 Arts Foundation, Cape Town, SA
I’ve Grown Roses In This Garden Of Mine, Goodman Gallery, London, UK
Art Basel, with Goodman Gallery, Miami, USA & HK
2018 Art Basel, with Goodman Gallery, Miami, USA
2017 Art Basel, with Goodman Gallery, Miami, USA; Basel, Switzerland; HK
2016 7 Rewind Films, Williams College, Massachusetts, USA
2015 Skelet, de armatuur van het lichaam in de hedendaagse beeldhouwkunst, Museum Beelden aan Zee, The Hague, NL
300 Years of Botanical Art, Standard Bank Gallery, Johannesburg, SA
2014 Imaginary Fact: South African Art and the Archive, South African Pavilion, Venice Biennale, IT
2013 My Joburg, Maison Rouge, Paris, FR
The Beautiful Ones, Nolan Judin Gallery, Berlin, DE
The Life of Bone, Origins Centre, Johannesburg, SA
The Marks We Make, Goodman Gallery, Cape Town, SA
2011 The Land Revisited, Klein Karoo Arts Festival, Oudtshoorn, SA
2010 Adding Subtractions, Bag Factory, Johannesburg, SA
Capital: How heads speak, Wits University Gallery, Johannesburg, SA
2009 Sources: Contemporary sculpture in the landscape, Nirox, Johannesburg, SA
2006 Figuring Faith, Standard Bank Art Gallery, Johannesburg; National Arts Festival, Makhanda, SA
2004 Ten Years of Democracy, Klein Karoo National Arts Festival, Oudtshoorn, SA

BARBARA WILDENBOER

B. 1973

PRETORIA,
SOUTH AFRICA



Barbara Wildenboer is a South African artist who uses various mediums to create text-based works with a focus on early forms of writing and storytelling. Her work focuses on language, typography and the elements of script in a non-linear manner that offers a fresh reading of philology.

Wildenboer's altered books function as narrative clues, intertexts or subtitles accompanying the other works. She references ancient history, comparative mythology and religion, archaeology, fractal geometry and psychoanalysis. The altered book series *Library of the Infinitesimally Small and Unimaginably Large* (2011-present) was inspired by a short story by the Argentinian writer Jorge Luis Borges titled *The Library of Babel*. In this ongoing project she uses the library as a metaphor for the universe.

Wildenboer lives and works in Cape Town, South Africa. She is represented by galleries in Cape Town, Johannesburg, London, Lisbon, Luanda and Morocco. In 2007 she obtained a Master's in Fine Art (*cum laude*) from the Michaelis School of Art (Cape Town), recieved a BA(Ed) from the University of Pretoria in 1996, in English literature, Psychology and Pedagogics, followed by a Bachelor of Visual Arts from UNISA in 2003. From 2009-2016 she was head of the Photography Department at CityVarsity College of Creative Arts, where she lectured Theory & Discourse and History of Photography.

In 2011 she was nominated and subsequently selected as one of the top twenty finalists for the Sovereign African Arts Award, for which she received the Public Choice Prize. She has been awarded several international residencies such as the Darat al Funun exchange residency / Unesco-Aschberg (Amman, Jordan 2006), the Al Mahatta residency (Birzeit, Palestine 2009) and the Red De Residencias Artisticas Local (Bogotá, Colombia 2011), the Rimbun Dahan artist residency (Penang, Malaysia 2013), L'Atelier Sur Seine (Fontainebleau, France 2017), Hannacc (Barcelona, Spain 2018) L'Air Arts, Paris (2022), Art Omi residency (2024) and Le Jardin Rouge at the Montresso Foundation (Marrakech, Morocco 2022-2026).



THE PAGEANT OF NATURE, 2026
ALTERED BOOK
20 3/8 X 29 1/2 IN. (52 X 75 CM)

\$7,500

BARBARA WILDENBOER

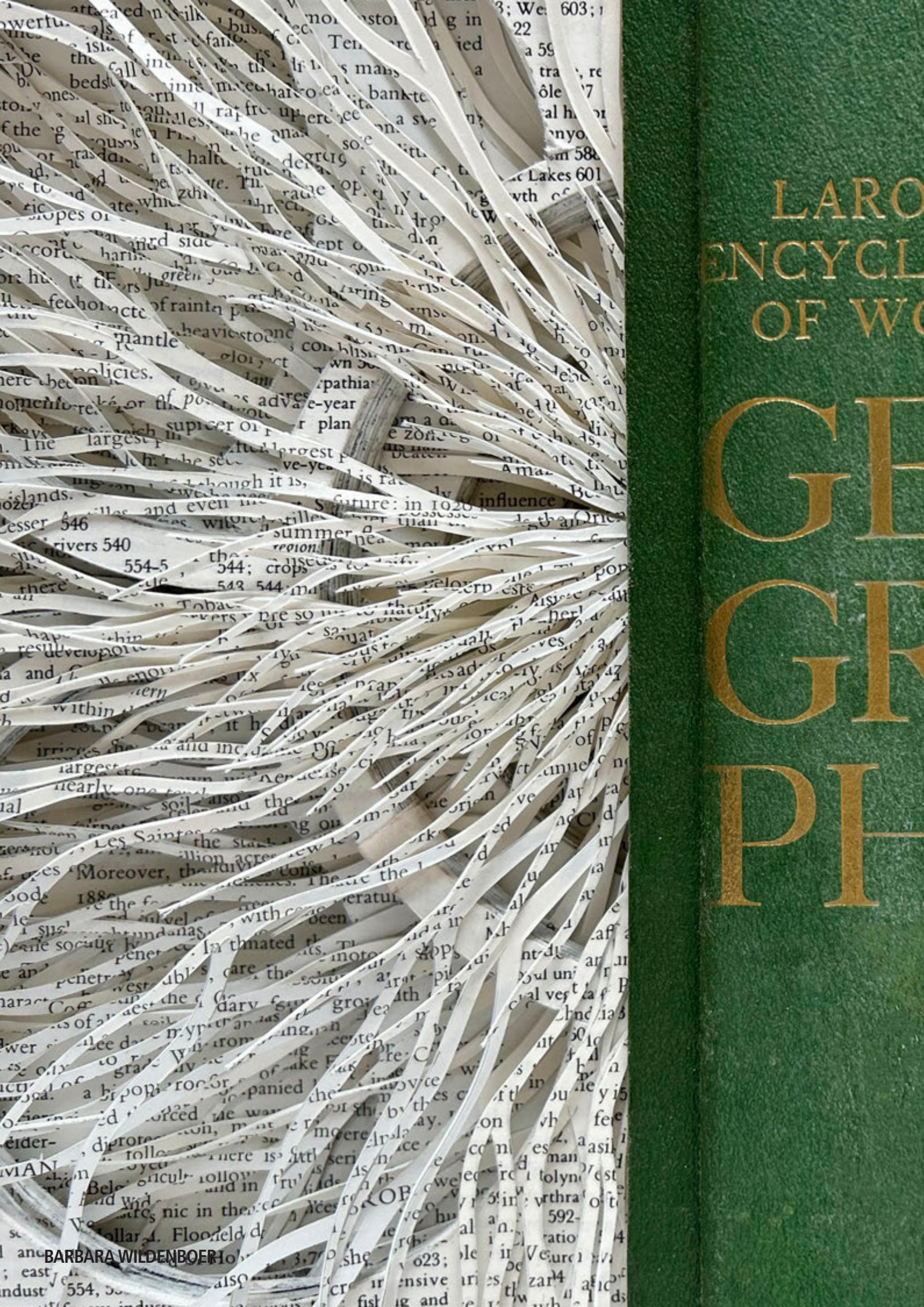


‘Encyclopaedias of geography and natural history are transformed into intricate paper constructions in which text, image and object co-exist. The books become both reference and raw material, their pages unfolding into forms that recall botanical growth, nervous systems, river deltas or feathered wings. Removed from the linear logic of the printed page, words become visual matter, generating new metaphors rather than fixed meanings. These works explore the ways in which language mediates our understanding of the world, proposing the library not simply as a repository of knowledge but as a space where imagination and scientific enquiry continually intersect.’



GEOGRAPHY, 2026
ALTERED BOOK
20 3/8 X 29 1/2 IN. (52 X 75 CM)

\$7,500



BARBARA WILDENBOER

SELECTED GROUP EXHIBITIONS

- 2026** FNB Art Joburg, with Everard Read, Johannesburg, SA
Art Paris, with Everard Read, Paris, FR
1. the soil of the text2, 2. the text of the soil, Art Formes, Cape Town, SA
The Armory Show, with Everard Read, New York, USA
Waiting for Barbarians, Montresso Art Foundation, Marrakech, Morocco
- 2025** The Armory Show, with Everard Read, New York, USA
EXPO Chicago, with Everard Read, Chicago, USA
Matter Matters | Artists & Their Media, Everard Read, London, UK
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
Art Paris, with Montresso Foundation, Paris, FR
- 2024** Inner Sanctum, Everard Read, Johannesburg, SA
IMAGOS, duo with French-Moroccan poet and photographer Mouna Saboni, Galerie des Residences, Montresso Art Foundation, Marrakech, Morocco
AKAA, with THIS IS NOT A WHITE CUBE, Paris FR
- 2023** What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA
Moving Art, XVA Gallery, Dubai, UAE
Collide, Featherstone Centre for the Arts, Massachusetts, USA
Chimère, Fondation Blachere, Bonnieux, FR
Investec Cape Town Art Fair, with THIS IS NOT A WHITE CUBE, Cape Town, SA
- 2022** EX LIBRIS, group show, Everard Read at Leeu Estates, Franschhoek, SA
FNB Art Joburg, with Everard Read, Johannesburg, SA
Things I'd like to remember, Everard Read, Cape Town, SA
AKAA Fair, with THIS IS NOT A WHITE CUBE, Paris, FR
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
(Im)materiality, THIS IS NOT A WHITE CUBE, Lisbon & Centro de Artes Agueda, PT
Spring Show, Everard Read, Johannesburg, SA
- 2021** In Conversation, Everard Read, Cape Town, SA
World Filled, Golubitskoe Foundation, Taman Peninsula, RU
Paper Art 2021, CODA, Apeldoorn, NL
Transitory Terrain, Everard Read, London, UK
The Art of the Book, Seager Gray Gallery, San Francisco, USA.
Oasis, 25th anniversary exhibition, Everard Read, Cape Town, SA
AKAA Fair, with THIS IS NOT A WHITE CUBE, Paris, FR
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2020** Homework, Barnard Gallery, Cape Town, SA
Either the world is crowded with garbage or our memories, Golubitskoe Art Foundation, Golubitskaya, RU
The Art of the Book, Seager Gray Gallery, San Francisco, USA
artMRKT International Art Fair, with Seager Gray Gallery, San Francisco, USA
Winter, Everard Read, Cape Town, SA
- 2019** Seattle Art Fair, with Seager Gray Gallery, Seattle, USA
14th Annual Art of the Book, Seager Gray Gallery, California, USA
Seattle Art Fair, with Seager Gray Gallery, Seattle, USA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2018** Cut Up /Cut Out, travelling museum exhibition, Bellevue Arts Museum, WA;
- 2017** Huntsville Museum of Art, AL; Pensacola Museum of Art, FL; Ellen Noël Art Museum, Odessa, TX; Foosaner Art Museum, Melbourne, FL; Woodson Art Museum, Wausau, WI, USA
- 20**
- 2017** Booknesses: South African Artists' Books, FADA Gallery,Booknessess Colloquium, University of Johannesburg, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
By the Book, Kaller Fine Arts, Washington D.C., USA
Reality Check, Everard Read, Cape Town, SA
- 2016** This is Not a Book, San Jose Institute of Contemporary Art, California, USA
Surface and Subtext, Everard Read, Cape Town, SA
nano, Barnard Gallery, Cape Town, SA
Investec Cape Town Art Fair, with Barnard Gallery, SA
The Art of the Book, Seager Gray Gallery, San Francisco, USA
Lush, SMAC Gallery, Stellenbosch, SA
Twelve Days, The Cat Street Gallery, Sheung Wan
artMRKT International Art Fair, with Seager Gray Gallery, San Francisco, USA
Turbine Art Fair, with Dead Bunny Society, Johannesburg, SA
- 2015** Map of the New Art, Imago Mundi, Luciano Benetton Collection, Isola di San Giorgio Maggiore, Venice, Italy; New York, USA
Ten Years of Artists Books, Brooklyn Public Library, New York, USA
Picture & Paper, Barnard Gallery, Cape Town, SA
The Spiritual in the Material, Lizamore and Associates Gallery, JHB, SA
The Art of the Book, Seager Gray Gallery, San Francisco, USA
The Artist as Author, Klein Karoo National Arts Festival, Oudshoorn, Karoo, SA
Empire, Everard Read, Cape Town, SA
artMRKT International Art Fair, with Seager Gray Gallery, San Francisco, USA
Art Central Fair, with Cat Street Gallery, HK

SELECTED SOLO EXHIBITIONS

- 2025** Articulations, Everard Read, Franschhoek, SA
- 2023** BABEL, Everard Read, Cape Town, SA
- 2022** LOOT, THIS IS NOT A WHITE CUBE, Lisbon, Portugal
- 2020** A Retrospective, KKNK (Klein Karoo National Arts Festival) Festival Artist, SA
SUPER/NATURAL, Everard Read, Cape Town, SA
Library of the Infinitesimally Small & Unimaginably Large II, XVA Gallery, Dubai, UAE
- 2019** Dubai, UAE
- 2018** Folly, Everard Read, London, UK
- 2017** Eros / Thanatos, Everard Read, Johannesburg, SA
- 2016** The Invisible Gardener, Everard Read, Cape Town, SA
- 2015** Mythematics, MContemporary, Sydney, AU
- 2014** Something Rather Than Nothing, The Cat Street Gallery, HK
The Lotus Eaters, Reservoir Gallery, Oliewenhuis Museum, Bloemfontein;
William Humphreys Art Gallery, Kimberley; North West University Gallery, Potchefstroom, SA
- 2013** Disjecta Membra, Amelia Johnson Contemporary, HK
- 2012** Canaries in the Coalmine, Erdmann Contemporary, Cape Town and Aardklop, Potchefstroom, SA
- 2011** Library of the Infinitesimally Small and Unimaginably Large, Erdmann Contemporary, Cape Town, SA
- 2008** Present Absence/Absent Presence, Erdmann Contemporary, Cape Town, SA
Vanitas, AVA, Cape Town, SA
- 2006** Everyday Alchemy, Darat al Funun, Amman, JO

RESIDENCIES & AWARDS

- 2025** Montresso Art Foundation, Marrakech, MA
- 2024** Art Omi, New York, USA
Montresso Art Foundation, Marrakech, MA
- 2023** Fondation Blachere, Bonnieux, FR
Montresso Art Foundation, Marrakech, MA
- 2022** Montresso Art Foundation, Marrakech, MA
Top 20, Sustainable Arts Foundation Award, San Francisco, USA
- 2021** Modern Art Projects, SA
Top 20 finalist, Thami Mnyele Fine Art Awards, SA
- 2016** L'Atelier Sur Seine residency, Paris, FR
- 2013** Rimbun Dahan residency, Penang, MY
- 2011** Red De Residencias Artísticas Local at the Universidad Nacional de Colombia, Bogotá, CO
Public Vote Prize, Sovereign African Arts Award
- 2009** Al Mahatta residency, PS
- 2008** Absa l'Atelier, ArtB, Bellville & Johannesburg, SA
Unesco-Aschberg residency, JO
MacIver Scholarship
- 2006** KW Johnstone Scholarship
Jules Kramer Award
Harry Crossley Scholarship
- 2003** BRETT KEBBLE ART AWARD, Cape Town, SA
- 2002** Winner, Vuleka New Signatures, SA
- 2000** M-WEB NEW SIGNATURES, SA

COLLECTIONS

Art Omi collection, New York
Fondation Blachere, Bonnieux
Fondation H, Antananarive
Francis Greenberger collection, New York
Hollard, Johannesburg
Khalid Shoman Foundation, Amman
Montresso Foundation, Marrakech
Sanlam Art Collection, Cape Town
Spier Art Collection, Cape Town

CARYN SCRIMGEOUR

B. 1970

JOHANNESBURG,
SOUTH AFRICA



The work of Caryn Scrimgeour is a playfully deceptive and decidedly contemporary take on one of the oldest genres in art history – the still life.

Scrimgeour creates intricate birds-eye views of objects scattered on patterned fabrics – the aftermath of strange dinner parties. Her paintings resist the conventional notion that the genre, also known as *nature morte* (or ‘dead nature’), is empty of life. Despite the fact that her tablescapes are reminiscent of seventeenth century Dutch vanitas paintings in their rich colour, technical virtuosity and use of light, instead of warning her audiences of the fleeting nature of life and the dangers of acquisitiveness, Scrimgeour delights in the myriad memories of a life that inanimate objects can contain. There is also a strong sense from the apparently lackadaisical arrangement of plates, glasses and various other things that the paintings are the scene of something that has just happened, only moments ago. Though seemingly empty of people, her paintings are remarkably full of life, of longing, despair, nostalgia, of humour, alienation and love.

