

BLACK LUMINOSITY

Group Exhibition

20 . 03 . 21

20 . 05 . 21

smac

BLACK LUMINOSITY

Text by Gcotyelwa Mashiga

*"...opacity is not the lack of light, because there is opacity in the light.
Opacity is the reason of every light".*
Édouard Glissant

Independent curator, Gcotyelwa Mashiga, presents *Black Luminosity*, a group exhibition delving into the visual representations of Black, its aesthetic language and its connotations.

What is it about *Black* that communicates the presence, dignity, and elegance, as well as the futurity, inherent in its being and appearance? In the context of this exhibition, 'Black' refers to the dark, opaque surface of the artworks, as well as the contingent connotations of visibility and racial bias. The opacity or Blackness of each artwork becomes a site of critique; to unmask methodologies and modes of production that generate paths of knowledge and "authoritative forms of visibility which function to refuse Blackness itself."¹ As an exhibition, *Black Luminosity* becomes a space of refusal; a rejection of the narratives and terms given to us², deconstructing the clichés and stereotypes associated with the pigment and formation of *Black*. In addition, Blackness as a praxis of refusal operates not as utopic nor autonomous - not pessimistic nor futuristic - but implements the concept of 'negation' as a tool that is generative.³

What *Black Luminosity* asks of viewers is to immerse themselves in the darkest parts.

To understand what is being communicated by each of the artists included in this exhibition, is to engage that which has not been visually represented. Imagination is a necessary tool in deciphering the supposed invisible areas of an image; consequently, self-examination is equally important in decoding the associations and undertones of Blackness.

In photography, the technicalities of overexposure/underexposure - areas in an image that are either very bright, or too dark - leads to an image that does not replicate reality. Instead, through imagination, they make visible certain worlds and narratives that are not detectable to the human eye. Using this understanding of photographic practice more broadly in the varied modalities of this exhibition, the darkest, most underexposed areas become the *optical unconscious* of the artwork.

BLACK LUMINOSITY

Text by Gcotyelwa Mashiqa

Here, the blurry, over/underexposed areas of an image offer a chance to not only rely on sight but engage the viewer in its multi-sensorial reading.

In this exhibition, the *optical unconscious* is present in the minute details, often hidden or invisible at first glance. *Black Luminosity* aims to reveal the unseen. By placing artworks in dialogue, a peculiar openness is revealed, complicating our understanding and assumption of seeing. The exhibition encourages viewers to be cognisant of these rigid and racially prejudiced modes of reading, facilitating a deeper engagement with the artworks through and beyond the socio-political context of the artists. This reminds us that a work of art is created within and around a set of agendas that are constantly in motion.

Black Luminosity is a site for seeing and un-seeing; learning and un-learning; recognising non-western systems of understanding; uncoding and liberating representations of Blackness; its aim to open up new potential associations.

¹ Camp, Tina. (2019). Black visibility and the practice of refusal. *Women & Performance: a journal of feminist theory*.

² Ibid

³ Ibid



Black Luminosity | 2021 | Installation View

STEPHANÉ CONRADIE

b. 1990, Windhoek, Namibia.
Lives and works in Stellenbosch, South Africa.

Stephané Edith Conradie was born in 1990 in Namibia. Conradie lives in Stellenbosch, where she is a lecturer in printmaking at Stellenbosch University, South Africa. Although primarily a trained printmaker, she is known for her bricolage assemblages. She is currently also a PhD candidate in Visual Arts at the University of Stellenbosch, where she completed her Masters in Visual Arts (Art Education) and her Bachelors in Visual Arts (Fine Arts).

Her research work focuses on trying to make sense of her social and economic 'situatedness', in a South African context. Her research stems from a fascination with how people categorise and arrange objects in their homes, particularly her own family members in both Namibia and South Africa.

Conradie creates ornate sculptures of entangled objects, inspired by home décor found in lower and working class homes in

South Africa. Though seemingly only used for aesthetic purposes or seen as common place, Conradie suggests that they could provide an important lens through which to examine value placement and meaning-making.

Her work examines the histories of colonialism and creolisation embedded in domestic material culture, calling into question how identity is encoded in the private domain. These objects have provided her with a language to investigate the creolised formations of identity that are linked to South Africa's histories of colonialism, slavery, segregation and apartheid.

Creolisation directs our attention towards the cultural phenomena and material culture that result from displacement and the ongoing dynamic interchange of symbols and practices, eventually leading to new forms with varying degrees of stability.





Stephané Conradie
herdenking II
2019
Mixed Media Assemblage
50 x 52 x 48 cm



Stephané Conradie

roofdier

2021

Mixed Media Relief Assemblage, Monoprint Insert

123 x 56 x 24 cm



Stéphane Conradie
slagoffer
2021
Mixed Media Relief Assemblage
45 x 42 x 16 cm

ALEXANDRA KARAKASHIAN

b. 1988, Johannesburg, South Africa.
Lives and works in Cape Town, South Africa.

