



smac

GATHER

Group Exhibition

26 . 09 . 20

24 . 10 . 20

GATHER

Group Exhibition

Expanding on our recent exhibition reviewing clay and ceramics as contemporary art practice, SMAC is pleased to present *Gather*, a group exhibition that explores the developing status of tapestry and textiles. Particularly focussing on textile-work from Southern Africa (including artists from South Africa, Malawi and Zimbabwe), the exhibition also includes Ghanaian artist, Ibrahim Mahama.

The title of the exhibition, *Gather*, refers to the fold formed when cloth is pulled together, and in turn, the politicised nature of converging in the current age of distance. Exploring the common thread that underpins the prominent use of fabric in this context, we find artists transforming the medium into a communication tool; pinning ideas around domestic life, migration, gender, and political narratives, lending inspiration for the construction of utopian visions loomed and dreamt into large and intimate draperies.

Considering the materiality of tapestry-making, *Gather* asks, what are the motivations for turning to textile as a medium for art-making? Is it a matter of necessity - where the material-use is available in excess, or a product of what is readily available? This is the case with the works of Wallen Mapondera. Often crafting works from discarded packaging material, Mapondera's tattered tapestry is made from salvaged tarpaulin tents that once served as shelter for informal traders, but was left behind after police raids forced the traders to abandon their stalls indefinitely. Rips in the material creates silhouettes of passing figures, reminding us of the rift left behind following the forceful clash between the draconian power structures governing Zimbabwe, and the informal trading the country is now dependent on. Billie Zangewa creates intricate patchworks from silk swatches. Intimate in its details, Zangewa draws us in with her delicate hand-stitched pieces to shift our attention to the unseen and often unappreciated aspects of home

life, allowing scenes from the everyday to inspire reflections on identity, gender stereotypes and racial prejudice. Expanding on these moments of candid figuration caught by artists working with textile, Musa N. Nxumalo's lens captures urban youth culture in moments of lightness and boundless hedonism. Nxumalo's use of fabric allows him to present photography on a vast scale, creating flag-like draperies serving as celebratory banners for unapologetic self-expression.

Gather also sees a gendered subversion to the craft of working with textile - often stereotyped as 'women's work'. Jody Paulsen utilises the ambiguous and undefined 'role'-expectation of queerness to dismantle the expected norms of gendered labour. His obsessively intricate layers of collaged felt creates for utopian visions and characters that have departed from polarizing gender-construction, forming striking and complex colour-fields from where his subjects both jump out of the surface and merge into the camouflage of patterns and forms.

Hello (2016) by Gerda Scheepers reflects the artist's wry humour. A cut open t-shirt is stretched out onto the wall like a drying animal-skin hide, with two peculiar protruding hills where one would expect breasts to be. The effect is somewhat uncanny by its dissection of the suggestive body; an imitation of physical and psychological gestures. The white shirt is stained with chalk marks resembling tyre tracks, enacting a subtle sense of violence onto the crisp white material. Humour being a poignant method in making uncomfortable realities relatable and even approachable, Michaela Younge sources found tapestries into which she stitches her own quirky narratives inspired by the mundaneness of daily life in South Africa. This tableaux of posed and positioned figures have a sense of malicious intent, holstering bloody weapons with amputated limbs.

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While Younge's work is often small in size, encouraging a closer look at the scenes playing out on the tapestry surface, textile work has the potential of being woven into any imagined scale. Mongezi Ncaphayi's abstract paintings function as spiritual maps that not only allow for freedom of interpretation but freedom from restraints. His work, unframed and suspended away from the wall, creates a sense of dual archways or portals - intended to be viewed from both sides. A constellation of line and colour, Ncaphayi's work is all encompassing as one looks up at the work, submerged in abstract symbols floating over the surface.

Textiles, particularly in most African contexts of social relations and customs, take on deeply symbolic attributes. Gestures of gifting textiles is a symbol of love and appreciation in many familial customs throughout the continent. Various materials can have a myriad of meaning, making this gesture a conscious moment of connecting with one another.

Lawrence Lemaana utilises Kanga - a material laden with messages, usually in the form of riddles or proverbs, that is often gifted during special occasions. Using bold text stitched into the complex patterns printed on Kanga material, Lemaana's work satirises mass media by appropriating political dictums into the fabric. Similarly, Thania Petersen utilises a known tapestry form - the Islam prayer mat - to recreate its signified meaning. Ritualised in stitches, like the repetition of prayer, Petersen's tapestries hold space for meditative moments - a healing force that stands in opposition to the political distortion Wahhabism presents to the world's perception of the Islamic faith - symbolised by the seeping black threaded into the tapestry's making.