Every object and every fold of fabric is captured in oil paint perfectly: the shimmering shadow of a wine glass on the cloth beneath, the burnt head of a matchstick, the tiny stitches of embroidered petals on satin. Such *trompe l’oeil* tricks the viewers into wanting to touch the paintings, to pick off the price tag, pop the bubble, straighten the cutlery. Our attention is captured, and we examine the work closely to establish a sense of its meaning. The mastery and care with which each item is first selected then painted recognises its significance as something imbued with meaning and history, both universal and highly personal.

The meaning can be tricky to ascertain because of the busyness of the works. Though Scrimgeour does paint things she finds or is given or borrows, she also portrays things she only comes across online. Some of the painted articles relate to specific memories, like a blood orange eaten in Turin or her daughter’s pointe shoes, and the desire she has to hold on to these memories because of their importance in shaping her life. Some, on the other hand, are metaphorical or symbolic, such as a dragonfly’s delicate wings or a cracked plate. Others serve as visual puns: an over-ripe banana, or a gravy boat standing for the gravy train of politics. It is a challenge to distinguish between Scrimgeour’s memories and our own, between complex allegories and mere loveliness. There is a joy in recognition, and a curiosity provoked

by the unfamiliar. We sense that everything has layers of meaning – often hinted at in the artwork’s title – but we are disconcerted by not knowing for certain what these connotations are.

While Scrimgeour invites responses of nostalgia and familiarity, she also induces a sense of disquiet through her vertiginous use of perspective and the eclectic juxtapositioning of the objects she paints. The eye is tricked by the unusual shift, for a still life, from horizontal to vertical. This serves to keep the audience at an unnatural, voyeuristic remove. Scrimgeour activates the space between the canvas and the viewer by painting objects above the table surface – strung-up lanterns, floating bubbles and feathers – which enhance the sense of distance. Not only do we have to make sense of what we are looking at, because of the distortion caused by the perspective, but the tempting objects, and their true meaning, remain beyond our reach.

The beautifully byzantine compositions further obscure understanding. Collections are typically a means of establishing order and creating meaning, but the relationships and hierarchy between Scrimgeour’s chosen objects are unclear. The painted objects on a single canvas can be natural (scattered petals) or manufactured (a yo-yo); a combination of valuable (a diamond ring) and worthless (scraps of newspaper). A sense of unnerving disquiet and unease is felt in the incongruity of these unexpected juxtapositions. The distinctions between them force us to interpret and appreciate each thing in a new context, one defined by what surrounds it. Instead of coldly documenting what she sees, determined by an obvious unifying factor, Scrimgeour seeks and encourages new connections.

The ambiguity allows us to appreciate the paintings as abstractions, where the interplay of items and patterns is used in place of pure colour or geometric form. Responses associated with memories on the edge of recollection are evoked, by capturing the elusive within the solid tangibility of physical objects. We are left with a sense of shared experience and delight.

Caryn Scrimgeour was born in Johannesburg in 1970 and has lived in Cape Town since 1972. In 1991 she graduated from the University of Stellenbosch with a BA in Fine Art. She is represented by the Everard Read Galleries in South Africa and London, and her work is found in many local and international collections. Her work is inspired by her travels around the world, and her curiosity about how we make meaning in our lives.



"IT IS A RAINY DAY AND ONE IS FEELING BORED"
(THE PILLOW BOOK OF SEI SHŌNAGON c.990-1002), 2026
OIL ON LINEN DIPTYCH
70 3/4 X 70 3/4 IN. (180 X 180 CM)

\$68,000

'Over a thousand years separate Japanese poet and courtier Sei Shōnagon's observations in *The Pillow Book* from this richly populated still life painted in 2026, yet the human tendency to collect, arrange and be amused by the ordinary remains remarkably unchanged. The title, taken from Shōnagon's account of a rainy day in the imperial court, imbues the painting with an unexpected sense of familiarity. Boredom, it seems, is not a particularly modern condition.

The painting is a deceptively haphazard accumulation of objects, creating an ambiguity between chaos and order. Although the items appear scattered almost randomly, their placement and symbolic associations create intricate relationships across the complexity of the background. The interplay between the birds, crockery, tablecloth and objects imply narratives without any attempt to resolve them, transforming a seemingly uneventful moment in time into a complex visual puzzle.

Much in the same way as Shōnagon over a thousand years ago, I turn to the small details of my surroundings for inspiration, transforming the minutiae of contemporary life into a visual world of intriguing complexity. Although technology, culture and objects may have changed, the instinct to fill an empty afternoon by looking closely at the world around us has not. Perhaps this is what makes the painting feel both ancient and entirely contemporary: human nature has remained wonderfully, amusingly bored.'





CARYN SCRIMGEOUR

SELECTED SOLO EXHIBITIONS

- 2024 Things I lost along the way, Everard Read, Franschhoek, SA
- 2023 The imprecision of feeling, Everard Read, Johannesburg, SA
- 2022 Hope is a thing with feathers, Everard Read, London, UK
- 2021 Entangled, Everard Read, Cape Town, SA
- 2019 A Word is Not a Sparrow, Everard Read, London, UK
- 2018 My Borrowed Life, Everard Read, Cape Town, SA
- 2017 Flotsam, Everard Read, Johannesburg, SA
- 2016 Postcards from Chinatown, Everard Read, London, UK
- 2014 Breaking Point, Everard Read, Cape Town, SA
- 2012 Conundrum, Everard Read, Johannesburg, SA
- 2008 Fragile, Fertile Deceptions, Everard Read, Cape Town, SA
- 2006 Solo Exhibition, Everard Read, Johannesburg, SA

SELECTED GROUP EXHIBITIONS

- 2026 FNB Art Joburg, with Everard Read, Johannesburg, SA
- Art Paris, with Everard Read, Paris, FR
- The Armory Show, with Everard Read, New York USA
- 2025 EXPO CHICAGO, with Everard Read, Chicago, USA
- The Armory Show, with Everard Read, New York, USA
- 2024 Little Life, Everard Read, Cape Town, SA
- 2023 September Selection, Everard Read, London, UK
- 2022 Seduction, Everard Read, Cape Town, SA
- 2021 Spring Show, Everard Read, Johannesburg, SA
- Summer 2021, Everard Read, London, UK
- 2020 Odyssey, Everard Read, UK & SA
- 2019 Birds, Rust-en-Vrede, Durbanville, SA
- Winter, Everard Read, Cape Town, SA
- 2018 Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- Winter, Everard Read, London, UK
- 2017 Winter, Everard Read, Cape Town, SA
- Summer, Everard Read, London, UK
- 2016 Christmas Collection, Everard Read, London, UK
- Opening Exhibition, Everard Read, London, UK
- Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2015 Winter, Everard Read, Cape Town, SA
- 2014 Summer Season, Everard Read, Cape Town, SA
- 2013 100, Everard Read, Cape Town, SA
- Centenary, Everard Read, Johannesburg, SA
- Possessed, Everard Read, Cape Town, SA
- Sydney Art Fair, With Everard Read, Sydney, AU
- 2012 Johannesburg Art Fair, with Everard Read, Johannesburg, SA
- Winter, Everard Read, Cape Town, SA
- Small Works, Everard Read, Cape Town, SA
- India Art Fair, with Everard Read, New Delhi, India
- 2011 Johannesburg Art Fair, with Everard Read, Johannesburg, SA
- 15th Anniversary, Everard Read, Cape Town, SA
- Self Portrait, Rust-en-Vrede, Durbanville, SA
- 2010 Summer, Everard Read, Cape Town, SA
- View from the South, Everard Read, Cape Town, SA
- 2009 Sex, Power, Money, Everard Read, Cape Town, SA
- Summer, Everard Read, Cape Town, SA
- 2008 The City, Everard Read, Cape Town, SA
- 2007 Artwords I, Rust-en-Vrede, Durbanville, SA
- 2006 Seven Deadly Sins, Rust-en-Vrede, Durbanville, SA
- 2004 Women's Day, Rust-en-Vrede, Durbanville, SA

ANGUS TAYLOR

B. 1970

PRETORIA,
SOUTH AFRICA

Angus Taylor is known for his powerful, often monumental, sculptural works incorporating materials from his immediate environment – Belfast granite, red jasper and the orange earth found in Gauteng. Although he references traditional South African crafting techniques, his works are unmistakably contemporary. Taylor's craftsmanship, his bold and visionary approach, and his original use of materials have resulted in many ambitious public and private commissions around the world.

Taylor is a graduate of the University of Pretoria, which awarded him an Alumni Laureate in 2005. He currently teaches part-time at the University of Pretoria and served as advisor to the Tshwane University of Technology.

In 1997, Taylor established Dionysus Sculpture Works. This studio and workshop combine all aspects of sculpture production, from conceptualisation to clay modelling, from carving to casting. He produces his own and other prominent sculptors' work, including that of Deborah Bell, Norman Catherine and Sam Nhlengethwa. He also nurtures the talent of young and developing artists. In 2024 he was awarded an honorary doctorate by UNISA in South Africa.

In addition to numerous solo and group shows, Taylor is actively involved in producing large-scale commissions for national and local government, as well as for the private sector. These include the Solomon Mahlangu statue in Mamelodi; the statue of Chief Tshwane in front of the Pretoria City Hall; as well as the work commemorating South African anti-apartheid Afropop singer, Brenda Fassie, in Newtown, Johannesburg.

In establishing a recognisable presence in the world of public art over the past decades, Taylor has harnessed aspects of monumentality combined with a fresh reassessment of materials to create his own visual idiolect.

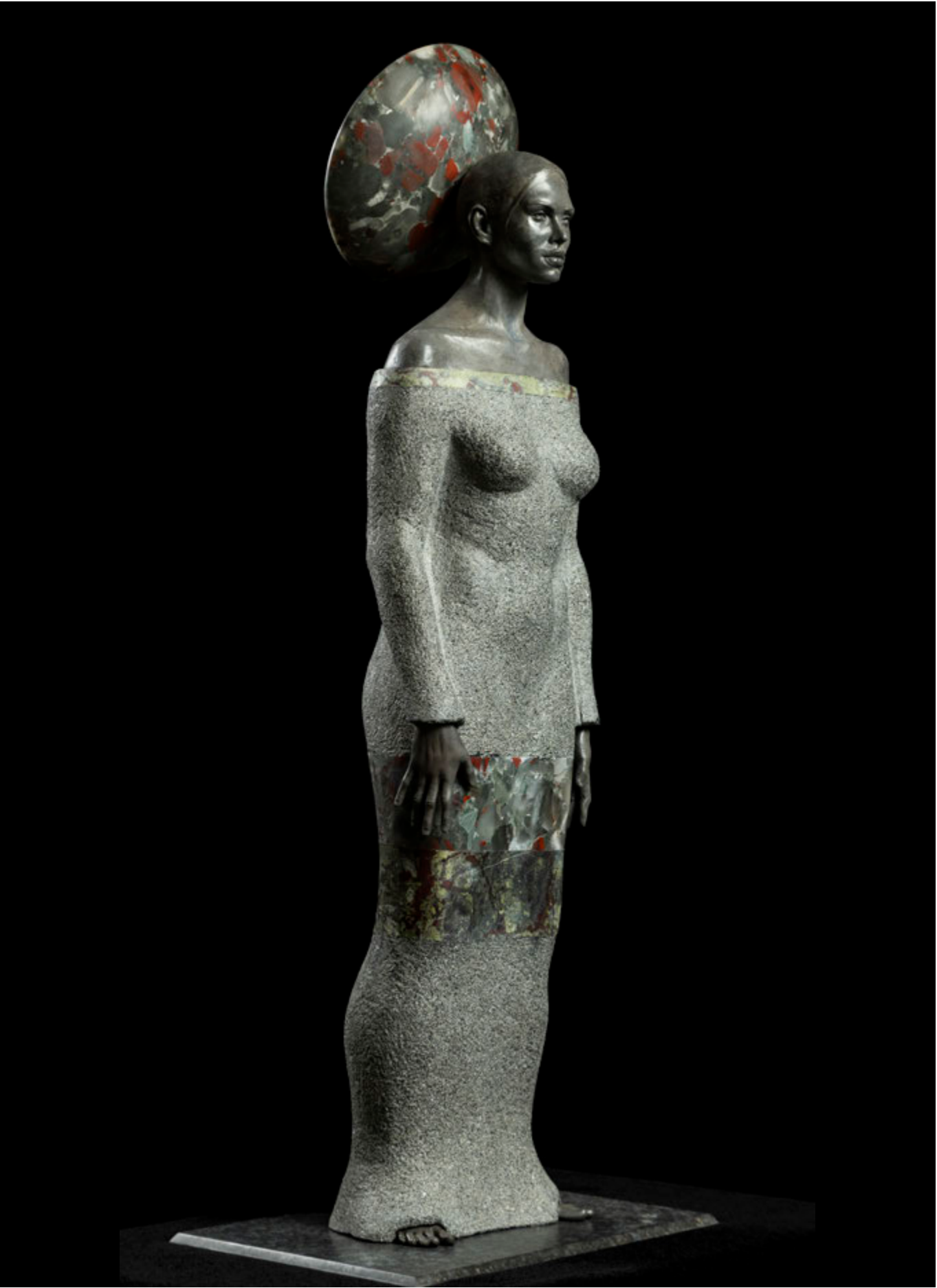


'We are all too familiar, in a world of objecthood, with the things presented to us created by mass production. Perfect copies by the thousands or millions, devoid of human touch or blemishes, uncertainties or nuances: a multiplicity of perfect similarity stamped out by machines. In age of out-sourcing, ai and CNC, I make my works myself.

I always feel honoured to engage with such old earth, with stone as it penetrates depths of time my mind cannot fathom, carrying within it narratives of the deep history of the planet. These hermetic mineral marvels, with the tangible truths they hold, must somehow be appreciated and presented.

Having been cast in metal and carved in stone, the sculpture belongs to a series, rather than an edition, of twelve. Each piece is inherently singular, shaped partly by the unique variation of its rock. The metal is bronze: an ancient man-made alloy. Semi-precious stones are combined with two-billion-year-old Belfast gabbro from Mpumalanga. The planetary shape as a thought bubble behind her head, or the planetary halo she carries, signifies reverence for the narratives and significance of these stones.

While the work is layered in material and methodology as well as in concept, the visceral, intellectual or aesthetic experience is evoked from my heart to yours.'