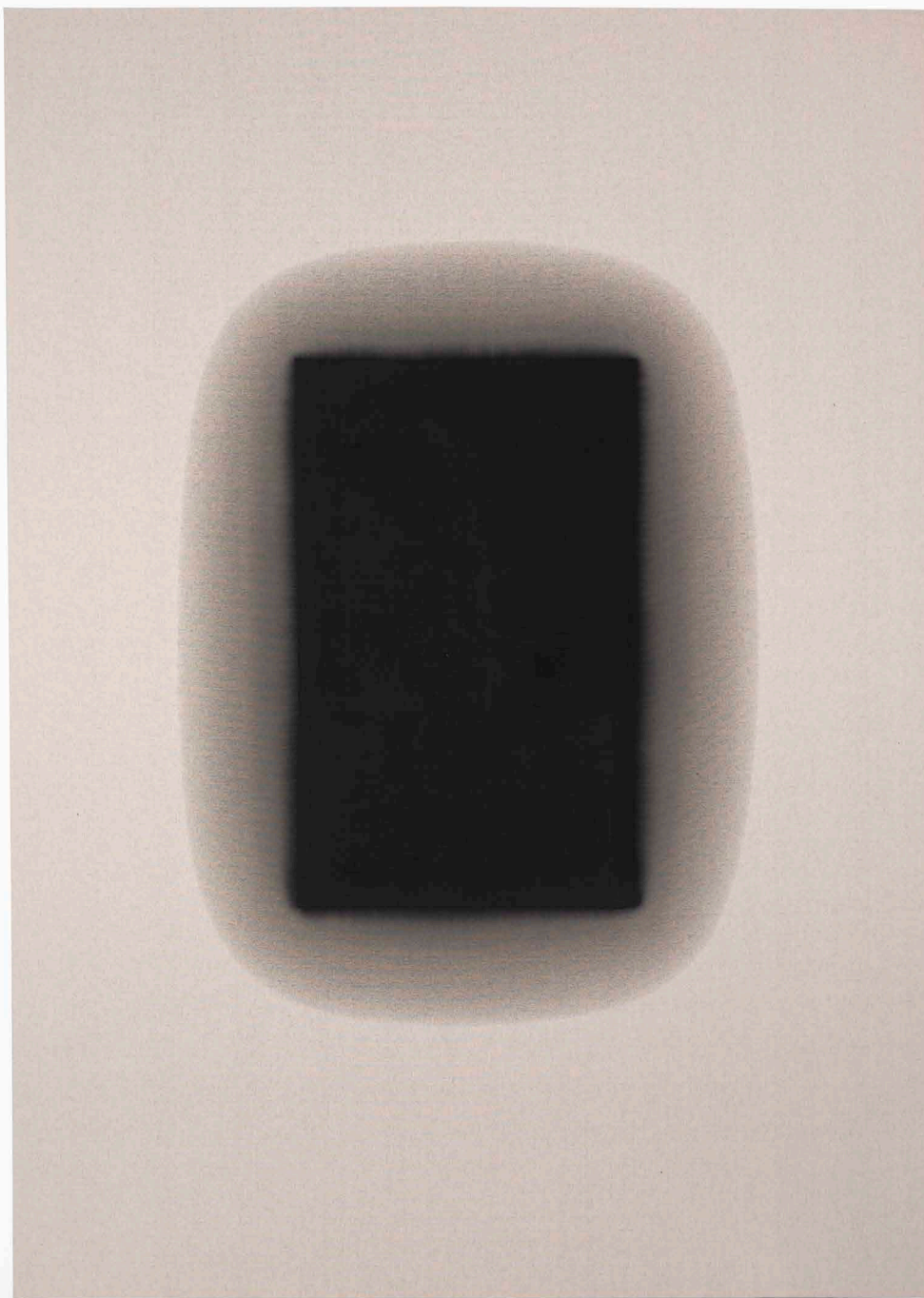
Alexandra Karakashian was born in 1988 in Johannesburg, South Africa. She currently lives and works in Cape Town, South Africa. Karakashian obtained her Bachelor of Fine Arts degree at the Michaelis School of Fine Art at the University of Cape Town in 2011, where she was awarded both the Judy Steinberg Painting Prize and the Simon Gerson Distinction Award. She went on to graduate with a Masters degree in Fine Art from the same institution in 2015. Karakashian was an artist in residence at Capo d'Arte in Gagliano del Capo, Italy in 2016. The residency culminated in a solo presentation, self-titled *Alexandra Karakashian*, at the Villa Medici in Gagliano del Capo.

Further solo exhibitions include: *A rhythm for falling*, at Sabrina Amrani Gallery in Madrid, Spain in 2019; *here they passed* at SMAC Gallery in Cape Town and *In on itself*, at Mariane Ibrahim Gallery in Seattle, USA, in 2018; *unbecoming*, at SMAC Gallery in Johannesburg to coincide with the release of her self-titled publication in 2017; *Passage*, a special project at 1:54 Contemporary African

Art Fair in London, UK, and *GROUND* at SMAC Gallery in Cape Town, both in 2016.

Notable group exhibitions include: *Materedality*, a group exhibition at Iziko South African National Gallery in Cape Town, as well as *A Show of Solidarity* at SMAC Gallery in Cape Town, in support of the South African Solidarity Fund during a nationwide enforced lockdown, both in 2020; *Inner Landscapes* at Galleria Anna Marra in Rome, Italy; *Material Insanity*, at MACAAL in Marrakech, Morocco; and *Filling in the Gaps*, at Iziko South African National Museum in Cape Town, South Africa, all in 2019; *Ravelled Threads*, at Sean Kelly Gallery in New York City, USA; *A Letter to My 22-year-old Self* at BKhZ Studio & Gallery in Johannesburg, both in 2018. Karakashian's works have been included in group presentations at, among others: Art Basel Hong Kong and the Tapei Dangdai in Taiwan in 2020, ACROlisboa in Portugal; ACROMadrid in Spain, Artissima in Turin, Italy, and Art Dubai, UAE, all in 2019.