Alexandra Karakashian too experiments with the colour black, as she submerges material into pigment and oil to create the proverbial 'living paintings' that crosses the surface of textile in time. Wrapped like non-functional flags, *Orphans of Recent Events VI and VII* (2020) continue Karakashian's series exploring notions of mourning - both of an individual and collective nature - and the lamentation of the loss of land and of those who have been 'unhomed'. Jeanne Gaigher's *Vinegar* (2020) also lends itself to the ambiguity that painting can offer. Creating a light surface with unstretched canvas, her work offers an alternative to the convention of painting as she pins the shaped material straight to the wall. Layers of paint and scrim camouflages a watery surface of dreamy mundanity.

But the concept of the everyday exceeds that of domestic interiors. In fact, to human lives it can be as contrasting as the relationship of home to migration. Ibrahim Mahama comments on the refugee crisis pertaining to Ghana and the world at large. His use of jute sacks as large scale installations goes to the heart of working with tactile materiality. Perhaps simply the nature of communal work, creating tapestries and quilts, reflects a shift in the art world which is worth examining further - towards a more socially aware and collaborative practice.

In many ways *Gather* looks to this notion for a more accessible paradigm within which the artworld can operate. In presenting work from this part of the world, considering the restrictions that shipping work to an international audience causes, it is worth noting how the full scale of this exhibition can be folded and packed into a single crate.



Gather | 2020 | Installation View

JEANNE GAIGHER

b. 1990 in Cape Town, South Africa.
Lives and works in Cape Town, South Africa.

Jeanne Gaigher completed a Bachelor of Fine Arts degree at the Stellenbosch University in 2012. In 2017, Gaigher received the Index Artist in Residence Scholarship at Freira-Stipendium in Zurich, Switzerland.

In 2018, Gaigher presented her solo exhibition, *Century's View*, at SMITH in Cape Town, South Africa. Further solo exhibitions include *Wieg* and *Club* at SMITH in Cape Town, South Africa in 2016 and 2015 respectively.

Gaigher's works have been included in notable exhibitions and art fair presentations including: *Another Antipodes / Urban Axis Exhibition* in Perth, Australia in 2017 and SMITH's presentation at Also Known As Africa

Art Fair in Paris, France in 2016. Recent group exhibitions include *The Female Line* at SMAC Gallery in Cape Town, South Africa in 2019; *Close Encounters* at SMITH in Cape Town, South Africa; and SMITH's presentation at Investec Cape Town Art Fair in Cape Town, South Africa, both in 2018.

Gaigher draws from a broad reservoir of references – foreign and local – but consistently bases her thinking around place relative to her own presence in it. Thus a distant, mesmerising outer world becomes intimately her own. She is interested in the fluidity of subject matter, and how, through the act of painting, she can expand an object's meaning.





Jeanne Gaigher
Vinegar
2020
Acrylic on Canvas
148 x 168 cm

ALEXANDRA KARAKASHIAN

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

Karakashian obtained her Bachelor of Fine Art degree at the Michaelis School of Fine Art at the University of Cape Town in 2011. On graduation, she was awarded both the Judy Steinberg Painting Prize and the Simon Gerson Distinction Award. She obtained her 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, culminating in a solo presentation, self-titled *Alexandra Karakashian*, at the Villa Medici in Gagliano del Capo.

Recent solo exhibitions include: solo presentation with SMAC Gallery at the Investec Cape Town Art Fair in Cape Town, South Africa in 2020; *A rhythm for falling*, at Sabrina Amrani Gallery in Madrid, Spain in 2019; *here they passed* at SMAC Gallery in Cape Town, South Africa; and *In on itself*, at the Marianne Ibrahim Gallery in Seattle, USA, both in 2018.

Recent group exhibitions include: *Matereality* at Iziko South African National Gallery in Cape Town, South Africa in 2020; *Inner Landscapes* at Galleria Anna Marra in Rome, Italy; *Material Insanity*, at MACAAL in Marrakech,

Morocco; SMAC Gallery's presentation at the 13th edition of Art Dubai, in Dubai, UAE; and *Filling in the Gaps*, at Iziko South African National Museum in Cape Town, South Africa, all in 2019.

Karakashian is represented in numerous private and public collections including: the Iziko South African National Gallery, South Africa; the Spier Collection, South Africa; the Darvesh Collection, UAE; The Royal Portfolio collection, South Africa; and the Luciano Benetton Collection, Italy.

Known for her monochromatic works on linen and paper, process and materiality are key to Alexandra Karakashian's practice. Materials like charcoal, used engine oil and salt provide distinctive depths of tone and texture, emerging from the artist's preoccupation with the environmental crisis. Karakashian is also concerned with notions of belonging, migration and mourning, utilising salt and used engine oil to reference the Black Sea which formed an integral part of her family history relating to the Armenian Genocide.





Alexandra Karakashian
Orphans of Recent Events VI & VII
2020
Wrapped Canvas, Fabric and Wood
Dimensions Variable

LAWRENCE LEMAOANA

b. 1982, Johannesburg, South Africa.
Lives and works in Johannesburg, South Africa.