IDIOSYNCRATIC EXPRESSIONS OF BEING (MAQUETTE), 2024
BRONZE, BLOODSTONE, DRAGONSTONE AND BELFAST GRANITE ED. 5/12
35 3/4 X 13 3/4 X 9 3/4 IN. (91 X 35 X 25 CM)

\$20,000

ANGUS TAYLOR



ANGUS TAYLOR

SELECTED GROUP EXHIBITIONS

- 2026** FNB Art Joburg, with Everard Read, Johannesburg, SA
The Armory Show, with Everard Read, New York, USA
WORDS, WORDS WORDS, Everard Read, Johannesburg, SA
- 2025** Matter Matters | Artists & Their Media, Everard Read, London, UK
FNB Art Joburg , with Everard Read, Johannesburg, SA
- 2024** Winter 24/25, Everard Read Gallery, London, UK
Little Life, Everard Read, Cape Town, SA
Anton van Wouw Auction, Laerskool Anton van Wouw, Pretoria, SA
Inner Sanctum, Everard Read, Johannesburg, SA
The Winter Collection, Everard Read, Franschhoek, SA
Pangolin Auction, Pretoria, SA
RMB Latitudes Art Fair, with Everard Read, Johannesburg, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2023** Art Auction, Anton van Wouw Trust, Pretoria, SA
25th Anniversary Exhibition, Knysna Fine Art, Knysna, SA
What I feel when I think about the Cosmos, Everard Read, Franschhoek, SA
RMB Latitudes Art Fair, with Everard Read, Johannesburg, SA
- 2022** Spring, Everard Read, Franschhoek, SA
Things I'd like to remember, Everard Read, Cape Town, SA
Sculpture on the Cliffs, Hermanus FynArts Festival, Hermanus, SA
- 2021** Absolutely Fabulous, Everard Read, Johannesburg, SA
In Conversation, Everard Read, Cape Town, SA
- 2020** Odyssey, Everard Read, SA & UK
SUMMER 2020, Everard Read, London, UK
The Portrait Show, Everard Read, Johannesburg, SA
Staring Straight to the Future, Everard Read, SA & UK
Bronze, Steel, Stone & Bone, Everard Read, London, UK
Southern Aspect, Everard Read, London, UK
- 2019** Masterpiece Art Fair, Everard Read, London, UK
- 2018** Opening exhibition, Norval Foundation, Cape Town, SA
- 2017** FNB Joburg Art Fair, with Everard Read, Johannesburg, SA
Art Angels Africa Auction, London, UK
- 2016** Bronze, Steel & Stone, Everard Read, London, UK
A Place in Time, Nirox Sculpture Park, Cradle of Humankind, SA
- 2015** Bronze, Steel & Stone, Everard Read, Johannesburg, SA
1:54 Contemporary African Art Fair, with Everard Read, London, UK
FNB Joburg Art Fair, with Everard Read, Johannesburg, SA
Capital: Present, Fried Contemporary, Pretoria, SA
- 2014** FNB Joburg Art Fair, with Everard Read, Johannesburg, SA
Summer Showcase, Tokara Estate, Stellenbosch, SA
- 2013** Summer of Sculpture II, Mount Nelson, with Everard Read, Cape Town, SA
Sculpt, William Humphreys Art Gallery, Kimberley, SA
After the Rainbow Nation, Nirox Sculpture Park, Cradle of Humankind, SA
FNB Joburg Art Fair, with Everard Read, Johannesburg, SA
DSW, Pretoria Art Association, Pretoria, SA
- 2012** Summer of Sculpture, Mount Nelson, with Everard Read, Cape Town, SA
The Rainbow Nation, Lange Voorhout, Den Hague, Netherlands
The Winter show, Everard Read, Johannesburg, SA
- 2009** Great South African Nude Exhibition, Everard Read, Johannesburg, SA
- 2008** FNB Joburg Art Fair, with Everard Read, Johannesburg, SA
- 2007** Africa, Cork Street Gallery, London, UK
- 2006** Creative Creatures, Aardklop Arts Festival, Potchefstroom, SA
Corpus Colossus, Gordart, Johannesburg, SA
- 2005** Funky Functional, Gordart Gallery, Melville, Johannesburg, SA
Porn Again, Merely Mortal Gallery, Johannesburg, SA
Absa L'Atelier National Art Award, Johannesburg, SA
Aardklop Arts Festival, Potchefstroom, SA
Oliewenhuis Museum, Bloemfontein, SA
- 2004** Off the Record - On the Record, Gordart at the Thompson Gallery
Johannesburg, SA
Art.co.za Gallery, Johannesburg, SA
Two Man Show, Wizards Gallery, Johannesburg, SA
- 2003** Dawid's Choice, Dorpstraat Gallery, Stellenbosch, SA
Opening Exhibition, Bronze Age Sculpture House, Simon's Town, SA
St. Valentine's, Mind's-i, Pretoria, SA
Gallery 88, Sasolburg, SA
Aardklop Arts Festival, Potchefstroom, SA
Gordart at the Thompson Gallery, Johannesburg, SA
- 2002** Drawing Conclusion, curated by Diane Victor, National Art Association,
Johannesburg, SA
WAM!, Sasol Wax Award, Sasolburg, SA
A Show of Angels, Open Window Contemporary Gallery, Pretoria, SA

SELECTED SOLO EXHIBITIONS

- 2024** The Weight of Wings, Everard Read, Franschhoek, SA
- 2023** Layers of Being, Everard Read, London, UK
- 2022** Dum Spiro (Whilst I Breathe), Tswalu Foundation residency exhibition, Everard Read, Johannesburg, SA
- 2021** Quarried Consciousness, Everard Read, Cape Town, SA
- 2020** Immanence | Transcendence, Everard Read, London, UK
- 2017** In the middle of it, Everard Read, London, UK & Everard Read, Johannesburg & Cape Town, SA
- 2015** New Work, Fried Contemporary, Pretoria, SA
- 2014** 2From Explicit to Implicit, Everard Read, Johannesburg, SA
- 2011** Biography of Material, Everard Read, Cape Town, SA
- 2010** New Work, Everard Read, Johannesburg, SA
Klont, Dialoog met Grond, Aardklop National Arts Festival, Potchefstroom, SA
Momentary Permanence, Everard Read, Johannesburg, SA
- 2008** Deduct, University of Johannesburg, Johannesburg; North-West University, Potchefstroom; Gallery at Grande Provence, Franschhoek, SA
- 2005** Recent Works, Artspace, Johannesburg, SA
- 2004** Solo Exhibition, Dorpstraat Gallery, Stellenbosch, SA
- 2003** Barefoot, Baggage Free, Bronze Age Sculpture House, Simon's Town; Mind's-i, Pretoria, SA
- 2000** Africana & Other Baggage, Gallery 88, Sasolburg, SA
- 1999** Africana & Other Baggage, Open Window Contemporary Gallery, Pretoria, SA

SELECTED RESIDENCIES

- 2025** Cité des Arts, Paris, France
- 2021** Tswalu, Northern Cape, South Africa
- 2019** Cité des Arts, Paris, France
- 2013** Nirox Foundation and Sculpture Park, Gauteng, South Africa

SELECTED COLLECTIONS

Beelden aan Zee Museum, The Hague, Netherlands
Pretoria Art Museum, Pretoria, South Africa
Rand Merchant Bank, South Africa
Sasol, South Africa
University of Pretoria, South Africa
University of the Free State, South Africa
Norval Foundation, South Africa
Atterbury Head Office, South Africa
Tokara Wine Estate, Stellenbosch, South Africa
Saronsberg Wine Estate, Tulbagh, South Africa
Leeu Collection, South Africa & UK
Ellerman House, South Africa
Oliewenhuis Museum, South Africa
North-West University, Potchefstroom
Pretoria Art Museum, South Africa
The Marvelous Collection, South Africa
Tokara Wine Estate, South Africa
William Humphreys Art Gallery, South Africa
White Rabbit Collection, Sydney, Australia

ZANDER BLOM

B. 1982

PRETORIA,
SOUTH AFRICA



Zander Blom is a prominent South African artist celebrated for his dynamic and experimental approach to painting. Initially enrolling in Information Design, Blom soon left formal studies to independently pursue his passion for art, beginning with printmaking and video before dedicating himself to painting. Now based in Cape Town, he has become a significant figure in the global art scene.

He has exhibited solo shows around the world, including *Polaris* and *Ursa Minor* at the Institute of Contemporary Art Indian Ocean in Port Louis (2017); *Monochrome Paintings* and *Garage Party* at signs and symbols, New York (2022; 2021); *Monochrome works* and *New Works* at Galerie Hans Mayer, Düsseldorf (2021; 2017; 2015); *Place and Space* at the Savannah College of Art and Design in Savannah and also at Atlanta, Georgia, USA (2011-12); *The Black Hole Universe* at Galerie van der Mieden in Antwerp and also at 5x6x9, Berlin (2010); in addition to Stevenson, Cape Town, Johannesburg and Amsterdam (2010 –25), and Everard Read (2026).

In addition to a number of group shows in South Africa, including *Mapping Worlds* at the Norval Foundation, Cape Town (2019) and *Assessing Abstraction* at the Iziko South African National Gallery, Cape Town (2018), Blom has been included in group shows such as *Gestalt & Becoming* at Feldbusch Wiesner Rudolph, Berlin (2016), *Material Matters: New Art from Africa* at the Institute of Contemporary Art Indian Ocean in Port Louis (2015); *Handle with Care!*, the ninth international exhibition of contemporary art at the Ostrale Centre in Dresden (2015).

In 2014 Blom won the third Jean-François Prat Prize for contemporary art in Paris. In 2016 Blom showed work on a group exhibition as part of the fifth edition of the prize at the Palais de Tokyo, Paris. Blom is included in Phaidon's anthology of contemporary painting: *Vitamin P3: New Perspectives in Painting* (2016), and his second monograph: *Paintings: Volume II*, with an essay by Nicola Trezzi, was released December 2016.



1



2

ZANDER BLOM

1 UNTITLED, 2025, OIL ON LINEN, 4 3/4 X 10 1/8 IN. (12.2 X 25.9 CM) \$1,000
 2 UNTITLED, 2025, OIL ON CANVAS, 7 5/8 X 10 3/8 IN. (19.6 X 26.5 CM) \$1,100



3



5

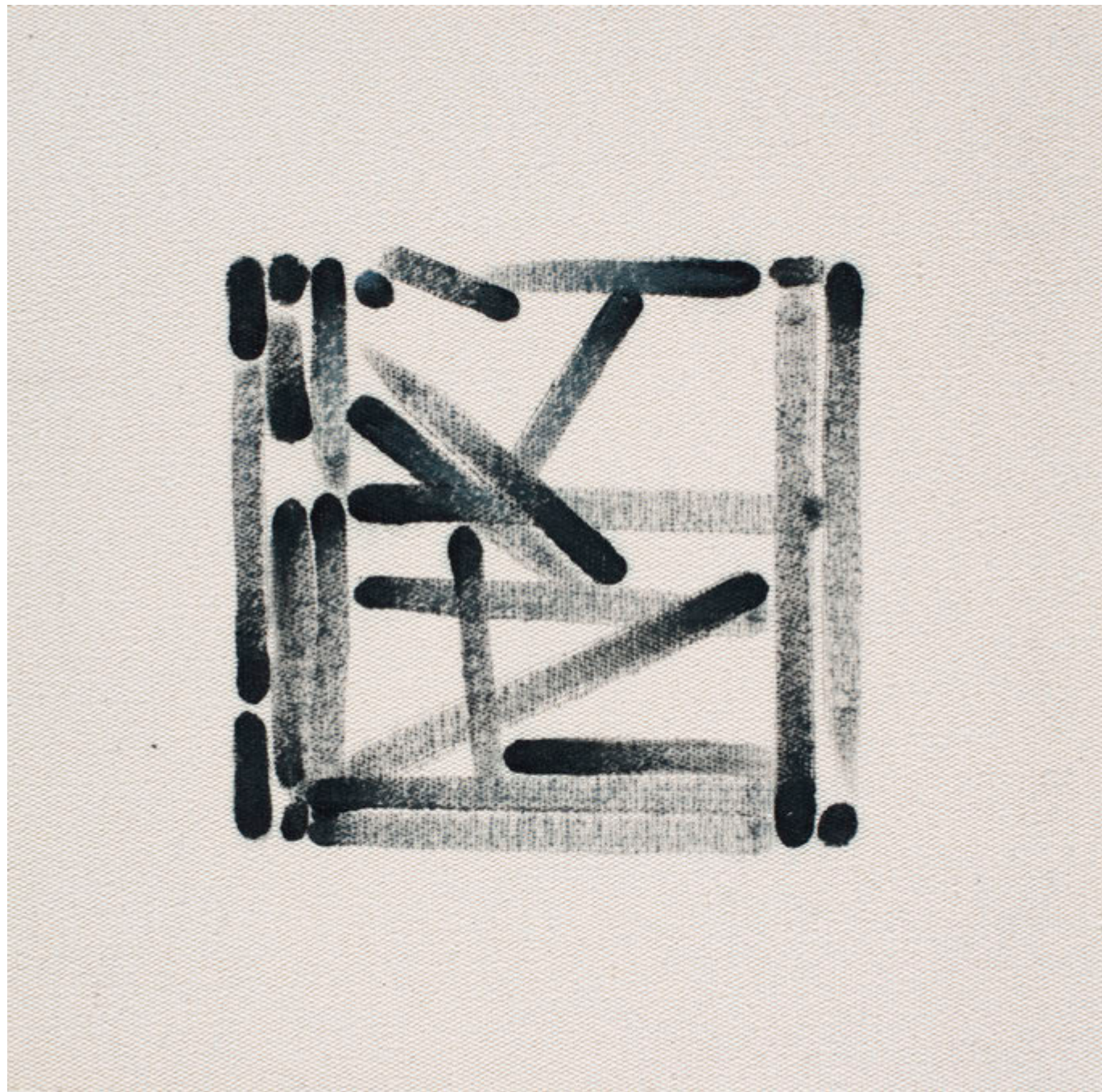


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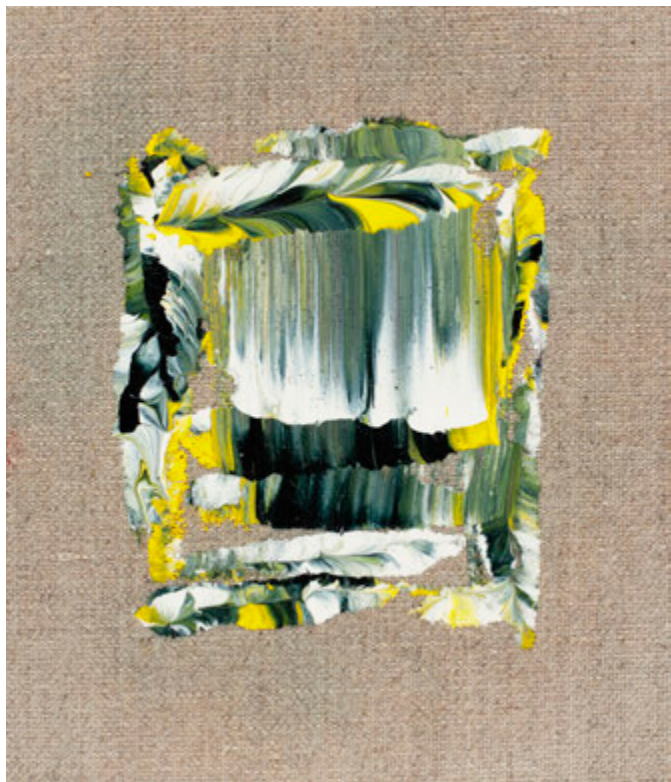
6

3 UNTITLED, 2026, OIL ON LINEN, 6 1/2 X 5 1/8 IN. (16.8 X 13.3 CM) \$750
 4 UNTITLED, 2026, OIL ON LINEN, 7 3/8 X 7 3/8 IN. (19 X 18.8 CM) \$1,000
 5 UNTITLED, 2025, OIL ON LINEN, 7 1/2 X 7 1/2 IN. (19.3 X 19.2 CM) \$1,000
 6 UNTITLED, 2026, OIL ON CANVAS, 6 5/8 X 5 1/4 IN. (16.9 X 13.6 CM) \$750

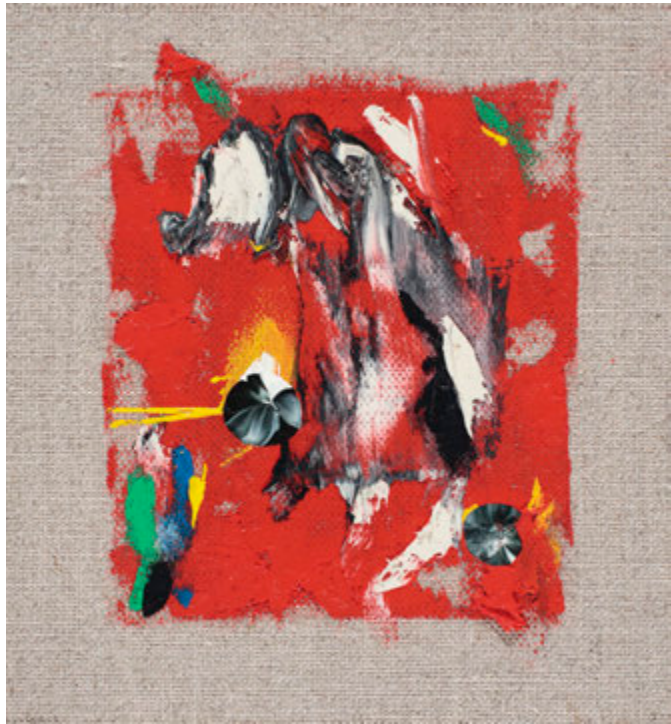


7

ZANDER BLOM 7 UNTITLED, 2025, OIL ON CANVAS, 8 3/8 X 8 3/8 IN. (21.4 X 21.5 CM) \$1,000



8



10

8 UNTITLED, 2025, OIL ON LINEN, 4 3/8 X 3 3/4 IN. (11.3 X 9.8 CM) \$700
 9 UNTITLED, 2025, OIL ON LINEN, 6 X 5 5/8 IN. (15.2 X 14.5 CM) \$750
 10 UNTITLED, 2026, OIL ON LINEN, 4 3/4 X 4 1/4 IN. (12.1 X 11.1 CM) \$700
 11 UNTITLED, 2026, OIL ON LINEN, 5 7/8 X 5 1/2 IN. (15 X 14.1 CM) \$750



9



11

‘This work was made ten years ago while I was working with thick oil paint and palette knives on raw Belgian linen. It’s part of a group of paintings that broke away from clean sharp shapes in favour of more vibrant and chaotic compositions. One can describe this series as colourful gestural abstraction with elements of optical illusion and *trompe l’oeil* in the vein of Op Art and Surrealism. A kind of maximalist impasto formalism that feels like a world imploding or exploding – if I’m doing my job right.