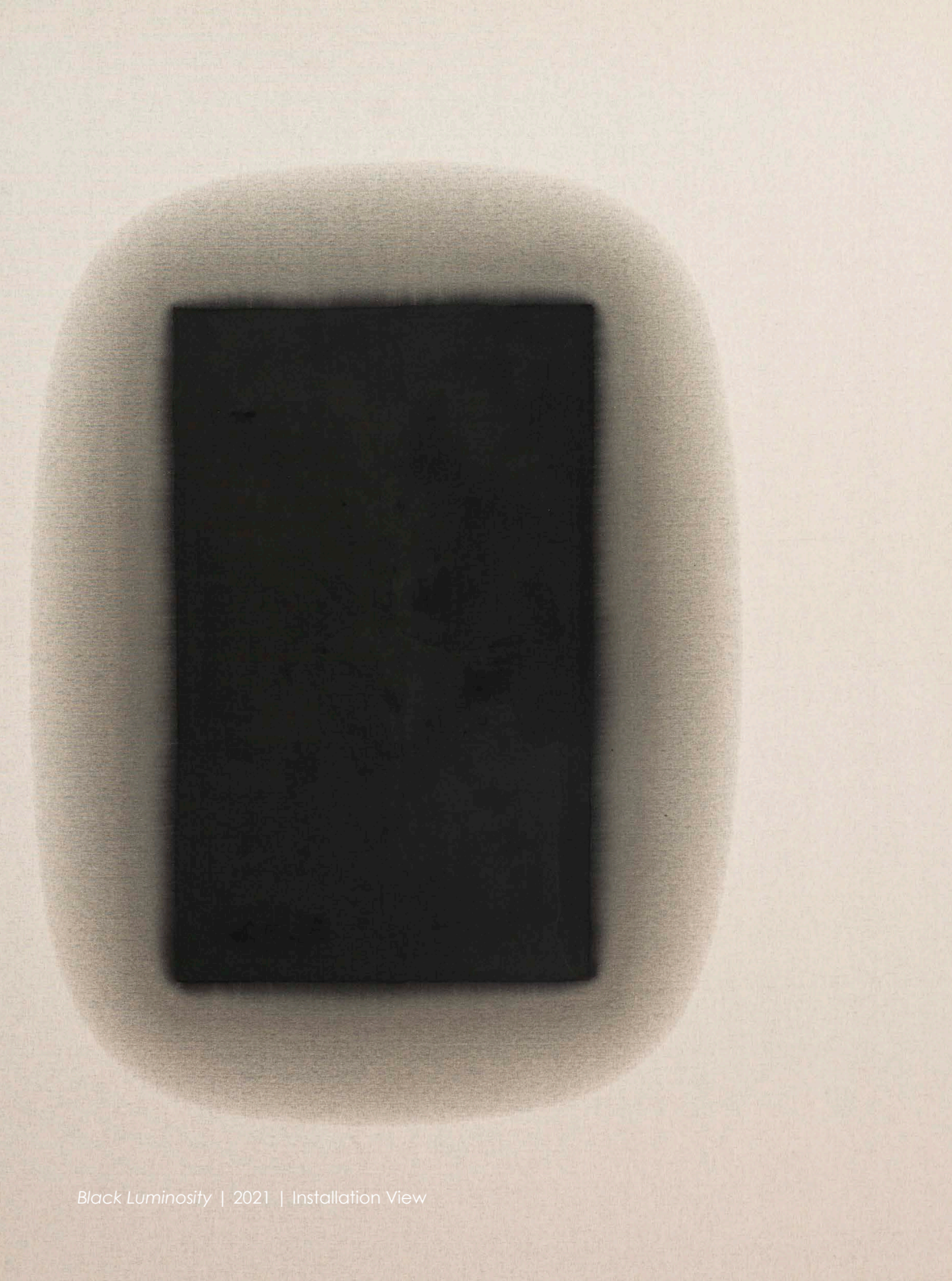
Alexandra Karakashian

Flare

2021

Used Engine Oil, Black Pigment and
Sunflower Oil on Canvas

240 x 170 cm



Black Luminosity | 2021 | Installation View





Alexandra Karakashian

Bloom I

2021

Oil on Sized Paper

200 x 104 cm



Alexandra Karakashian
Bloom II
2021
Oil on Sized Paper
107 x 75.5 cm



Alexandra Karakashian
Bloom III
2021
Oil on Sized Paper
107 x 75.5 cm



Alexandra Karakashian

Bloom IV

2021

Oil on Sized Paper

107 x 75.5 cm



Black Luminosity | 2021 | Installation View

WALLEN MAPONDERA

b. 1985, Harare, Zimbabwe.
Lives and works in Cape Town, South Africa.

Wallen Mapondera was born in 1985 in Harare, Zimbabwe, and currently lives and works in Cape Town, South Africa. Mapondera completed his Masters degree in Fine Art from Rhodes University in Makhanda, South Africa in 2019. Awards and residencies include: the National Gallery of Zimbabwe Artist-in-Residence Programme hosted at the National Gallery School of Visual Arts and Design Studios in Harare in 2007, the artist-in-residence programme at the Vermont Studio Center, Burlington in Vermont, USA in 2012; in 2015, he was the recipient of Zimbabwe's prestigious National Arts Merit Award awarded by the National Arts Council of Zimbabwe, and the Pro Helvetia Studio in Zurich, Switzerland in 2018.

Most recently, Mapondera presented a solo booth with SMAC Gallery in the Nova Section of Art Basel OVR: Miami Beach. Further solo exhibitions include: *Chirema Chine Mazano Chinotamba Chakazendama Madziro (Part One)*, the artist's MFA exhibition which opened at Rhodes University in Makhanda, South Africa in 2019; *Chirema Chine Mazano Chinotamba Chakazendama Madziro (Part Two)* at SMAC Gallery in Cape Town in 2020; the following year in 2020. Earlier

solo presentations include: *Moving Target* at SMAC Gallery in Cape Town as well as a solo presentation at Atelier Mondial in Basel, Switzerland in 2019; *Emergency Exit* at Tyburn Gallery in London, UK; and *Samusha Weiri Dongo* at SMAC Gallery in Johannesburg, South Africa, both in 2018 and *Tsananguro | Clarifications* at SMAC Gallery in Cape Town in 2017.

Notable group exhibitions include: *Matereality* at Iziko South African National Gallery in Cape Town, South Africa in 2020; *Five Bhobh: Painting at the End of an Era* at Zeitz Museum of Contemporary Art (MOCAA) in Cape Town, South Africa in 2018; *Familiar Histories: An Unstoppable Force in Contemporary Art Discourse*, curated by Raphael Chikukwa, at the National Gallery of Zimbabwe, in Harare, Zimbabwe in 2017; *X: Part III* and *Nothing Personal* both at SMAC Gallery in Stellenbosch, South Africa, in 2017 and 2016 respectively; *Between the Sheets* at Gallery East in Fremantle, Australia in 2012; *Colour Africa*, Zeitgenössische Kunst Aus Simbabwe at Kulturallmende gUG in Munich, Germany in 2011; as well as *African Expressions* at the University of Avignon in Avignon, France in 2010.





Wallen Mapondera

Untitled

2021

Toilet Paper & Cardboard on Board

90.5 x 131 x 12 cm

COW MASH

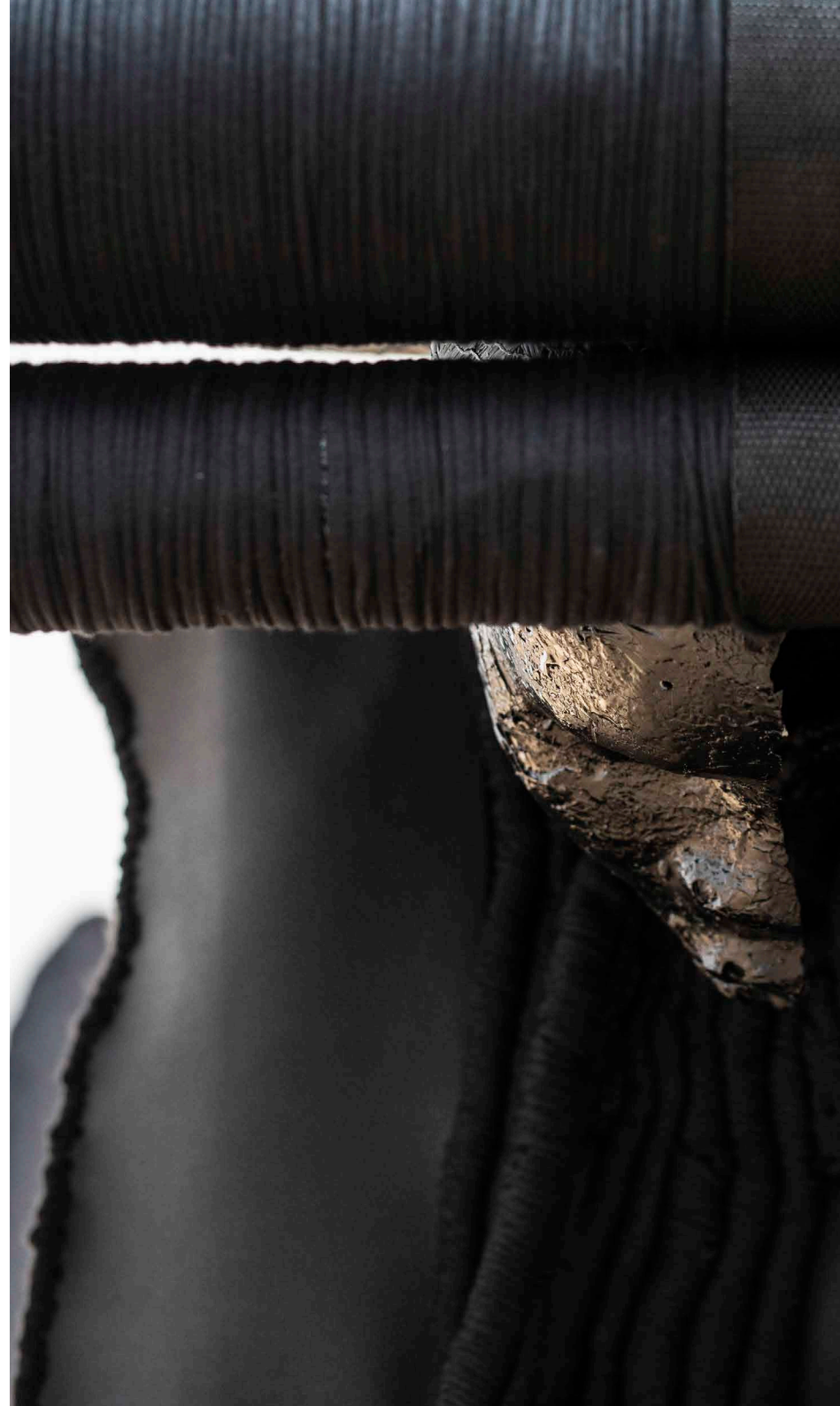
b. 1994, Limpopo.

Lives and works in Pretoria, South Africa.

Cow Mash was born in 1994 in Limpopo and currently lives and works in Pretoria, South Africa. Mash obtained a Bachelor of Technology (B. Tech) degree in Fine Arts from Tshwane University of Technology (TUT) in 2017 and is currently working towards her Masters in Visual Arts degree.

In 2016, Mash created her first life size public sculpture, representing freedom fighter Francis Baard, which forms part of the National Heritage Monument. In 2017, she became one of three artists to create a 2.5 meter sculpture of Political leader Oliver Tambo, which currently stands at the Johannesburg O.R Tambo international airport. She was the winner of the 2019 PPC Imaginarium fashion category and within the same year a finalist in the sculpture category. In 2019, she collaborated on a life size sculpture of Zakithi Nkosi for the Zakithi Nkosi Clinical Haematology Centre of Excellence,

located at the Chris Hani Baragwanath Academic Hospital. Southern African Foundation For Contemporary Art (SAFFCA) named Cow Mash their SAFFCA Artist of the Month in May 2020.





Cow Mash
boleta le bofe
2019-2020
Polyester Resin, Faux Leather, Synthetic Fibres,
Found Object
97 x 135 x 315 cm



Cow Mash
boleta le bofefo (Detail)
2019-2020
Polyester Resin, Faux Leather, Synthetic Fibres,
Found Object
97 x 135 x 315 cm

MUSA N. NXUMALO

b. 1986 in Soweto, South Africa.
Lives and works in Johannesburg, South Africa.

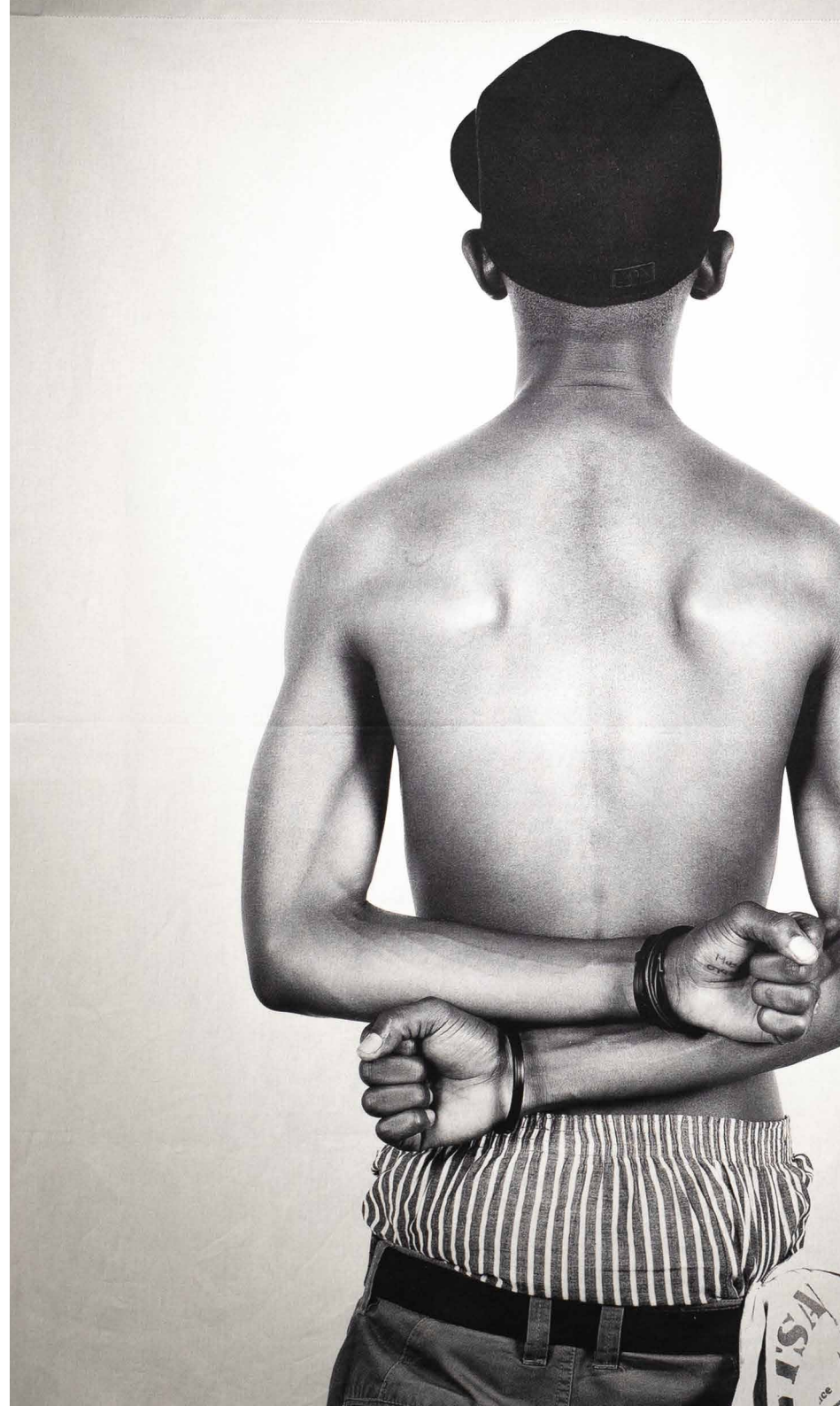
Musa N. Nxumalo was born in 1986 in Soweto, South Africa, where he currently lives and works. Nxumalo received his introduction to photography at the Market Photo Workshop, where he completed the Foundation and Intermediate Courses between 2006 and 2008. In 2015, he was nominated for the prestigious First Book Award, as well as the 1st prize in Visual Art for the Impact Awards in 2010.