I like to think of painting as a game of yes and no, what you allow into the studio and what you refuse. With someone like Agnes Martin I tend to think about all the things that she said no to in her work to arrive at such a beautifully stripped-down minimal language. In a case like this, with a way more visually dense kind of painting, I like to think of all the things I was saying yes to: “How about some pink and red here? Yes, and some yellow? Why not. Green and purple? Yup. Big crazy shape here? Sure. Diagonals, horizontals, verticals? Yes, yes, yes. Rectangles and circular shapes? Yes, yes. Some marbling-like smears here? Yes. Some black and white Op Art lines over here? Okay. Some rock-formation-like shape over there? Uh-huh, more colour? Yes, some more flat smears? Yes, let’s fling some paint here? Yes, yes. Is that full and complex enough? Almost...need’s a bit more movement, more dynamism, more life... let’s layer and break some shapes up...the eye should bounce around more...needs fractures and mass and more three-dimensional illusion...but be careful now, don’t let all the shapes merge...leave some linen exposed...give the composition room to breathe...Okay, I think we’re getting somewhere...” And so on, until the painting comes together, almost like a puzzle.’

ZANDER BLOM



UNTITLED, 2016
OIL ON LINEN
48 X 39 IN. (122 X 99 CM)

\$11,500



ZANDER BLOM

SELECTED GROUP EXHIBITIONS

- 2026** FNB Art Joburg, with Everard Read, Johannesburg, SA
The Armory Show, with Everard Read, New York, USA
GUT FEELING, Everard Read, Franschhoek, SA
Winter Collection, Everard Read, Franschhoek, SA
Investec Cape Town Art Fair, Everard Read Gallery, Cape Town, SA
- 2025** A Beast with Two Backs, Association for Visual Arts, Cape Town, SA
- 2024** When Works Meet, Stevenson, Cape Town, SA
- 2023** The Artist List, Stevenson, Cape Town, SA
Full House: Fede Arthouse and Under Projects, blank projects, Cape Town, SA
The Clubhouse, Stevenson, Johannesburg, SA
- 2022** Where do I begin, Stevenson, Cape Town, SA
We Paint!, Beaux-Arts de Paris, FR
- 2021** Works on Paper, Stevenson, Cape Town, SA
Stevenson and Chill, Stevenson, Amsterdam, NL
- 2019** Mapping Worlds: Selected Works from the Scheryn Art Collection, Norval Foundation, Cape Town, SA
- 2018** 9 More Weeks, Stevenson, Johannesburg, SA
Both, and, Stevenson, Johannesburg, SA
Assessing Abstraction, Iziko South African National Gallery, Cape Town, SA
- 2017** A Painting Today, Stevenson, Cape Town, SA
- 2016** Jean-François Prat Prize, Palais de Tokyo, Paris, France
Home Truths: Domestic Interiors in South Africa, Iziko South African National Gallery, Cape Town, SA
Exchange, Galerie Hans Mayer, Düsseldorf, DE
Gestalt & Becoming, Feldbusch Wiesner Rudolph, Berlin, DE
- 2015** Material Matters: New Art from Africa, Institute of Contemporary Art Indian Ocean, Port Louis, Mauritius
Handle with Care!, 9th Ostrale International Exhibition of Contemporary Art, Ostrale Centre, Dresden, DE
January, Mixed Greens, New York, USA
Schema, Stevenson, Cape Town, SA
- 2014** Thinking, Feeling, Head, Heart, The New Church Museum, Cape Town, SA
Prix Jean-François Prat, Bredin Prat, Paris, FR
Chroma, Stevenson, Cape Town, SA
- 2013** A Sculptural Premise, Stevenson, Cape Town, SA
The Evolution of Art 1830-2140, Kuckei + Kuckei, Berlin, DE
- 2012** Africa and Abstraction – Johannesburg: Blom, Hlobo, Nitegeka, Rhode, Stevenson booth, Art Basel Miami Beach, USA
Africa and Abstraction: Mancoba, Odita, Blom, Stevenson, Art Basel, CH
- 2011** The Global Contemporary: Art worlds after 1989, ZKM Center for Art and Media Karlsruhe, DE
Geography of Somewhere, Stevenson, Johannesburg, SA
Alptraum!, Ausstellungsraum des Deutscher Kuenstlerbund eV, Berlin, DE
The Company, Los Angeles, USA
blank projects, Cape Town, SA
- 2010** Ampersand, Daimler Contemporary, Berlin, DE
Residency exhibition, Red Bull House of Art, São Paulo, BR
Black, blank projects, Cape Town, SA
Why Not?, Kuckei + Kuckei, Berlin, SA
- 2008** Disguise: The art of attracting and deflecting attention, Michael Stevenson, Cape Town, SA
ZA: Young art from South Africa, Palazzo Delle Papesse, Siena, IT
- 2007** Paper Placemats (ATL), ACP Public Art Program, Atlanta, Georgia, USA
Same Places, Aardklop National Arts Festival, Potchefstroom, SA
- 2006** Ten, The Premises, Johannesburg, SA
All Creatures Great and Small, Whatiftheworld, Cape Town, SA
- 2005** DWG, Outlet, Tshwane University of Technology, Pretoria, SA
Group Therapy, Sandton Civic Gallery, Johannesburg, SA
- 2004** ...etc (part 2), ArtCoZa Gallery, Johannesburg, SA
...etc (part 1), Artspace, Johannesburg, SA

SELECTED SOLO EXHIBITIONS

- 2026** Selected Works, Everard Read Gallery, Cape Town, SA
- 2025** Mondrian drawings, Stevenson, Amsterdam, NL
- 2024** Monochrome Paintings, Stevenson, Johannesburg, SA
- 2023** Garage Sale, The Vault, Silo Hotel Cape Town, SA
Monochrome Paintings, Stevenson, Cape Town, SA
- 2022** Monochrome Paintings, signs and symbols, New York, USA
Monochrome Paintings, Stevenson, Johannesburg, SA
- 2021** Monochrome works, Galerie Hans Mayer, Düsseldorf, DE
Garage Party, signs and symbols, New York, USA
- 2020** Garage-ism, Stevenson, Cape Town, SA
- 2019** New paintings, Stevenson, Johannesburg, SA
- 2018** Paintings and Posters, Stevenson, Cape Town, SA
- 2017** New Works, Galerie Hans Mayer, Düsseldorf, DE
Polaris and Ursa Minor, Institute of Contemporary Art Indian Ocean, Port Louis, Mauritius
- 2016** New Paintings, Stevenson, Cape Town, SA
- 2015** New Works, Galerie Hans Mayer, Düsseldorf, DE
- 2014** New Paintings, Stevenson, Cape Town, SA
- 2013** New Paintings, Stevenson, Johannesburg, SA
- 2012** New Paintings, Stevenson, Cape Town, SA
Place and Space, Trois Gallery, Savannah College of Art and Design, Atlanta, Georgia, USA
- 2011** New Paintings, Stevenson, Johannesburg, SA
Place and Space, Pinnacle Gallery, Savannah College of Art and Design, Savannah, Georgia, USA
- 2010** The Black Hole Universe, Galerie van der Mieden, Antwerp, BE
Paintings. Drawings. Photos, Michael Stevenson, Cape Town, SA
The Black Hole Universe: Mapping the Void, 5x6x9 Gallery, Berlin, DE
- 2009** The Travels of Bad, Rooke Gallery, Johannesburg, SA
Whatiftheworld, Cape Town, SA
- 2008** The Drain of Progress, Whatiftheworld, Cape Town, SA
- 2007** The Drain of Progress, Rooke Gallery, Johannesburg, SA
The Drain of Progress (drawings and album launch)
The Premises, Johannesburg; Whatiftheworld, Cape Town, SA
- 2006** Sounds and Pictures, The Premises, Johannesburg, SA

SELECTED COLLECTIONS

Jorge M. Perez Collection, Miami, USA
Glenn Ligon Collection, USA
Pamela Joyner Collection, USA
SCAD Museum of Art, Savannah, Georgia, USA
Iziko South African National Gallery, Cape Town, South Africa
Wits Art Museum (WAM), Johannesburg, South Africa
Bob and Renee Drake Collection, Netherlands
Currimjee Collection, Mauritius
Danjuma Collection, United Kingdom
Collection Societe Generale, France

ATANG TSHIKARE

B. 1980

BLOEMFONTEIN,
SOUTH AFRICA



Atang Tshikare is a Cape Town-based, self-taught multidisciplinary artist. Tshikare was influenced from a young age by the visual storytelling and graphic style of his father, an anti-apartheid activist and illustrator for various pan-African publications and art magazines.

Through his practice, which spans art and design, Tshikare expresses his distinct, visionary African identity through a unique visual language, developed over the course of his internationally acclaimed career.

Drawing on a deep connection to his own Tswana heritage and other southern African cultures, Tshikare's Afrofuturistic, experimental approach to creating work includes various mediums, such as bronze, ceramics, glass, stone and wood. His work takes inspiration from his fascination with zoomorphic forms, vernacular architecture, African languages and local landscapes. Each form strikes up a dialogue between natural and man-made materials that are organic, minimalistic and invite tactile curiosity.

'*Sechaba* is the act of coming together – a principle deeply embedded in both nature and African social systems. In the natural world, birds congregate in flocks for survival, protection and social connection.

The sociable weaver offers one of the most remarkable examples. These birds construct vast communal nests, among the largest built by any bird species, housing over one hundred pairs across multiple generations. Their highly structured nests create a shared environment where warmth, safety and collective resilience are sustained.

Traditional African communities functioned in much the same way. Multiple generations lived within a shared homestead, where children were raised collectively, and peers were regarded as siblings. Land, food, housing, and resources were shared to ensure the well-being of all members. Marriages united families rather than individuals, while elders served as custodians of knowledge, guidance and social cohesion. Like the sociable weaver's nest, *Sechaba* represents a living structure of interdependence, belonging and collective prosperity.'



SECHABA, 2025
BRONZE AND WOOD ED. 1/3
27 1/2 X 13 X 9 5/8 IN. (70 X 33 X 24.5 CM)

\$14,000

SELECTED COLLECTIONS

Metropolitan Museum of Art, New York, USA
Wanås Konst, Knislinge, Sweden
Iziko South African National Gallery, Cape Town, South Africa
Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa
Delaire Graff Estate / Laurence Graff Collection, Stellenbosch, South Africa
Xigera Safari Lodge / Tollman Collection, Botswana

SELECTED SOLO EXHIBITIONS

2026 Mowa, Everard Read, Johannesburg, South Africa
2025 Puruma, Wanås Konst, Knislinge, Sweden
2024 Pula e yana, Everard Read, Cape Town, SA
2023 Setlhare, Everard Read, Johannesburg, SA
2021 Peo e Atang, 196 Victoria, Cape Town, SA
2017 Oa Mpona, Woodstock Foundry, Cape Town, SA
2014 Not by a witch, World Art, Cape Town, SA

SELECTED GROUP EXHIBITIONS & PROJECTS

2026 FNB Art Joburg, with Everard Read, Johannesburg, SA
GUT FEELING, Everard Read, Franschhoek, SA
Winter Collection, Everard Read, Franschhoek, SA
The Armory Show, with Everard Read, New York, USA
Matereality V2, Iziko South African National Gallery, Cape Town, SA
2025 The Armory Show, with Everard Read, New York, USA
EXPO CHICAGO, with Everard Read, Chicago, USA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
2024 Inner Sanctum, Everard Read, Johannesburg, SA
Fallow Ground, Reservoir Projects & PSM Gallery, Spaced Out, Kerkow, Germany
iSenzo Sak'dala- indlela ibuzwa kwaba phambili, curated by Lebo Kekana, Reservoir Projects, Cape Town, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
EXPO CHICAGO, with Everard Read, Chicago, USA
Latitudes Art Fair, with Everard Read, Johannesburg, SA
FNB Art Joburg, with Loft Editions, Johannesburg, SA
2023 Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
What I Feel When I Think About The Cosmos, Everard Read, Franschhoek, SA
The Object, curated by Sean O'Toole, Under Projects, Cape Town, SA
FNB Art Joburg, with Everard Read, Johannesburg, SA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
'Hui ! Gaeb', commissioned sculpture for V&A Waterfront, Cape Town, SA
2022 Investec Cape Town Art Fair, with The Fourth, Cape Town, SA
Promenade pour un Objet d'Exception, Paris, France
2021 Dior Medallion chair, Superblue, Miami, USA
Before yesterday we could fly, Metropolitan Museum, New York, USA
Dior Medallion chair, Salone Del Mobile, Milan, Italy
Art 'n Dior, Shanghai, China
2020 Intersect, Southern Guild, Chicago, USA
Inside Out, Kin And Company, New York, USA
Apartment Vol 2, The Fourth, Cape Town, SA
Closer Still, Southern Guild, Cape Town, SA
Investec Cape Town Art Fair, with Southern Guild, Cape Town, SA
2019 Still Here Tomorrow to High Five You Yesterday, Zeitz MOCAA, Cape Town, SA
PAD, with Southern Guild, London, UK
Between the lines, THK Gallery, Cape Town, SA
2018 Colour field, Southern Guild, Cape Town, SA
Extra Ordinary, Southern Guild, Cape Town, SA
AfroVibes, Fierce POP, Amsterdam, Netherlands
Foundry Proof, Southern Guild, Cape Town, SA
2017 100% Design SA, Cape Town, SA
Okha, Metsing collection, Cape Town, SA
Natural Selection, Southern Guild, Cape Town, SA
2016 Design Miami, with Southern Guild, Miami, USA
2015 Design Discourse, Design Austria, Vienna, Austria
GUILD, Southern Guild, Cape Town, SA
Woodwork, Southern Guild, Cape Town, SA
2014 SA Art, New York, USA
100%Design SA, featured artist, SA
Design Miami, with Southern Guild, Miami, USA
2013 Heavy Metal, Southern Guild, Cape Town, SA
Design Days Dubai, with Southern Guild, Dubai
Young Visions in Motion, Kunstverein, Bremerhaven, Germany
Museum of African Design, Southern Guild, Johannesburg, SA
2012 Everard Read / Southern Guild show, Johannesburg, SA

BEEZY BAILEY

B. 1962

JOHANNESBURG,
SOUTH AFRICA



Beezy Bailey's practice includes painting, sculpture, drawing, performance and printmaking. He aspires to create art as a balm for a mad world – a corrective for our most lamentable human qualities, including a planet brutalized by extremes of wealth and poverty, environmental ignorance and negligence. The sources of his imagery are elusive. In his own words: 'Frozen dreams, images and legends enter from my subconscious, the realm of my imagination. I act as a conduit for visual messages greater than I am.'

Bailey studied Fine Art at the Byam Shaw School of Art, in London (1983-86). Over a thirty-five-year career, he has exhibited in South Africa and internationally. In 2011 he had a solo exhibition at the Chenshia Museum in Wuhan, China. In 2015 he was part of the official programme at the Venice Biennale. He has a history of close collaboration with other artists, most notably David Bowie, Brian Eno and Dave Matthews.

His work is represented in important art collections around the world including Sasol, Standard Bank, Investec, the Kunsthaus Zurich, and the Iziko South African National Gallery.

'Stars on land and sky was painted with several others at the same time in my studio, as has been my practice for over the forty-five years of my art practice. Working on several pieces simultaneously never allows me to get bored, and keeps a vitality in the process that makes constant demands and offers ongoing challenges in the creative endeavour.

I often use paintings as paint brushes, by pouring paint onto one canvas and then placing it over another, and then dragging or applying pressure on the back of the canvas to make marks on the second canvas.

Most of my paintings emerge from abstract marks. I then extract and expose the figurative images I see within the abstract marks. I call it "cloud painting", like seeing passing clouds as hats, fishes or castles. It's nothing new or unique; Da Vinci described it:

"Look at walls splashed with a number of stains, or stones of various mixed colours. If you have to invent some scene, you can see there resemblances to a number of landscapes, adorned with mountains, rivers, rocks, trees, great plains, valleys and hills, in various ways. Also you can see various battles, and lively postures of strange figures, expressions on faces, costumes and an infinite number of things, which you can reduce to good integrated form. This happens on such walls and varicoloured stones, like the sound of bells, in whose pealing you can find every name and word that you can imagine." I can't offer an explanation as to the meaning of any particular painting because they are not illustrations, intended to tell a story. As soon as a painting becomes too illustrative or decorative I obliterate it by pouring or brushing more paint over it.'