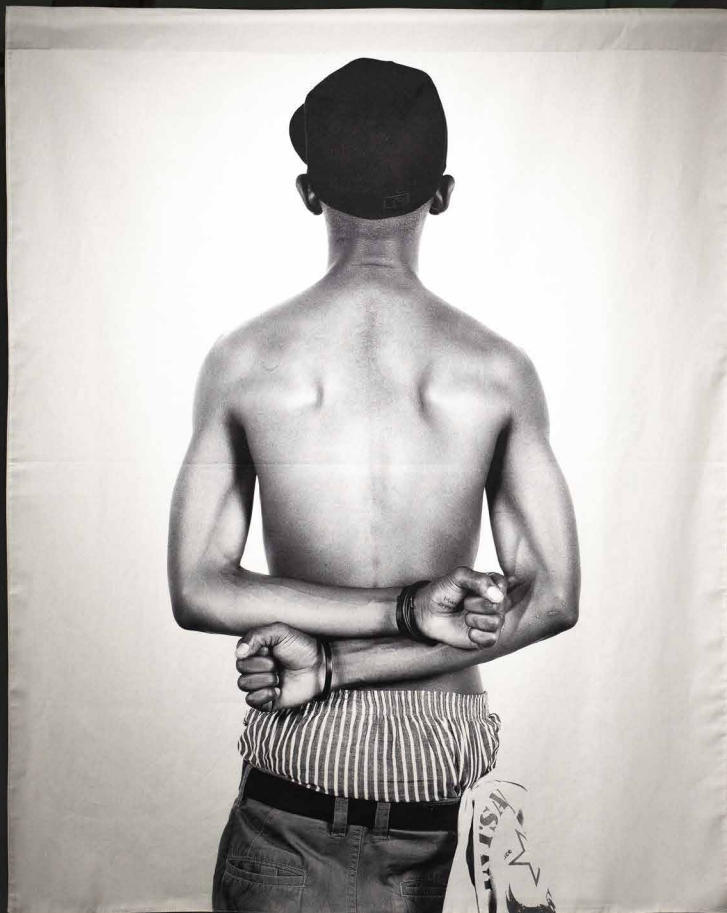
In 2020, Nxumalo presented his solo exhibition, *We Are Running Out Of Hashtags!*, at SMAC Gallery, in Cape Town, South Africa. Earlier solo exhibitions include: *16 Shots*, at SMAC Gallery, in Johannesburg, South Africa in 2017; *The Anthology of Youth* at SMAC Gallery's presentation at FNB Joburg Art Fair at the Sandton Convention Centre in Johannesburg, South Africa; and *In Search Of...*, shown at SMAC Gallery in Stellenbosch, South Africa, and Goethe Institute in Johannesburg, South Africa.

Earlier in 2020, Nxumalo was selected to participate in NIRIN, the 22nd Sydney Biennale curated by Brook Andrews, in

Sydney, Australia. In 2019, Nxumalo's work was also included in the group exhibition *Crossing Night: Regional Identities x Global Context* at the Museum of Contemporary Art Detroit, USA.

Further notable group exhibitions include: *Africa State of Mind* at the Impressions Gallery in the Bradford, UK before traveling to the Museum of African Diaspora in San Francisco, USA, and the Royal West England Academy in Bristol, UK; *Night Fever: Designing Club Culture 1960 – Today* at Adam – the Brussels Design Museum in Brussels, Belgium, all in 2019. In 2018, Nxumalo was selected to take part in the 11th edition of *Rencontres de Bamako*, entitled *Afrotopia*, curated by Marie-Ann Yemsi, in Bamako, Mali; *Art/Afrique, le nouvel atelier* at the Louis Vuitton Foundation in Paris, France, in 2017; *Peregrinate*, shown in Lagos, Abidjan, Bamako and Nairobi, between 2015 and 2016; and *Next Generation* at the Godwin-Ternbach Museum, Queens College in New York, in 2015.





Musa N. Nxumalo

Story of O.J., after 4:44 (Simiato Matik)
2020

Archival Pigment Print on Hemp Linen
160 x 130 cm
Edition 1/3 + 2 AP

PYDA NYARIRI

b.1991, Harare, Zimbabwe.
Lives and works in Cape Town, South Africa.

Nyariri was born in 1991 in Harare, Zimbabwe, and currently lives and works in Cape Town, South Africa. Her work has been presented at Real Art Ways in New Haven; Zeitz MOCAA in Cape Town; Artist Alliance Inc in New York; AC Institute in New York; Elizabeth Foundation for the Arts in New York; Participant Inc Gallery in New York; Young Blood Gallery in Cape Town and AVA Gallery in Cape Town.

Nyariri's practice explores the ways in which pidgin languages are created with a specific focus on pidgins that came from formally colonized Southern African countries. A pidgin language happens when two or more languages meet/collide to create a third hybrid language. A pidgin can also happen when a dominant language is broken and taken apart to create a remixed version of the dominant language. Nyariri uses speculative fiction to explore this theme with a strong engagement with the written, oral, visual and sonic traditions of Southern Africa.

Residencies include Braunschweig Projects in Germany in 2019, Artist Alliance in New York in 2018 and was a fellow at the Whitney Museum's Independent Study Program, 2016-2017.





Pyda Nyariri

*Pidgin's cocoon as sounded
out with inverse intonations*
2021

Clay Slip, Cotton Gauze, Plywood and Hardware
300 x 147 x 100 cm

PHOKA NYOKONG

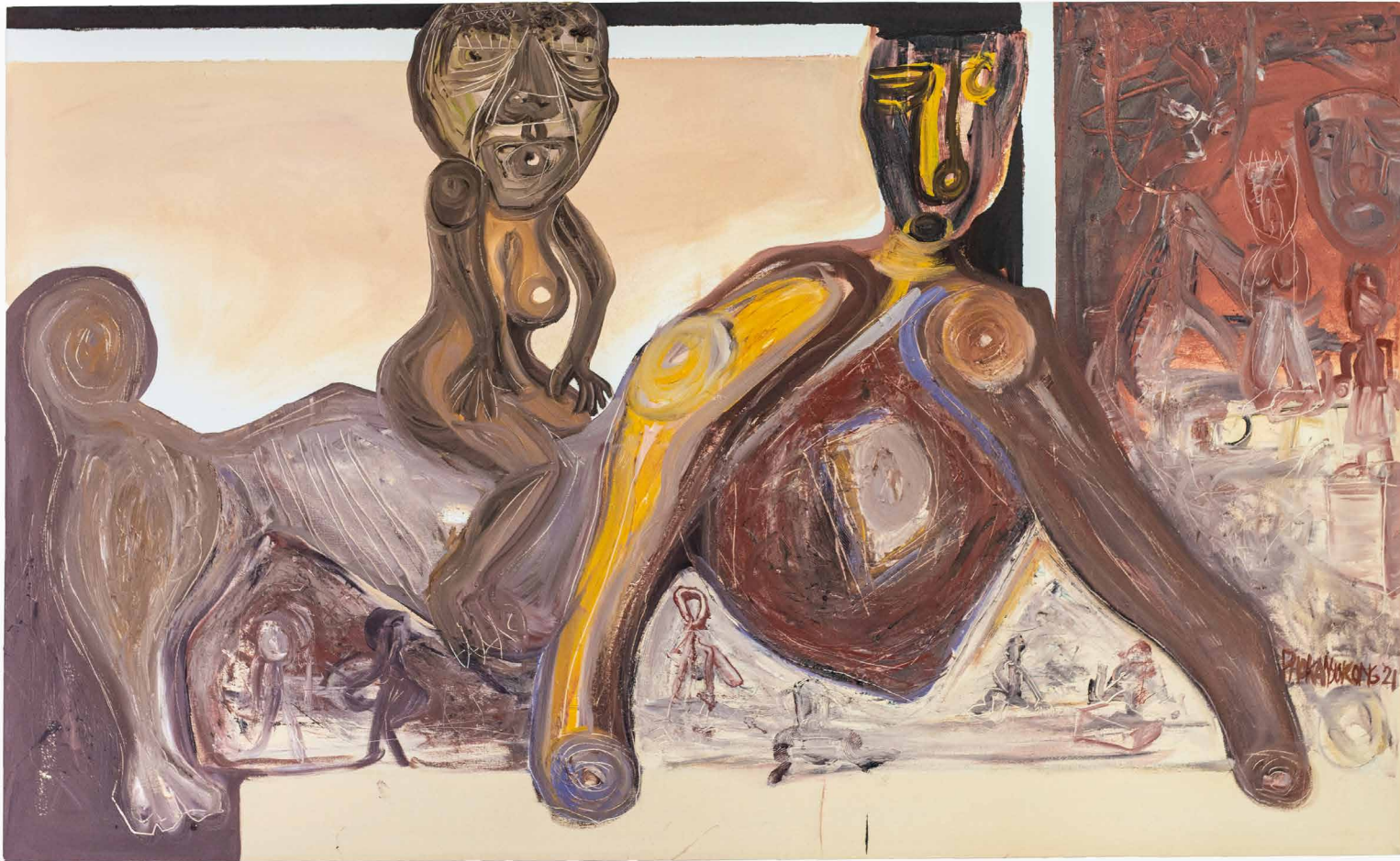
b.1983, Wolmaransstad, South Africa.
Lives and works between Cape Town and Pretoria, South Africa.

Phoka Nyokong was born in 1983 in Wolmaransstad, South Africa, and lives and works between Cape Town and Pretoria, South Africa. Nyokong obtained his Fine Arts and Curatorial degree from the Institute for Creative Arts (ICA) and is currently working towards his Masters in Live Art, Interdisciplinary and Public Art.

In 2019, Nyokong was the recipient of the Gerard Sekoto award as well as a Mellon Foundation scholarship. Most recently, he received the Live Art Fellowship from the Institute for Creative Arts (ICA) for 2021.

Nyokong's work has been exhibited in several group and solo exhibitions across the country. Recent shows include the Absa L'Atelier group exhibition in Johannesburg, South Africa; Bkhz Studio in Johannesburg, South Africa; Ernest Mancoba Dialogue in Cape Town, South Africa; and notably his first institutional solo presentation at the North West University Art Gallery in Potchefstroom, South Africa, titled *Dinoolwane, Matlotlo le Baloi | Folklores, Treasures and Witches*.





Phoka Nyokong
*The Supreme Deity Osan-Oduwa Mounting the
Back of the Anthropomorphic Oba*
2021
Oil on Canvas
90 x 150 cm



Phoka Nyokong
Museamo wa Bogodu (The Museum of Theft)
2020
Oil on Fabriano Artistico
76 x 145 cm

USHA SEEJARIM

b. 1974, Bethal, South Africa.
Lives and works in Johannesburg,
South Africa.