STARS ON LAND AND SKY, 2026
MIXED MEDIA ON CANVAS
78 5/8 X 59 IN. (200 X 150 CM)

\$25,000



BEEZY BAILEY

SELECTED GROUP EXHIBITIONS

- 2026** The Armory Show, with Everard Read, New York, USA
GUT FEELING, Everard Read, Franschhoek, South Africa
Winter Collection, Everard Read, Franschhoek, South Africa
- 2025** 10 Years | Summer Show, Everard Read, London, UK
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
Matter Matters, Everard Read, London, UK
- 2024** Little Life, Everard Read, Cape Town, SA
Investec Cape Town Art Fair, Everard Read, Cape Town, SA
Southern Light, Everard Read, London, UK
110 Year Anniversary, Everard Read, London, UK
- 2022** Spring, Everard Read, Franschhoek, SA
Things I'd like to remember, Everard Read, Cape Town, SA
Summer Sculpture, Riverhill Gardens, UK
Seduction, Everard Read, Cape Town, SA
- 2021** In Conversation, Everard Read, Cape Town, SA
Double Vision, with Stuart Dodds, Gallery at Glen Carlou, Stellenbosch, SA
Offering, Everard Read, Franschhoek, SA
- 2020** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
Masterpiece online, with Everard Read, UK
Staring Straight to the Future, online, Everard Read, SA
Journeys of the Mind, Everard Read, Franschhoek, SA
- 2019** Context Art Miami, with Everard Read, Miami, USA
Southern Aspect, Everard Read, London, UK
- 2018** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
FNB Joburg Art Fair, with Everard Read, Johannesburg, SA
- 2017** People & Portraiture, Everard Read, Cape Town, SA
Summer exhibition, Everard Read, London, UK
Bronze, Steel & Stone II, Everard Read, London, UK
- 2016** Opening Exhibition, Everard Read, London, UK
- 2015** The Sound of Creation: Sound Paintings by Beezy Bailey and Brian Eno, Venice Biennale, Venice, Italy
- 2014** Itica Pritica, with Dave Mathews, Everard Read, Cape Town, SA
- 2013** Itica Pritica, with Dave Matthews, Robert Miller Gallery, New York, USA
- 2012** 10,000 Trees Landscape, greening project for the Cape Flats, SA
- 2011** 15th Anniversary, Everard Read, Cape Town, SA
- 2009** Sex Power Money, Everard Read, Cape Town, SA
One City, Many Cultures, Cape Town Festival, Cape Town, SA
Art for Africa auction, Sotheby's, London, UK
- 2005** The ID of South African Art, Fortis Circus Theatre, Scheveningen, NL
- 2004** New Identities: Contemporary South African Art, Museum Bochum, GE
- 2002** Brian Eno project
Curated the 'Art for Aids orphans' auction
Vanessa Branson commission - statues and mural in the UK
- 1999** P.T.O - Public monuments reconsidered, various locations, Cape Town, SA
- 1998** 1Group exhibition, Augsburg, Germany
Driftscapes, Hänel Gallery, Cape Town, SA
- 1997** District Six Sculpture Festival, District Six, Cape Town, SA
- 1996** Through the Looking Glass, Jibby Beane Gallery, London, UK
- 1995** Goodman Gallery, Johannesburg, SA
New Afro/Pagan and Work 1975-1995, with David Bowie, Cork Street Gallery, London, UK
Exquisite Corpses, Chelsea Gallery, Cape Town, SA
Africus, Johannesburg Biennale, Johannesburg, SA
- 1994** Vote for South Africa, South African Association of Arts
A show of etchings produced in collaboration with various South African artists including Barend de Wet, Billy Mandindi and Norman Catherine, Hard Ground, Cape Town, SA
Touring print exhibition, Florida State University, USA
Gramercy International Art Fair, New York, USA
- 1993** Love and the Fall of the House of Windsor, with Adam Letch, plus concrete sculptures made in collaboration with Koos Malgas, South African Association of Arts, Cape Town, SA
The Incisive Eye, Arts Association of Bellville, Cape Town, SA
The Cape of Great Hope, Visual Arts Foundation, Johannesburg, SA
- 1992** Made in Wood, South African National Gallery, Cape Town, SA
Landscapes, The Art Scene, Cape Town, SA
Market Galleries, Johannesburg, SA
- 1991** South African Association of Arts, Cape Town, SA
New Directions, Centre for African Studies and Michaelis School of Fine Art, University of Cape Town, SA

- 1987** Landscapes from France & Namibia, Karen McKerron, Johannesburg, SA
Standard Bank Drawing Exhibition, Makhanda, SA
- 1986** International Contemporary Art Fair Olympia, London, UK

SELECTED SOLO EXHIBITIONS

- 2026** Bring on the dancing trees, Everard Read, Cape Town, SA
- 2023** Magic Garden, Everard Read, Franschhoek, SA
- 2022** Let There Be Light, Everard Read, London & Boughton House, UK
- 2021** The Love Revolution, Everard Read, Cape Town SA
- 2020** Landing Stars, Hermanus FynArts Festival Artist, SA
- 2019** Solo accompanying the launch of his monograph at Everard Read, SA
Performance accompanying the launch of his monograph at Zeitz MOCAA, Cape Town, SA
- 2018** Light Beyond the Dark, Everard Read, London, UK
- 2016** 1000 Year Dance Cure, Everard Read, Cape Town, SA
- 2014** Landscapes with a Twist, Everard Read, Johannesburg, SA
- 2013** As it is in Heaven, Everard Read, Cape Town, SA
- 2012** As it is in Heaven, Everard Read, Johannesburg, SA
- 2011** Icon-Iconoclast, Everard Read, Johannesburg, SA
Along the Path to Beauty, Chenshia Museum, Wuhan, China
- 2009** Dancing Christ, Spring Art Tour, Everard Read, Cape Town, SA
- 2008** Being blown backward into the future, Everard Read, Johannesburg , SA
- 2007** Fallen Angels & Other Dreams, Everard Read, Cape Town, SA
- 2006** A collection of 45 paintings acquired by the Ojai Valley Museum, California, USA
- 2005** Everard Read, Johannesburg, SA
- 2004** Everard Read, Johannesburg, SA
Knysna Fine Art, Knysna, SA
- 2000** Back to the Drawing Board, Pa Kua Gallery, Cape Town, SA
- 1999** Abakwetha - Farmer, Warrior, Statesman, public intervention, Parliament, Cape Town, SA
Learning to Fly Again, Beezy Bailey Art Factory, Cape Town, SA
- 1998** Solo exhibition, Beezy Bailey Art Factory, Cape Town
Fabric of the People, street fashion show, Beezy Bailey Art Factory, Cape Town, SA
Beezy Bailey Art Factory and Shop, opening in Cape Town, SA
- 1989** Artist in residence, South African National Gallery, Cape Town, SA
- 1988** Harbour Paintings, The Art Scene, Cape Town, SA
Introducing Beezy Bailey, solo show, Vanessa Devereux Gallery, London, UK
- 1986** First solo exhibition, Art Show Gallery, London, UK

SELECTED COLLECTIONS

Beezy's work is represented in the South African National Gallery and numerous private collections in South Africa, the United Kingdom and the United States including:

- Absa, South Africa
- Bidvest, South Africa
- Bzw Bank London, London, England
- David Bowie Art Collection, London, England
- Durban Art Gallery, South Africa
- Getty Family Collection, USA
- Investec, South Africa
- Iziko South African National Gallery
- Oppenheimer Art Collection, California, USA
- Sasol, South Africa
- Standard Bank Collection, South Africa

BRETT CHARLES SEILER

B. 1994

ZIMBABWE



Through his paintings, Brett Charles Seiler creates an interior world which wavers between desire and anxiety. He explores the male body, domestic space, poetry, Queer history, Biblical symbolism, love and alienation, as well as the possibilities of painting as a medium. His experimentation with material, colour, and line has culminated in a unique and carefully honed style. In his search for materials which are both evocative and easily accessible, Seiler's early paintings included found objects such as old black-and-white photographs and fabric. Though these objects have mostly been stripped away, they have been absorbed as visual strategy. The photographs are present in the snapshot-like, narrative atmosphere of the depicted scenes, and in the colour palette and tones. The interest in fabric can be seen in his treatment of the canvas as an important part of the finished work. The rawness of the surface and the sketched quality of the lines add to the feeling that we are witnessing a brief, urgent moment in time which has passed but been memorialised.

Even in the more conventional of Seiler's painted scenes, the void-like backgrounds add an enticing ambiguity to the works. They become otherworldly. In some cases, they offer a vision of an untouched heaven, but more often they have the texture of a dream (or nightmare). You can see familiar objects – a houseplant, a thrifted mid-mod chair, a parquet floor – and yet the surroundings remain alien and unstable. Perspective is unsturdy, with flatness and depth being represented alongside each other. Words and poetry are another important aspect of Seiler's practice. His works have included comic but tragic anecdotes, love letters, and references to Queer culture. He references the legendary Fire Island. The 'Coke/cock bottle' which appears often within the paintings and as a sculptural object allows for a moment of erotic humour. All of these visual elements offer a sensitive navigation of his own experiences as a gay man who has lived through shame and alienation, as well as love – and the joy and anxiety that comes with it. As seen in works such as the *Gay Alphabet* series, Seiler is not afraid to engage directly with the political, but he makes the politics of gender and sexuality feel intimate and immediate. Beyond this personal/political lens, the works are an expression of his passion for artistic practice itself – through both the physical act of painting, and the history of art and culture.

— extract from a text by Khanya Mashabela



TAKING OUT FLOWERS, ONE WEEK LOVERS, 2025
BITUMEN AND ROOF PAINT ON CANVAS
79 1/4 X 59 5/8 IN. (201.5 X 151.5 CM)

\$29,500

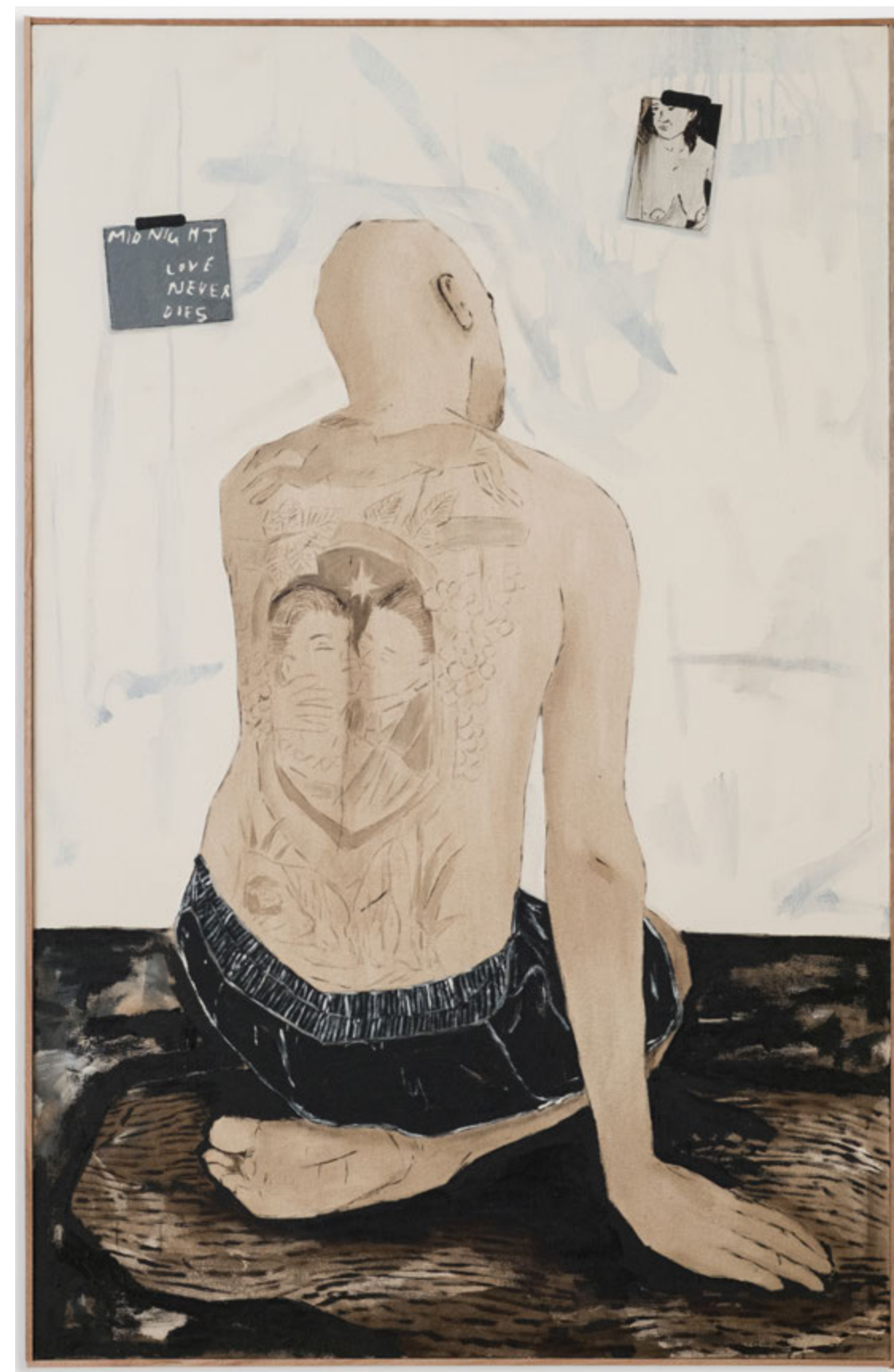
BRETT CHARLES SEILER



'Taking Out Flowers, One Week Lovers is one of my autobiographical works, centred on chance encounters with friends, lovers and a constant feeling of coming and going. With references to older works of mine, recurring objects like a suitcase give the audience ideas of a brief encounter or summer fling. The gesture of flowers arranged in grey and brown hues – as if they were wilting – show time passing, the inevitable farewell and spirit of queer relationships. Amongst the cans and buckets and the vase, images of people suggest memories that have built up to this exact moment. A right of passage, a farewell, a time to take out the flowers.'

'Midnight Love Never Dies is part of a series of paintings of friends in my studio in Cape Town. Keenan, a bartender, music maker & tattoo artist, exposes his back to reveal a mystic tattoo of lovers in a kiss. The tattoo combined with the painted text and photo of a woman which Keenan gazes at blends ideas of romance, kinship, lust, and relationships.

The bitumen, roof paint and building materials, which could be regarded as "manly", have here been queered and rendered tender.'



MIDNIGHT LOVE NEVER DIES, 2024
BITUMEN & ROOF PAINT ON CANVAS
55 5/8 X 36 IN. (141.5 X 91.5 CM)

\$17,500



BRETT CHARLES SEILER

SELECTED GROUP EXHIBITIONS

- 2026

GUT FEELING, Everard Read, Franschoek, South Africa
Here: Pride and Belonging in African Art, National Museum of African Art, Washington D.C., USA
Miettinen Collection: Body Politics, Kuntsi Museum of Modern Art, Vaasa, Finland
Matereality V2, Iziko South African National Gallery, Cape Town, SA
The Armory Show, with Everard Read, New York, USA
Investec Cape Town Art Fair, Everard Read & Eigen+Art, Cape Town, SA
- 2025

The Armory Show, with Everard Read, New York, USA
When works meet again, Stevenson, Cape Town, SA
In us is heaven, Southern Guild, Los Angeles, USA
Training Terrain, DEMO projects, Cape Town, SA
Investec Cape Town Art Fair, Everard Read & Eigen+Art, Cape Town, SA
EXPO CHICAGO, with Everard Read, Chicago, USA
Art Basel, with Gallery Eigen+Art, Basel Switzerland
Motherhood, Iziko South African National Gallery, Cape Town, SA
What the Eye Brought Back, P420, Bologna, Italy
EXPO CHICAGO, with Everard Read, Chicago, USA
Investec Cape Town Art Fair, Everard Read & Gallery Eigen+Art, SA
Mangrove Gallery, Shenzhen, China
Beeldhonger, NoHero Museum, Delden, Netherlands
Inner Sanctum, Everard Read, Johannesburg, SA
- 2023

Investec Cape Town Art Fair, with Everard Read & Gallery Eigen+Art, Cape Town, SA
The Armory Show, with Gallery Eigen+Art, New York, USA
Art Cologne, with Gallery Eigen+Art, Cologne, USA
Art Basel, with Gallery Eigen+Art, Basel, Switzerland
The Other’s Warmth, Everard Read, Cape Town, SA
- 2022

Things I’d like to remember, Everard Read, Cape Town, SA
In Between Dreams, Gallery Eigen+Art, Berlin, Germany
Das Eigene im Fremden, Museum Bensheim, Germany
Hot House, Sixty Six, London, UK
Rohkunstbau 27, Altdöbern Castle, Germany
The Armory Show, with Gallery Eigen+Art, New York, USA
Investec Cape Town Art Fair, with Eigen+Art, Cape Town, SA
Seduction, Everard Read, Cape Town
- 2021

Oasis: 25th anniversary, Everard Read, Cape Town, SA
Summer 2021, Everard Read, London, UK
In Your Shadow, SMAC, Cape Town, SA
In Conversation, Everard Read, Cape Town, SA
Space and Place, curated by Khanya Mashabela, Galerie Eigen + Art, Leipzig, Germany
This room glows in the dark while we are asleep, curated by Jana Terblanche, The Vault, Cape Town, SA
Art Cologne, Cologne, Gallery Eigen + Art, Germany
Positions, Berlin, Gallery Eigen + Art, Germany
- 2020