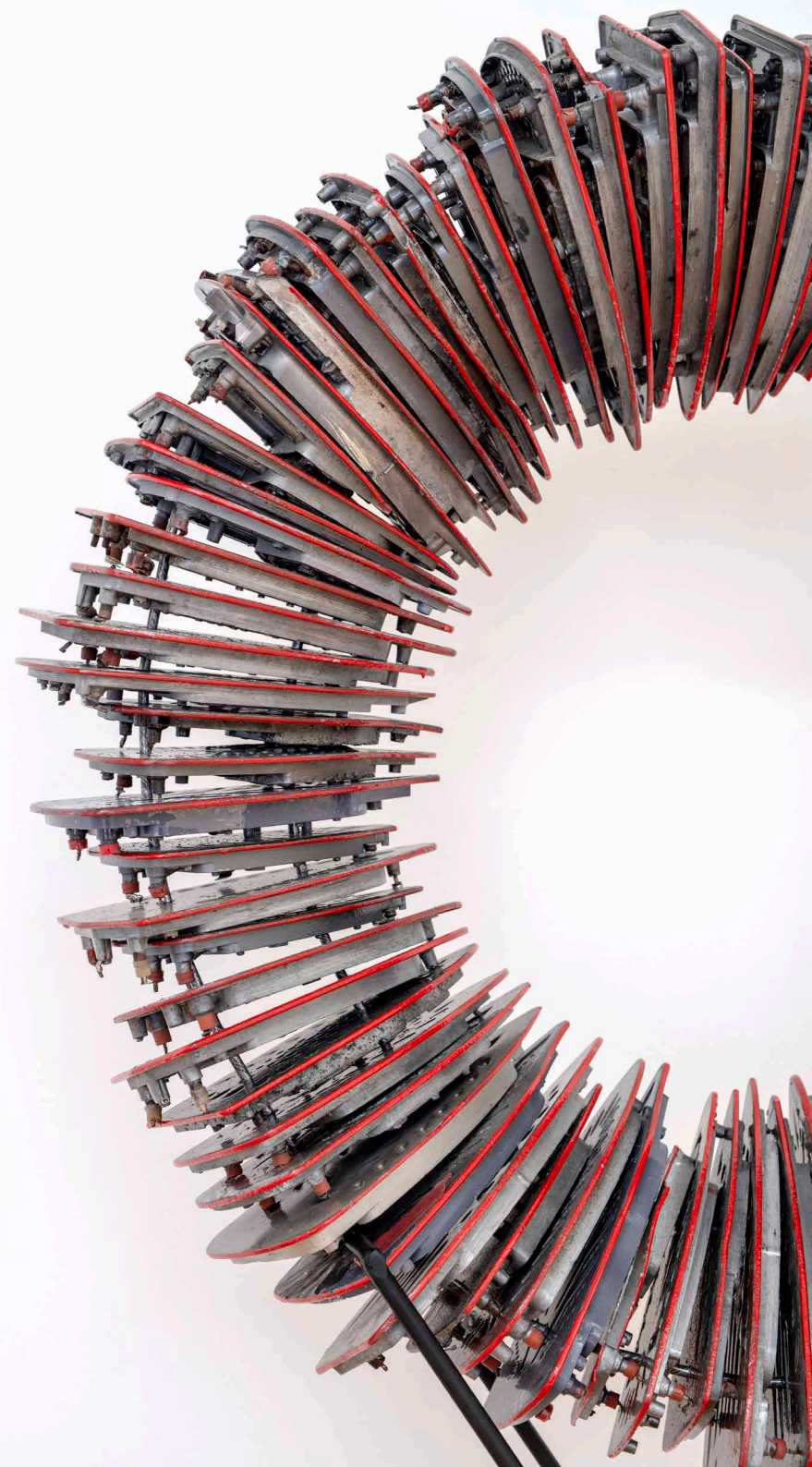
Usha Seejarim was born in 1974 in Bethal, South Africa, and currently lives and works in Johannesburg, South Africa. Seejarim received a B-Tech Degree in Fine Art from the University of Johannesburg in 1999 and a Master's Degree in Fine Art at the University of The Witwatersrand (WITS) in 2008, both in Johannesburg. Awards include: Sculpture Award at the Dakar Biennale, Dakar, Senegal and the Tomorrow's/ Today Prize, at the Investec Cape Town Art Fair, Cape Town, South Africa, both in 2018; the Mercedes-Benz Award for Public Art in 2008; the Ampersand Fellowship Award, New York City, USA in 2003 and the inaugural MTN New Contemporaries Exhibition Award (joint-winner) in 2001, Johannesburg.

In September 2020, Seejarim presented her solo exhibition, *Vessel of the Fish* at Witte de With Centre for Contemporary Arts in Rotterdam, Netherlands. Further selected solo exhibitions include: *Un balai, pourquoi pas une balai*, following her 2-month residency at SCAC Marestaing in Montesquieu-Vulvestre, France and *Transgressing Power*, at SMAC Gallery in Johannesburg, both in 2019; *Keepers of the Common* at the Investec Cape Town Art Fair in Cape Town, South Africa in 2018; *Reasons for descending the staircase* at Fried Contemporary in Pretoria, South Africa in 2017; *Venus at Home* - a

travelling exhibition presented at the Durban Art Gallery, Kwazulu Natal; NWU Gallery at the Northwest University in Potchefstroom; the Johannesburg Art Gallery (JAG) in Johannesburg and the Atherstone Gallery at National Arts Festival in Grahamstown, all in South Africa (2015-2012).

Recent group exhibitions include: *Matereality*, at Iziko South African National Gallery in Cape Town, South Africa and *A Show of Solidarity*, in support of the South African Solidarity Fund during an enforced Covid-19 lockdown, at SMAC Gallery in Cape Town, both in 2020; The Ampersand Foundation Award 21 years celebration exhibition curated by Gordon Froud at the University of Johannesburg Art Gallery, in 2019; *WomanISM* as part of the 12th OSTRAL Biennale for Contemporary Art, travelling at the Goethe Institute; *Ausländerrat*; *Historic Tobacco Factory f6*, Dresden, Germany in 2019; and *The Red Hour*, curated by Simon Njami, for the Dak'art Biennale, Dakar, Senegal, in 2018.

Seejarim has completed numerous public commissions namely: the public portrait for Nelson Mandela's funeral in Qunu, South Africa in 2013 and *Figures Representing Articles From The Freedom Charter* in 2008 in, Soweto, South Africa amongst others.





Usha Seejarim
Art History at Home
2021
Reclaimed Frame Moldings and Steel
144 x 39 x 25 cm



Usha Seejarim
Slanted Representation
2021
Reclaimed Frame Moldings and Steel Tube
210 x 80 x 55 cm



Usha Seejarim
Slanted Representation (Side View)
2021
Reclaimed Frame Moldings and Steel Tube
210 x 80 x 55 cm



Usha Seejarim
Halo
2021
Reclaimed Ironing Bases, Steel
83 x 125 x 22 cm

MARY SIBANDE

b.1982, Barbeton, South Africa
Live and works in Johannesburg, South Africa.

Mary Sibande was born in Barbeton, South Africa, in 1982. She currently lives and works in Johannesburg, South Africa. Sibande obtained an Honours degree from the University of Johannesburg in 2007 following a Diploma in Fine Arts from the Witwatersrand Technical College in Johannesburg in 2004. Notable awards include the 2017 Smithsonian National Museum of African Arts Award; the University of Johannesburg Alumni Dignitas Award in 2014 and the 2013 Standard Bank Young Artist Award for Visual Arts. Sibande is also the recipient of several residencies, fellowships and tenures, including the 2018-2019 Virginia C. Gildersleeve Professorship at Barnard College at Columbia University in New York, USA; the MAC/VAL Musée d'Art Contemporain du Val-de-Marne in Paris, France in 2013; the Smithsonian Artist Research Fellowship (SARF) in Washington, D.C, USA in 2011 and the Cite des Arts International Residency in Paris, France in 2006.

Sibande has exhibited her work extensively within curated group shows and biennales including: *Radical Revisionists: Contemporary African Artists Confronting Past and Present* at Moody Centre for the Arts, Rice University in Houston, USA in 2020; *Open Borders*, the 14th Curitiba Biennale in Curitiba, Brazil; *Made Visible: Contemporary South African Fashion and Identity* at the Boston Museum of Fine Art; as well as *Construction of the Possible*, the Havana Biennale in Havana,

Cuba, all in 2019; *The Red Hour*, Dak'Art: African Contemporary Art Biennale in Dakar, Senegal; *African Mosaic: Selections from the Permanent Collection*, National Museum of African Art, Smithsonian Institution in Washington D.C, USA in 2017; the Lyon Biennale of Contemporary Art at The Museum of Contemporary Art in Lyon, France in 2013 and *Desire, Narratives in Contemporary South African Art* at the 54th Venice Biennale, as part of the South African Pavilion in Venice, Italy in 2011.

In 2021, a solo exhibition of Sibande's works will be presented by the Musée d'art Contemporain de Lyon in Lyon. Earlier solo exhibitions include *I came apart at the seams*, at Somerset House in London, UK and Mary Sibande at the Leroy Neiman Gallery at Columbia University in New York City, USA, both in 2019; *The Purple Shall Govern*, a travelling exhibition presented at the Grahamstown National Arts Festival in Makhanda (formerly known as Grahamstown) in 2013, the Iziko South African National Gallery in Cape Town in 2014, the Standard Bank Gallery in Johannesburg in 2014 (all in South Africa) and the Musée Léon Dierx in Saint Denis, Reunion Island in 2014; *Long Live the Dead Queen* at the Musée d'Art Contemporain di Val-de-Marne in Paris, France in 2013; *Mary Sibande and Sophie Ntombikayise Take Central Court* at the Spencer Museum of Art, University of Kansas in Lawrence, Kansas, USA in 2012.





Mary Sibande

Turn, turn, turn, turn
2019

Inkjet on Hahnemühle Photo Rag, Diasec Mount
200 x 136 cm
Edition 4/10 + 3 AP



Mary Sibande
Good is bad and bad is good
2020
Oil on Bronze
68 x 34 x 34 cm
Edition 4/6 + 2 AP

ZANDILE TSHABALALA

b. 1999, Soweto , South Africa.
Lives and works in Johannesburg, South Africa.

Zandile Tshabalala was born in 1999 in Soweto, South Africa. She lives and works in Johannesburg, South Africa where she is currently working towards her Bachelors in Fine Arts at the University of Witwatersrand. Most recently she presented her first solo exhibition, *Enter Paradise*, at ADA \ Contemporary Art Gallery in Accra, Ghana.

Tshabalala creates a distinct visual narrative and artistic expression by challenging and deconstructing art historical canons of representation – recurrent motives which often marginalize and obliterate the Black female figure. Struck by this persistent absence or subtle exclusion of Black women, she investigates the ways in which they have been and continue to be depicted, interrogating alternate forms of portrayal. Guided by this analytic yet deeply personal impulse, she challenges existing representations which have come to

prevail. In their place, she sheds light on the numerous ways, states and postures, in which Black women can be represented – whether real or entirely constructed.

Moving away from perceptions of the Black female figure as an inferior, undesirable symbol, the figurative canvases depict confident, steady women, controlled and empowered in their beauty, intelligence and subtle allure, affirming ownership over their own body and sexual nature. Highly intuitive, she reimagines this fierce yet composed Black woman within the very canons of sensuality and its representation. Combining a vibrant colour scheme and luxurious animal print patterns, her semi-abstract backgrounds are at one with her highly pigmented skin-toned figures as they fuse into a unique sensual dreamscape.

- Text courtesy ADA \ Contemporary





Zandile Tshabalala
Self Check: Lady in pink scarf
2021
Acrylic on Canvas
120 x 90 cm

LUYANDA ZINDELA

b. 1991, Durban, South Africa.
Lives and works in Durban, South Africa.

Born in 1991, Luyanda Zindela is a visual artist based in Durban, South Africa. He completed his BTech Degree in Fine Art in 2012, as well as his Master's Degree in Fine Art in 2019 at the Durban University of Technology.

He was the recipient of the Absa L'Atelier Art Competition Merit Award in 2014 and became a fellow of the Ampersand Foundation's artist's-in-residency programme in New York in 2015. Zindela was also the recipient of the runners up prize for the Sasol New Signatures art competition in 2019.

Zindela has curated a number of group exhibitions locally, most notably the *A Change in the Narrative: Group Exhibition* of Gerard Sekoto Award winners at the Absa Bank Gallery in Johannesburg in 2017 as well as *An_unfurling*, a Young Artists Project exhibition conducted in 2020 by the KwaZulu Natal Society of Arts in Durban.

Zindela has also co-written an article entitled, *Virtual Monuments: A full dome* project presented at the AVANCA international conference on cinema, art technology and communication in 2020. His work spans a variety of physical and digital media.





Luyanda Zindela

"Mah, what did you honestly see in ubaba?
What were his redeeming qualities? Did he have
redeeming qualities?" -"Luyanda. Mntanam"
- leans back - "Ubab' wakho. Wayemuhle".
(Luyanda. My child. Your father. Was attractive).
-"And?" -"Wayemude." (He was tall).

2020

Acrylic Paint Marker & Graphite on Pine Board
120 x 100 cm



Black Luminosity | 2021 | Installation View

FOR MORE INFORMATION

Please contact SMAC Gallery for more information or any other queries.

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