ODYSSEY, Everard Read, Cape Town, SA
Three Way, KwaZulu Natal Society of Arts, Durban, SA
The Spectacle, THEFOURTH, Cape Town, SA
- 2019

Emphatic Whispers, SMITH Studio, Cape Town
Winter 2019, Everard Read, Cape Town, SA
Home Affairs, Waterfront Docks, Cape Town, Sou th Africa
OUTSIDE, RK Contemporary, Riebeeck-Kasteel, SA
- 2018

One Straight Hour performed for The Main Complaint, Zeitz MOCAA, Cape Town, SA
Sunday Service, GUS, Stellenbosch, SA
Unfair, The Ruth Prowse School of Art, Cape Town, SA
The Edge of a Thread, Eclectica Contemporary, Cape Town, SA
Close Encounters, SMITH Studio, Cape Town, SA
Not Really, Studio 136 Bree, Cape Town, SA
Multiplicities Vol1: Continuous Unknowing, Assembly Room, NYC, USA
Closer than Ever, Gallery MOMO, Cape Town, SA
- 2017

Performance Night, Gallery MOMO, Cape Town, SA
One Week, Association for Visual Arts, Cape Town, SA
Young Now, Hazard Gallery, Johannesburg, SA
Hold, The Ruth Prowse School of Art, Cape Town, SA
You & I, A4 Arts Foundation, Cape Town, SA
Dislocation, Everard Read, Cape Town, SA
Salon Show, Association for Visual Arts, Cape Town, SA
Absa L’Atelier Top 100 finalists, Absa Gallery, Pretoria, SA
- 2016

Falling Into One Another, Ruth Prowse School of Art, Cape Town, SA
New Monuments, Commune.1, Cape Town, SA

Winter Collection, Everard Read, Cape Town, SA
One Zero Seven, 107 Long market Street, Cape Town, SA
The Ties That Bind, Bend, Break, Secret Dungeon, NYC, USA
Lip Service with Khanya Mashabela, Open Dialogue Box, Cape Town, SA
Sorry! Please Try Again, Palms Centre, Cape Town, SA
Reading Homophobia, with Luvuyo Nyawose, performance, Gallery MOMO, Cape Town, SA
Emerging Painters, Turbine Art Fair, Johannesburg, SA

SELECTED SOLO EXHIBITIONS

- 2026

Occasional Lovers, Eigen+Art, Berlin, Germany
Wish you were here, The Third, Seoul, Korea
- 2025

LOW BUDGET LOVE STORY, Museum der Stadt Bensheim, Germany
I would like to lose it all with you, Everard Read, Cape Town, SA
- 2024

I would like to say thank you to all my past lovers, A26 Space, Beijing, China
so many pictures, so little memories, Gallery Eigen+Art, Leipzig, Germany
- 2023

Luke, Warm, Everard Read, London, UK
Riding in cars with boys, Gallery Eigen+Art, Berlin, Germany
- 2022

scenes from an apartment, Everard Read, Johannesburg, SA
Oh, Christopher, M+B, Los Angeles, USA
At some point, I thought I was building a home, Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2021

Timber, Everard Read, Cape Town, SA
- 2020

Closet, Goodman Gallery viewing room, Johannesburg, SA
Pride or Die, curated by Jana Terblanche, Gallery Lab, FNB Art Joburg, Johannesburg, SA
- 2019

How I forgot the colours of the rainbow, SMITH Studio, Cape Town, SA
- 2018

More scared of what was in the closet than what was underneath my bed, Everard Read, Cape Town, SA
- 2016

Macho Man, Tell It To My Heart, Association for Visual Arts, Cape Town, SA

SELECTED COLLECTIONS

Seiler is in private and public collections in Austria, Czechia, Finland, France, Germany, Italy, Luxembourg, Netherlands, Norway, Spain, Sweden, UK, China, Korea, South Africa, Switzerland, Taiwan and USA

- 1690 Art Collection
- X Museum
- AIR101
- Bella Kesoyan Collection
- Collection of Alvin Hall
- Droege Art Collection
- Infamous Collection
- Laurent Germain Collection
- Mennuni Collection
- Mika Minetti Collection
- No Hero Museum
- one.
- Privatsammlung Weiden
- Ravasi Silva Collection
- Sammlung Detlev Blenk
- Sammlung GOLDZAKK.ART
- Sammlung Hildebrand / G2 Kunsthalle,
- Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa
- Homestead Art Collection, Norval Foundation, Cape Town, South Africa
- Leipzig Sammlung
- Kaufmann Sammlung
- Michael Mronz
- The Blavy Collection
- The Daniel Malarkey Collection
- The Robert Runtak Collection
- Vilsmeier-Linhares Collection
- Miettinen Collection, Berlin, Germany
- Salon Schinkelplatz Collection, Berlin, Germany

BRETT MURRAY

B. 1961

PRETORIA,
SOUTH AFRICA

Brett Murray is a South African artist known primarily for his satirically incisive sculptures and *The Spear*, a wildly infamous portrait of the nation's past president, Jacob Zuma.

Spanning bronze, steel, plastics, print, video and marble, Murray's award-winning work grapples with the wars of cultures, the clash between Afro- and Eurocentrism, the old and the new South Africas, identity politics and the ways in which political discussions have been shaped for the worse by social media.

Brett Murray's ambition throughout his long career has been to speak truth to power. Satire as a tool for political debate has always been a cornerstone of his practice. Brett Murray studied at the University of Cape Town, where he was awarded his Master's of Fine Arts degree in 1988 with distinction. The title of his dissertation was 'A Group of Satirical Sculptures Examining Social and Political Paradoxes in the South African Context'. His work since has been an introspective stock-take on the artist's positionality within the social climate of South Africa and the world at particularly troubling moments in time.



'[In] 1998, Murray's *Africa* maquette won a public sculpture competition. The Cape Town City Council promptly denied the artwork's installation, citing bylaws. When it was later deemed compliant, the council again delayed, invoking cultural sensitivities. Their objection was undermined — the West African figure referenced was merely a curio, the artist argued, rather than an object of spiritual significance. *Africa* was installed.

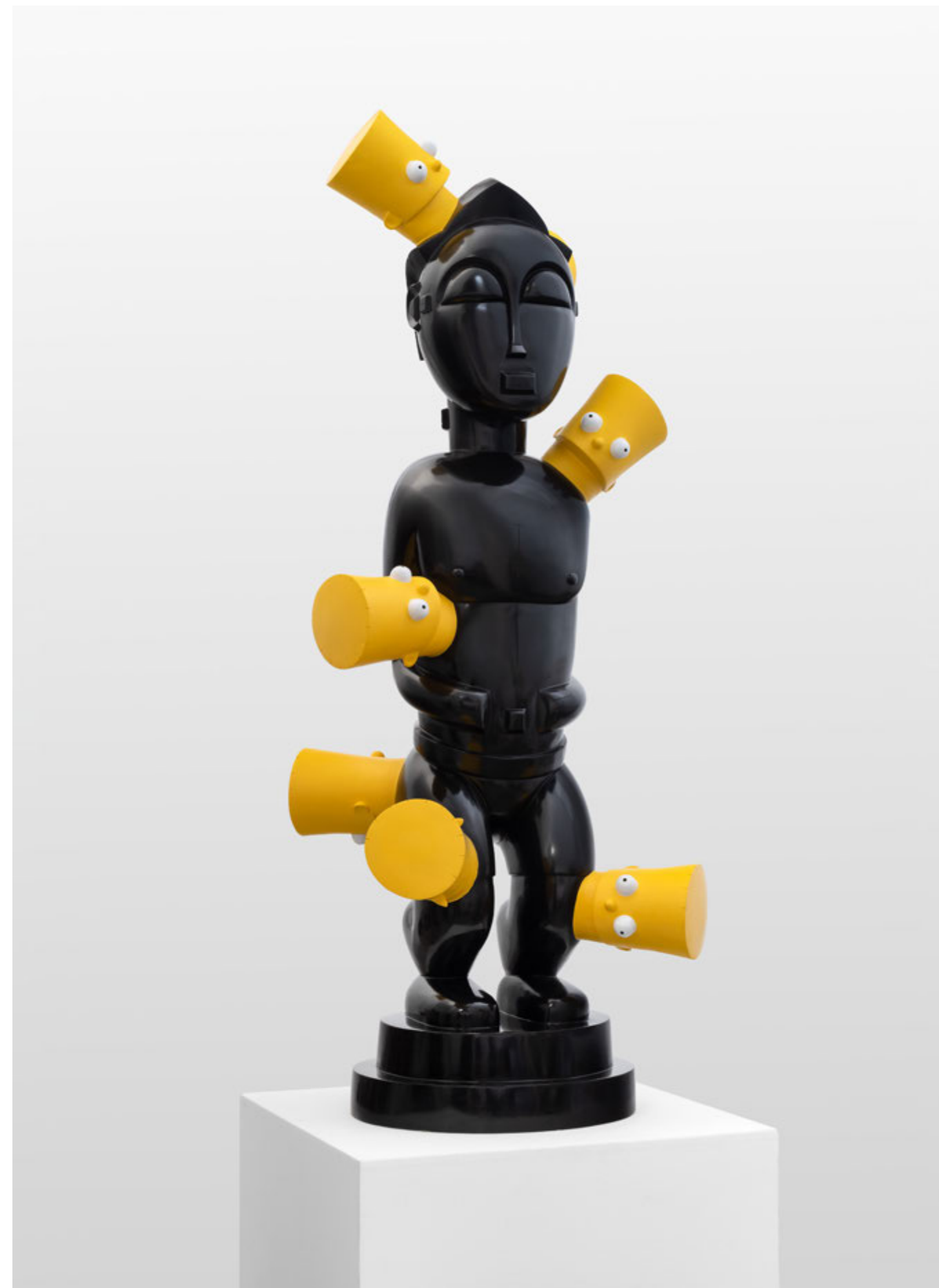
Following the first democratic election, South Africa was flooded with artefacts from the continent and cheap knock-offs made to meet growing demand. Soon oversaturated and with increasing concerns of authenticity, the collector's market for African statues all but collapsed. But the local tourist trade, largely insensible to matters of provenance, continued apace — notably at Green Market Square, adjacent to St George's Mall.

Africa wryly quotes Central African power figures or "fetish" objects — the rusted nails summarily replaced with the enamel yellow head of cartoon anti-hero Bart Simpson. The intrusion of this imported image on another performs the pastiche of "converging cultural paradigms" that characterised post-apartheid South Africa. Here, two differently potent symbols — Bart, a "viral" export of American cultural imperialism, and the Baule figure, a metonym for the influx of African migrants following the first democratic election — coincide in a setting alien to them both. Cast in bronze and made monumental, the work's confusion of registers assumes a displaced significance. "Whether this represents a positive instance of syncretism," as scholar Steven Dubin writes, "or a regrettable case of parasitic imposition of one culture onto another is left to the viewer to decide." Regardless, the work stands as a welcome non-sequitur in conversation with the city precinct's staid historical monuments dedicated to colonial and apartheid leaders, among them Cecil John Rhodes and Jan Smuts, both in the Company's Garden, Louis Botha outside Parliament, and Jan and Maria van Riebeeck in the foreshore.

Bart Simpson became a recurring feature in many of Murray's works at this time, appearing as a jaundiced proxy of the artist. To this, writer Noah Swinney offers the useful formula: Bart/Brat/Brett. Two further sculptures ... *Bart on Safari* and *Marge on Safari* (both 2018), restage the cultural convergence of Africa, the titular characters' heads imposed on seated Baule figures. Like the wooden figure in *Africa*'s maquette, the original objects on which these works are based were purchased at Treichville Market in Côte d'Ivoire during one of two trips the artist took to West Africa in 1998 and 1999.'

— From a text by Lucienne Bestall

BRETT MURRAY



AFRICA (MEDIUM), 2025
BRONZE ED. 2/5
70 3/8 X 29 1/8 X 27 1/2 IN. (179 X 74 X 70 CM)

\$125,000



BRETT MURRAY

The original *Africa* in Cape Town's city centre is in the PHAIDON *Destination Art* publication of 500 sculptures around the globe worth visiting.

AFRICA (MONUMENTAL), 2000
BRONZE ED. OF 3
133 7/8 X 59 X 59 IN. (340 X 150 X 150 CM)



BRETT MURRAY

SELECTED GROUP EXHIBITIONS

- 2026** The Armory Show, with Everard Read, New York, USA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2025** The Armory Show, with Everard Read, New York, USA
United State, Southern Guild, Los Angeles, USA
EXPO CHICAGO, with Everard Read, Chicago, USA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2024** EXPO CHICAGO, with Everard Read, Chicago, USA
Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
FNB Art Joburg, with Everard Read, Johannesburg SA
- 2023** 110 Year Anniversary, Everard Read, London, UK
FNB Art Joburg, with Everard Read, Johannesburg, SA
If you look hard enough, you can see our future, AAM, Dallas, USA
- 2022** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2021** In Conversation, Everard Read, Cape Town, SA
Myths, Martyrs, Monsters & Masterpieces, Everard Read, Franschhoek, SA
- 2020** Staring Straight to the Future, Everard Read SA & UK
- 2019** Incarnations, Bo Zar, Brussels, Belgium
CONTEXT Art Miami, with Everard Read, Miami, USA
Southern Aspect, Everard Read, London, UK
Signature Works of a Century, Javett Art Centre, Johannesburg, SA
Ampersand Foundation, 21 Years Celebration, University of Johannesburg, SA
- 2018** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2017** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
FNB Art Joburg, with Everard Read, Johannesburg, SA
Bronze, Steel & Stone II, Everard Read, London, UK
- 2016** FNB Art Joburg, with Everard Read, Johannesburg, SA
The Armory Show, with Goodman Gallery, New York, USA
- 2015** Venice Biennale, South African Pavilion, Venice, Italy
Slow Violence, Stellenbosch University Art Gallery, SA
- 2014** Design Days Dubai, with Southern Guild, UAE
My Joburg, Kunsthalle Lipsiusbau, Dresden, Germany
- 2013** Art Basel, with Goodman Gallery, Hong Kong
Design Days Dubai, Southern Guild, Dubai, United Arab Emirates
Art Palm Beach, with Dean Projects, Florida, USA
The Loom of the Land, Stevenson, Johannesburg, SA
- 2012** Art Miami, with Dean Projects, USA
Art Basel, with Goodman Gallery, Miami, USA
Sensing the Subject, New Church Museum, Cape Town, SA
- 2011** Impressions From South Africa, Museum of Modern Art, New York, USA
Art Basel, with Goodman Gallery, Miami, USA
- 2010** The Armory Show, with Goodman Gallery, New York, USA
Art Basel, with Goodman Gallery, Miami, USA
The Lie of the Land, Iziko Michaelis Collection, Cape Town, SA
Halakasha, Standard Bank Gallery, Johannesburg, SA
Twenty, Nirox Sculpture Park, Gauteng, SA
1910 to 2010: From Pierneef to Gugulective, Iziko South African National Gallery, Cape Town, SA
- 2009** Strengths and Convictions: The life and times of the South African Peace Prize Laureates, Iziko South African National Gallery, Cape Town, SA
Life Less Ordinary, Djanogly Art Gallery, Lakeside Arts Centre, Nottingham, UK
The Other Mainstream II, Arizona State University Art Museum, Tempe, USA
Nirox Foundation Outdoor Sculpture, Gauteng, SA
- 2008** Johannesburg Art Fair, with Goodman Gallery, SA
- 2007** Cape 07, Biennale, Cape Town, SA
Turbulence, HANGAR-7, Salzburg, Austria
The Geopolitics of Animation, Centro Andaluz de Arte Contemporaneo, Spain
- 2006** Art Basel, with Goodman Gallery, Miami, USA; Basel, Switzerland
- 2005** Imprints, Axis Gallery, New York, USA
- 2004** Min(e)dfields, Kunsthau Baselland, Switzerland
Identity, Fortis Circus Theatre, Scheveningen, Holland
A Decade of Democracy, Iziko SA National Gallery, Cape Town, SA
- 2003** Retreks, video projections, Fotografins Hus, Stockholm, Sweden
- 2002** Liberated Voices, University of Arizona Museum of Art, Tucson, USA
I.D./Ology, Axis Gallery, New York, USA
- 2001** Liberated Voices, The Iris & B. Gerald Cantor Centre for Visual Arts, Stanford University, California, USA
World Wide Video Festival, Amsterdam, Netherlands
- 2000** Liberated Voices: Contemporary Art from South Africa, Museum for African Art, New York, USA
- 1999** New Worlds, Canada House, London, UK; Edmonton Art Gallery, Canada; Johannesburg Art Gallery, SA; Australian Centre for Contemporary Art, Melbourne, Australia
- 1997** Cologne Art Fair, with Gallery Frank Hänel, Germany
30 Minutes, Robben Island Museum, Cape Town, SA
District Six Public Sculpture Project, Cape Town, SA

- Smokkel, 2nd Johannesburg Biennale Fringe, SA
- 1996** Vita Art Now, Johannesburg Art Gallery, SA
Cologne Art Fair, with Gallery Frank Hänel, Germany
- 1995** The Laager, Johannesburg Biennale, SA
Spring time in Chile, Museum of Contemporary Art, Santiago, Chile
- 1994** Panoramas of Passage, Albany Museum, Makhanda, SA
Banquet, Standard Bank Gallery, Johannesburg, SA
5th Cuban Biennale, Wilfredo Lam Museum, Havana, Cuba
Ludwig Museum of Contemporary Art, Aachen, Germany
Contemporary Art from SA, Deutsche Aerospace Gallery, Ottobrun, Germany
- 1993** Vita Art Now, Johannesburg Art Gallery, SA
Aids, Metlife Association of Arts, Cape Town, SA
Limits of Liberty, Anti-Censorship Exhibition, Wits Theatre, Johannesburg, SA
Curator of ‘40 Sculptors From The Western Cape’, Stellenbosch University, SA
- 1992** Passages and Transitions, Newtown Gallery, Johannesburg, SA
- 1991** Vita Art Now, Johannesburg Art Gallery, Johannesburg, SA
- 1990** Vita Art Now, Johannesburg Art Gallery, Johannesburg, SA
- 1988** Art and Militarism, Michaelis Gallery, University of Cape Town, SA
- 1986** About Time, University of Cape Town, SA. Banned by the Apartheid State
Art For Peace, Baxter Theatre, Cape Town, SA
- 1985** Opening of Gallant House, Johannesburg, SA
- 1984** Aches and Pains, Market Theatre Gallery, Johannesburg, SA

SOLO EXHIBITIONS

- 2025** Wild Life, Norval Foundation, Cape Town, SA
Brood, Everard Read, London, UK
- 2024** Brood, Everard Read, Johannesburg, SA
- 2022** Limbo, Everard Read, Cape Town, SA
- 2021** Limbo, Everard Read, London, UK
Hide, Everard Read, Johannesburg, SA
- 2019** Hide, Everard Read, Cape Town, SA
- 2017** Again Again, Everard Read, Johannesburg, SA
- 2015** Again Again, Goodman Gallery, Cape Town, SA
- 2012** Hail to The Thief II, Goodman Gallery, Johannesburg, SA
- 2010** Hail to The Thief, Goodman Gallery, Cape Town, SA
- 2009** Crocodile Tears II, Goodman Gallery, Johannesburg, SA
- 2007** Crocodile Tears, Goodman Gallery, Cape Town, SA
- 2006** Sleep Sleep, Goodman, Johannesburg & João Ferreira, Cape Town, SA
- 2003** Us and Them, Axis Gallery, New York, USA
- 2002** Standard Bank Young Artist of the Year Award exhibition, White Like Me: National Arts Festival, Makhanda; King George VI Art Gallery, Port Elizabeth; Tatham Art Gallery, Pietermaritzburg; Durban Art Gallery, Durban; Johannes Stegmann Art Gallery; Bloemfontein; Iziko SA National Gallery, Cape Town; Standard Bank Gallery, Johannesburg, SA
- 2001** Hero, Bell-Roberts Contemporary, Cape Town, SA
- 2000** I love Africa, Bell-Roberts Contemporary, Cape Town & Goodman Gallery, Johannesburg, SA
- 1997** Own, Hänel Gallery, Cape Town, SA & Goodman Gallery, Johannesburg, SA
- 1996** Brett Murray: New Sculptures, Gallery Frank Hänel, Frankfurt, Germany
White Boy Sings the Blues, Rembrandt van Rijn Gallery, Johannesburg, SA
- 1989** Satirical Sculptures, Market Theatre Gallery, Johannesburg, SA

SELECTED COLLECTIONS

- Iziko, South African National Gallery, Cape Town, SA
Johannesburg Art Gallery, SA
Durban Art Gallery, SA
Red Bull, Salzburg, Austria
Tatham Art Gallery, Pietermaritzburg, SA
University of the Witwatersrand, Johannesburg; University of Cape Town; University of South Africa, Pretoria; University of Bloemfontein, SA
Sindika Dokolo African Collection of Contemporary Art, Luanda, Angola
South African Broadcasting Corporation, Johannesburg, SA
Sandton Municipality, Johannesburg, SA
DirectAxis Collection, Cape Town, SA
BHP Billiton Collection, Johannesburg, SA
MTN Collection, Johannesburg, SA
Sasol Collection, Johannesburg, SA
South African Breweries, Johannesburg, SA
South African Reserve Bank, Johannesburg, SA
Vodacom Collection, Cape Town, SA
Nando’s Art Collection, Johannesburg, SA
Collection of Mikki and Stanley Weithorn, USA
The Museum of Contemporary Art San Diego, USA
Museum of Modern Art, New York, USA
Norval Foundation, Cape Town, SA
Gencor Collection, Johannesburg, SA
Alnoba Art Collection, New Hampshire, USA

DEBORAH BELL

B. 1957

JOHANNESBURG,
SOUTH AFRICA



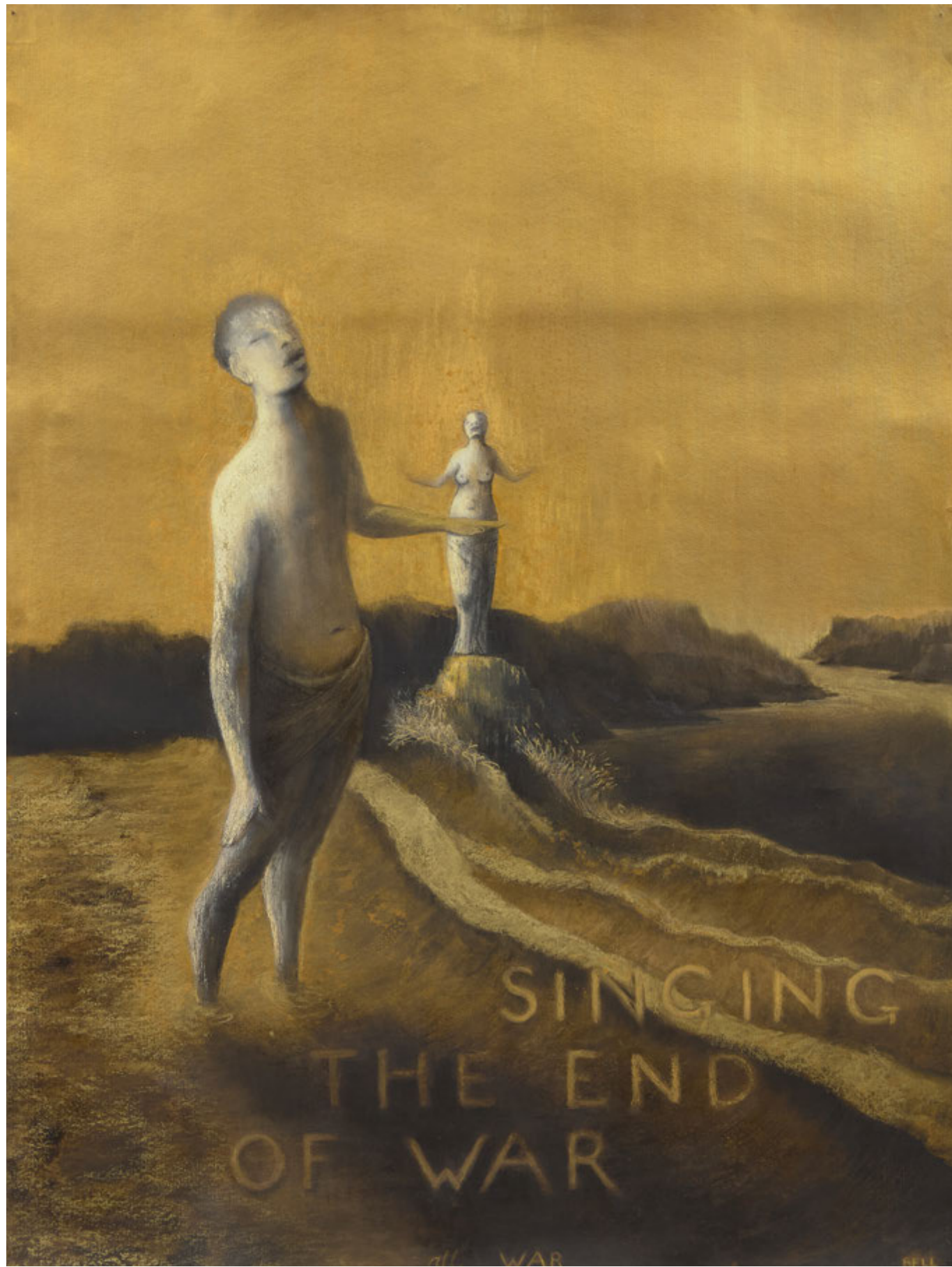
Deborah Bell is one of South Africa's most celebrated contemporary artists. She works in a range of media on canvas and paper, produces drypoint etchings and large-scale bronzes. Her earlier more political work has given way to a broader, deeper investigation into the border between mortality and immortality, matter and spirit, presence and absence, the quotidian and the mythic, the grounded and transcendent. She has developed an immediately recognisable visual language, her images simple, stark, symbolic – grounded, silent, still, poised. As fellow artist Ricky Burnett observed: at the very edge of time.

In her iconography she draws from a range of cultures (including African, Chinese, Ancient Egyptian, Greek, early Christian and European) and a range of philosophies (especially the Buddhist preoccupation with stillness and the shedding of attachment and the ego) and psychologies (more Jung than Freud) – but her work digs deeper, arriving finally out of an internal and personal place that Bell occupies in the world as an artist, a woman and an explorer. A central task is to make the unknown present – apprehended in a series of powerful images that are both of her and beyond her.

Bell's earlier figures, characterised by entrapment (in the country, in the body), gave way to figures embodying the seeker – often accompanied by boats, horses, chariots. Images of lions, dogs, horses and angels recur. These are often intermediary figures between the physical world and a higher more spiritual realm. They are also aspects of herself – the powerful daemons that reside in all of us – which are often accompanied by solitary female figures, some full of assertive confidence, others more vulnerable and less sure of their agency.

Bell is interested in the half-formed image – the unwritten, as yet unformed spaces we move towards in our quest for self-knowledge. More recent work has also become more concerned with surrender – to the higher self, the mystery of the universe, the simplicity of the present. All her art, she has stated, works towards the Zen mark: the single gesture of absolute presence. Her quest is ongoing – and has left in its wake a series of hugely powerful, totemic images from what Yeats called *Spiritus Mundi*.

Deborah Bell has worked with a great variety of media during her career and has collaborated on various historically significant projects with contemporaries such as William Kentridge and Robert Hodgins. Bell received her BAFA (Hons) and MFA degrees at the University of Witwatersrand, and has a lecturer at various South African tertiary institutions. She is currently based in New Zealand.



SINGING THE END OF WAR, 2026
MIXED MEDIA ON PAPER
63 X 47 1/8 IN. (160 X 120 CM)

\$45,000

DEBORAH BELL



Singing The End of the War

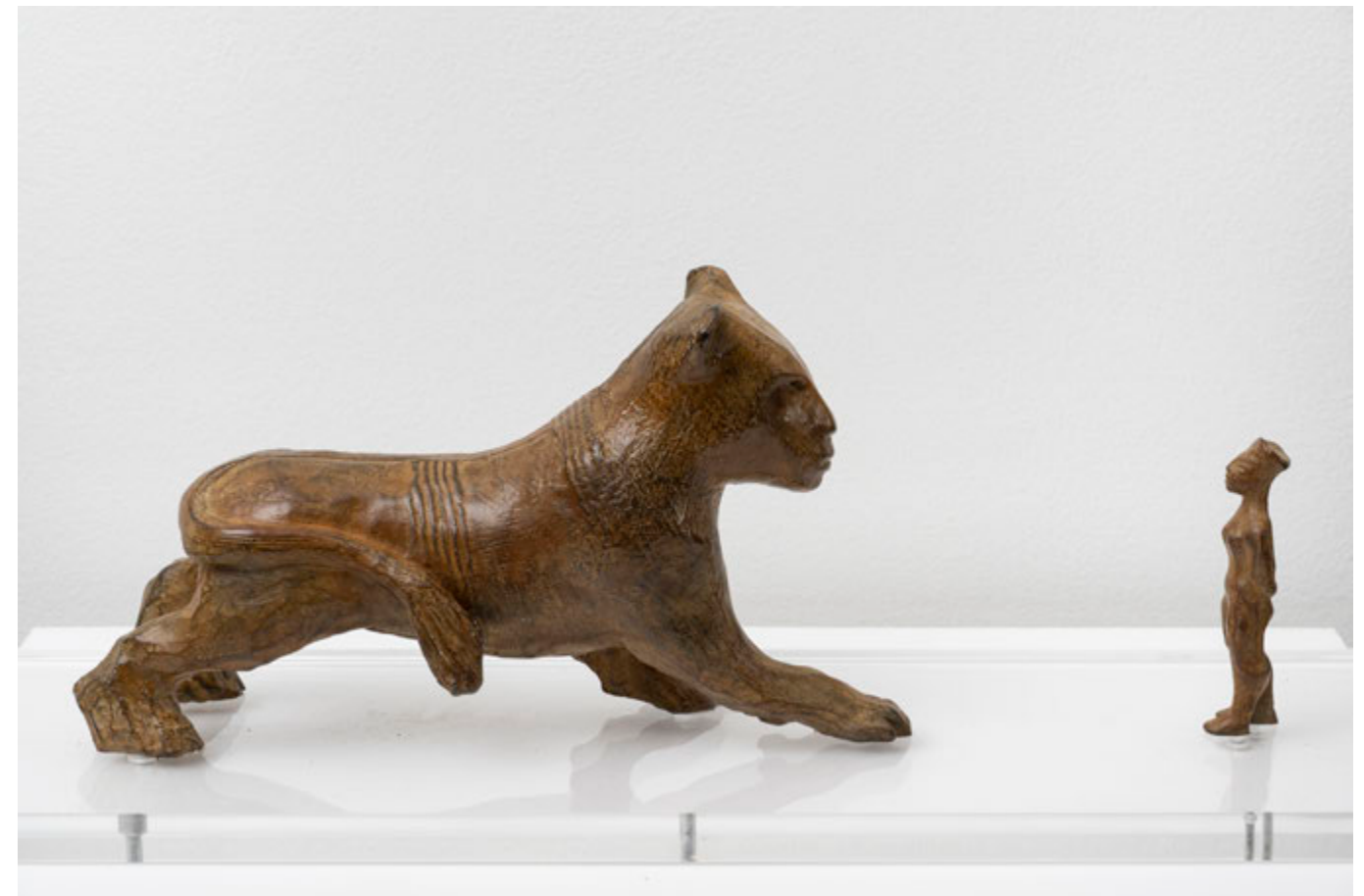
...All war. This is one of the most difficult paintings I have ever made. The uplifting I feel in my chest when I think of singing is like a prayer. To lift to a higher note, a higher frequency, can change our world, or our experience of the world, and for me this is different to demonstrating, which is oppositional rather than transformative.

I knew when I started this work that I couldn't depict an idea or be in control, but I had to let it flow through me. Each day things would shift (as the war shifted). Paint would be thrown, and then scrubbed away, and what started off as two figures singing in small, calm lake grew to a landscape of mountains and waves (first one and then many). The woman now stood on a rock while, on what appears to be a level below, there is a calmly shimmering sea that heads out the greater ocean beyond – but still out of sight. I am still not sure what it all means, but I am trusting the process, as I believe that art too can be transformative.

A Name So Beautiful It Can Only Be Sung

I wrote these words on my studio wall about four years ago. I'm always writing things on my wall in charcoal, sometimes from the lyrics of a song I'm listening to, sometimes from something I am reading and sometimes a phrase just floats into my head. This was one of those. I knew I would make a painting inspired by this one day.

In early 2026 I spent a month in India with my partner, and he took me to the Ajanta caves. Walking deep into the earth in the carved-out cliffs and feeling the devotion of those who excavated the temples and the many thousand devotees whose feet have polished the bedrock floors is a profound experience. The carvings and the architecture of the columns as well as the remains of sacred paintings depicting Buddhist deities are revealed by the flickering light from the cave entrance. I began to have ideas of a painting that would recapture this for me. Of course in my studio, the painting took its own path, but I finally had a work that I felt deserved the charcoal phrase on my wall.



YOUNG LIONESS AND FIGURE, 2025

BRONZE ED. 8/12

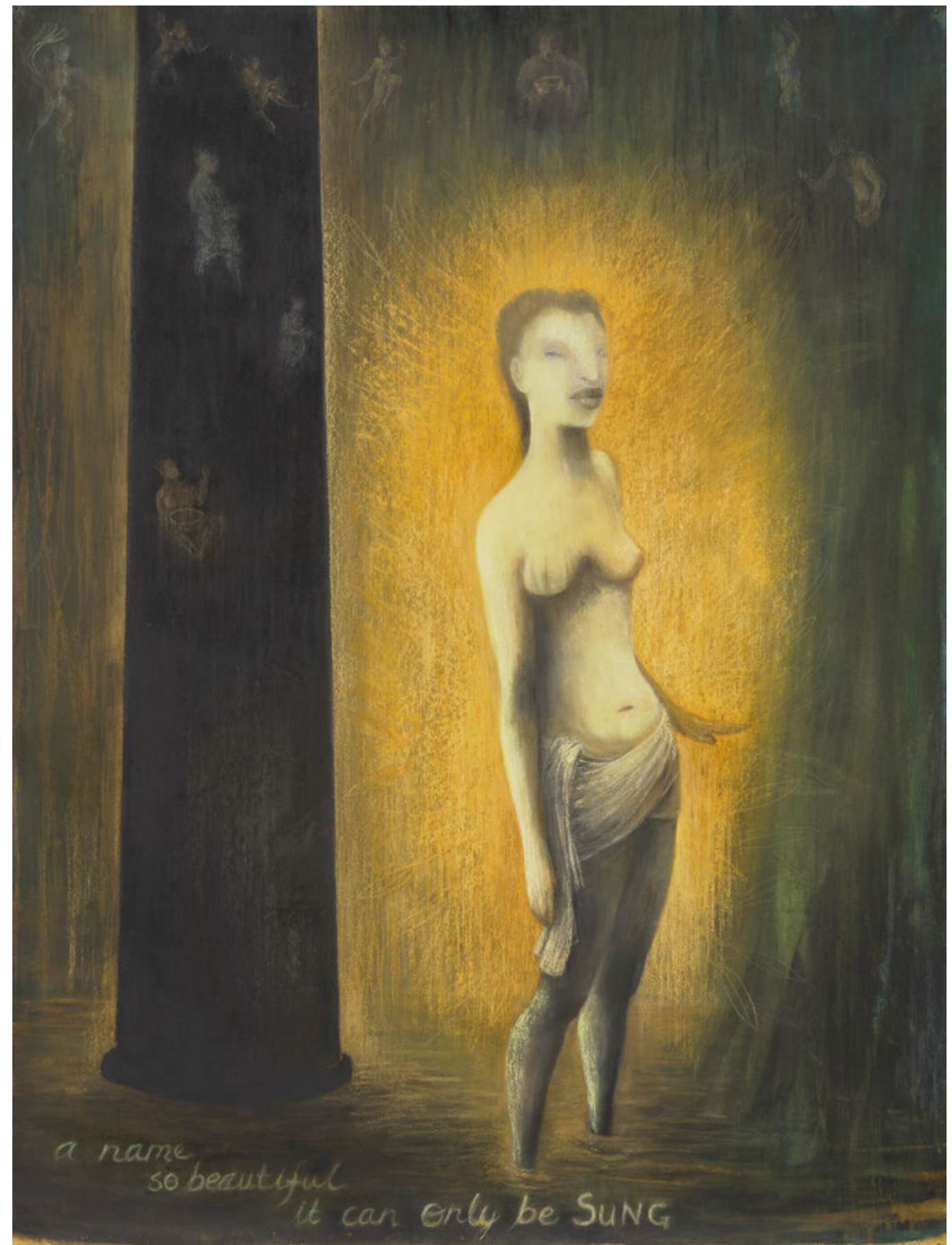
LIONESS 18 X 34 X 11 CM

FIGURE 12 X 3 X 3 CM

\$7,500



DEBORAH BELL



A NAME SO BEAUTIFUL IT CAN ONLY BE SUNG, 2026
 MIXED MEDIA ON PAPER
 63 X 47 1/8 IN. (160 X 120 CM)

\$45,000

SELECTED SOLO EXHIBITIONS

- 2024** Mother Land, Everard Read, Johannesburg, SA
Sculpture & Painting, Everard Read & John Martin in partnership, Spirit Studios, UK
- 2020** Sentinels, Everard Read, London, UK
- 2019** Enthroned, Everard Read, Cape Town, SA
Invocations to the Plate, David Krut Projects, Johannesburg, SA
- 2017** Recent Paintings and Sculptures, Everard Read Franschhoek, SA
Uncovering Ancient Memory – 15 Years of Etchings, David Krut Projects, Cape Town, SA
- 2016** Dreams of Immortality: Blood and Gold , Everard Read, London, UK
- 2015** Renunciation, David Krut, Johannesburg , SA
Dreams of Immortality: Return of the Gods, Everard Read, SA
- 2013** What Would Wisdom Say to Your Dark Heart? Everard Read, Cape Town, SA
- 2012** A Far Country, John Martin Gallery, London, & Glyndebourne Opera Festival
- 2011** Presence, Everard Read, Johannesburg, SA
- 2010** Alchemy, David Krut, Johannesburg, SA
- 2009** Flux, Goodman Gallery, Cape Town, SA
Collaborations, David Krut, Johannesburg, SA
- 2007** Objects of Power: memory of metal, memory of wood, Goodman Gallery, Johannesburg, SA
- 2006** Crossings and Monuments, Oliewenhuis Museum, Bloemfontein, SA
- 2005** Crossings and Monuments, Aardklop Festival, Potchefstroom, SA
- 2004** Sentinels, Goodman, Johannesburg, SA
- 2002** Unearthed, Joao Ferreira Gallery, Cape Town, SA
- 2001** Unearthed, The Goodman Gallery, Johannesburg, SA
- 2000** The Journey Home, Art First, London, UK
- 1998** Displacements, Goodman Gallery, Johannesburg, SA
- 1995** Muses and Lamentations, Goodman Gallery, Johannesburg, SA
- 1989** Deborah Bell, Potchefstroom Museum, SA
- 1982** Deborah Bell, Market Gallery, Johannesburg, SA

SELECTED COLLECTIONS

- BCE, Johannesburg, SA
- Bell, Dewar and Hall, Johannesburg, SA
- Bristol Myers Squibb Corp. USA
- Friends of the National Gallery, Cape Town, SA
- Hara Museum, Tokyo, JP
- Johannesburg Art Gallery, SA
- Johannesburg City Council, SA
- King George VI Art Gallery, Port Elizabeth, SA
- Legal Resources Centre, Johannesburg, SA
- Museum of Modern Art, New York, USA
- MTN Art Institute, Johannesburg, SA
- Oliewenhuis Museum, Bloemfontein, SA
- National Gallery of Art, Washington, D.C, USA
- Pretoria Art Museum, SA
- Roodepoort Museum, SA
- IZIKO South African National Gallery, Cape Town, SA
- BHP Billiton South Africa Ltd., SA
- Sanlam Collection, SA
- Sasol Collection, SA
- Smithsonian Institute, Washington, D.C, USA.
- Standard Bank Investment Corporation, Johannesburg, SA
- Tatham Art Gallery, Pietermaritzburg, SA
- Telkom, SA
- UNISA Art Gallery, SA
- University of Pietermaritzburg Collection, SA
- University of the Orange Free State Collection, SA
- University of the Witwatersrand Collection, SA

Bell’s work is represented in public and private collections around the world including the Museum of Modern Art, New York, the Smithsonian Institute and the National Gallery of Art, Washington, D.C., the Gloria Steinem Foundation, the Hara Museum, Tokyo and the IZIKO South African National Gallery, Cape Town.

SELECTED GROUP EXHIBITIONS

- 2026** The Armory Show, with Everard Read, New York, USA
GUT FEELING, Everard Read, Franschhoek, SA
Winter Collection, Everard Read, Franschhoek, SA
- 2025** WORDS, WORDS WORDS, Everard Read, Johannesburg, SA
The Armory Show, with Everard Read, New York, USA
Winter, Everard Read, Cape Town, SA
Matter matters, Everard Read, London, UK
FNB Art Joburg, with Everard Read, Johannesburg, SA
- 2024** Winter Collection, Everard Read, Franschhoek, SA
110 Year Anniversary, Everard Read, London, UK
FNB Art Joburg, with Everard Read, Johannesburg, SA
- 2023** Sentinels (2003), Chelsea Physic Garden, London, UK
- 2022** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
Seduction, Everard Read, Cape Town, SA
Summer Sculpture Exhibition, Riverhill Gardens, UK
3D IN 22: South African Contemporary Sculpture, Everard Read, Johannesburg, SA
Naughty Aughties, SMAC, Johannesburg, SA
- 2021** Oasis, Everard Read, Cape Town, SA
Myths, Martyrs, Monsters & Masterpieces, Everard Read, Franschhoek, SA
Offering, Everard Read, Franschhoek, SA
- 2020** Odyssey, Everard Read, SA & UK
Still, Everard Read, SA & UK
Pink, Everard Read, Johannesburg, SA
On Being, Everard Read, Franschhoek, SA
- 2019** Investec Cape Town Art Fair, with Everard Read, Cape Town, SA
- 2018** FNB Jo’burg Art Fair, with Everard Read, SA
Winter, Everard Read, Cape Town, SA
Investec Cape Town Art Fair with Everard Read, SA
Summer, Everard Read, Cape Town, SA
- 2017** FNB Jo’burg Art Fair with Everard Read, SA
Winter Collection, Everard Read, Cape Town, SA
Bronze, Steel & Stone II, Everard Read, London, UK
- 2016** Deborah Bell, William Kentridge, Diane Victor, David Krut Workshop, Johannesburg, SA
Bronze, Steel & Stone I, Everard Read, London, UK
Tacit, travelling exhibition, NWU gallery, Potchefstroom, William Humphrey’s, Kimberley, Pretoria Art Museum, Pretoria, SA
1:54 Art Fair with Everard Read, London, UK
- 2015** Centenary Exhibition, Everard Read, Johannesburg, SA
- 2013** Rainbow Nation: South African Sculptors, Museum Beelden Aan Zee, NL
- 2012** HORSE, curated by Ricky Burnett, Everard Read, Johannesburg, SA
- 2011** TWENTY, 20 Years Of SA Sculpture, NIROX Foundation, SA
- 2010** Contemporary Sculpture in the Landscape, NIROX Foundation, SA
- 2009** Lift Off II, Goodman, Cape Town, SA
- 2007** David Krut print workshop, UNISA Art Gallery, Pretoria, SA
Art Basel, with Goodman, Miami Beach, USA
- 2005** Works on Paper, Collaborative prints from David Krut Print Workshop, Franchise Gallery, Johannesburg, SA
David Krut Collaborations: 25 Years of Prints and Multiples, National Arts Festival, Makhanda, SA
Earthworks/Claybodies, Sasol Museum, Stellenbosch University, SA
- 2004** Earthworks/Claybodies, Pretoria Art Museum; Standard Bank Gallery, Johannesburg, SA
- 2003** Icons for the Millenium, Atlanta, USA
- 2000** The Paper Show, Goodman, Johannesburg, SA
- 1999** Emergence, Group Show, National Arts Festival, Grahamstown, SA
Artery, AVA Gallery, Cape Town & Goodman, Johannesburg, SA
Artists in residence, Standard Bank National Arts Festival, 25th Anniversary, Makhanda, SA
Earth Hues – Contemporary African Art, World Space, Washington D.C., USA
- 1998** Collaborations 1986-1997 (11 years of collaborative projects between artists
- 1997** Kentridge, Hodgins and Bell) at the Johannesburg Art Gallery, in association with the FNB Vita Awards, South Africa
UB101: A portfolio of etchings done in conjunction with Kentridge and Hodgins. Grahamstown Festival & Gertrude Posel Gallery. Exhibition curated by Fiona Rankin-Smith, South Africa

- Images and Form: Prints, drawings and sculpture from Southern Africa and Nigeria, Brunei Gallery, University of London and Edinburgh College of Art, The Gencor Collection, Sandton Art Gallery, the Grahamstown Festival, SA
Kempton Park Metropolitan Substructure Fine Arts Award Show, SA
New Art from SA, Talbot Rice Gallery, Edinburgh, UK
Les Arts de la Resistance (Fin de Siècle à Johannesburg), Galerie Convergence; Galerie Jean Christian Fradin; Galerie Michel Luneau; Galerie les Petit Murs, Nantes, France
- Not Quite a Christmas Exhibition, Goodman Gallery, Johannesburg, SA
- 1996** CRAM, AVA Gallery, Cape Town & Goodman, Johannesburg, SA
Gay Rights: Rites, Re-writes, travelling exhibition, SA
- 1996** Group Salon, curated by Rose Korber, Bay Hotel, Cape Town, SA
Common and Uncommon Ground: South African Art to Atlanta, City Gallery East, Atlanta, USA
Vita Awards, Johannesburg Art Gallery, SA
Tomorrow is Now, First Canadian Place & Knights Galleries International, Toronto, Canada
Barber Signs, The Standard Bank Gallery, Johannesburg, SA
Recent Drawings, Gallery on Tyrone, Johannesburg, SA
Ceramics Biennale, Sandton Art Gallery, SA
- 1995** The Bag Factory: The First Five Years, Civic Theatre Gallery, Johannesburg, SA
The Art of Tea, Kim Sacks Gallery, Johannesburg, SA
Group Salon, Rose Korber at the Bay Hotel, Cape Town, SA
- 1994** Group Show, Newtown, Johannesburg, SA
Memo, installation with video at the Grahamstown festival in collaboration with William Kentridge and Robert Hodgins, SA
Lamentations, Art First, Cork Street. London, UK
Anything Boxed, Group Show, Goodman Gallery, Johannesburg, SA
South African works on Paper, North Western University of Illinois, , USA
- 1993** Gallery on Tyrone, Johannesburg, SA
Vita Awards, Johannesburg Art Gallery, SA
Momentum Life Exhibition, Pretoria, SA
Internations of Millenium, Newtown Gallery, Johannesburg, SA
- 1992** ICA, 50 Johannesburg Artists, Johannesburg, SA
Paris: The Catalyst, Alliance Francaise, Durban, SA
Looking at Art: Looking at Watercolours, Goodman Gallery, Johannesburg, SA
Vita Awards, Johannesburg Art Gallery, SA
Works made in August, Newtown Gallery, Johannesburg, SA
- 1991** Cape Town Triennial, SA
Painted People: Painted Spaces, Newtown Galleries, Johannesburg, SA
Hand Coloured Graphics, Goodman, Johannesburg, SA
Tiny Tapestry Show, Goodman, Johannesburg, SA
- 1990** Women choose Women, University of the Witwatersrand, Johannesburg, SA
Art from South Africa, MOMA, Oxford, UK
Standard Bank Drawing Competition, Johannesburg, SA
Volkskas Atelier Award Exhibition, South African Vita Awards, Johannesburg Art Gallery, South Africa
- 1989** African Encounters, Dome Gallery, New York and Washington, USA
The Little Big Show, Goodman, Johannesburg, SA
CASA (Culture for Another South Africa), conference in Amsterdam, NL
Volkskas Atelier Award exhibition, South African Association of the Arts. Pretoria, SA
100 Artists Protest detention without trial, in aid of DPSC, Market Theatre, Johannesburg, SA
Artists for Human Rights Exhibition, Durban Exhibition Centre, SA
- 1986** Volkskas Atelier Award, South African Association of Arts, Pretoria, SA
4 UNISA Lecturers, Bloemfontein, SA
UNISA Art Lecturers, Pretoria Art Museum, SA
Cape Town Triennial New Visions, Market Gallery, Johannesburg, SA
- 1985** 11 Figurative Artists, Market Gallery, Johannesburg, SA



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THE
ARMORY
SHOW

Founded in 1913, Everard Read is Africa's oldest and largest gallery. Representing South African artists from diverse backgrounds with unique and considered practices, we share their commitment to contemporary story-telling, making meaning and craft. Whether meditating on ostensibly quotidian aspects of contemporary existence, or more timeless weighty concerns, Everard Read seeks to support artists in creating contemporary icons that encourage contemplation, introspection, humour and awe.

We embrace work that interrogates both universal and Afrocentric ideas, hopefully creating a space where insights can be mined that help discern the meaning in existence and encourage our better selves – or at the very least contribute to a kinder world.

Everard Read has seven distinct galleries in four locations, namely Cape Town, Johannesburg, London and Franschhoek. All our spaces are optimised to accommodate the breadth of our artists' creations and are envisaged as oases for the communities they serve. The galleries have been home to exhibitions across a variety of media and genres, from a wide-ranging group of artists and artist estates. We continue to maintain long term representation for a number of exceptional voices, as well as seek out and nurture fresh talent.

Visit everard-read.com for more information or get in touch via email, ctgallery@everard.co.za or telephone +27 21 418 4527

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