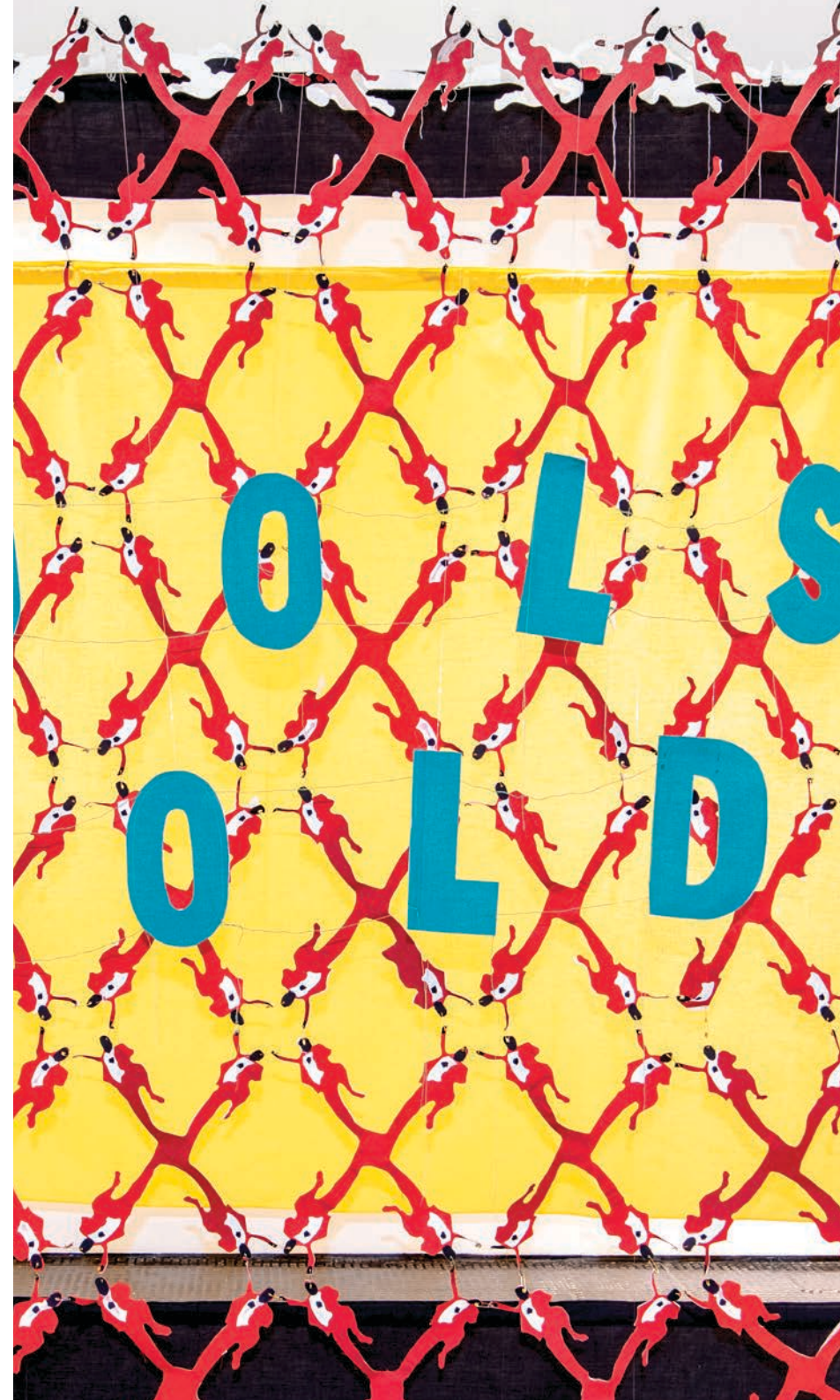
Lawrence Lemaona critically engages with mass media in present-day South Africa. Seeing the relationship between media and the 'people' as inherently problematic, he identifies and repurposes existing control apparatuses using his trademark cynicism. Lemaona's embroidered works are emblazoned with appropriated political dictums woven in kanga fabric – a material with its own complex ancestry. Here, Lemaona wages criticism on the agency of local media, and its ability to shape social consciousness: the result turns didactic and propagandistic tools on their head.

Recent group exhibitions include: *Sous le Fil*, Les abattoirs in Toulouse, France; *Matereality* at Iziko National South African Gallery in Cape Town, South Africa; *La peur au Ventre* at Jerome Poggi Gallery in Paris, France, all in 2020; *Yesterday is Today's Memory*, curated by Armelle Dakouo at Espace Communes

in Paris, France; 1:54 Contemporary African Art Fair at Somerset House in London, UK; 21st Anniversary Exhibition of the Ampersand Foundation Awards at University of Johannesburg Art Gallery in Johannesburg, South Africa, *Bunka Kulcha*, curated by Ashraf Jamal and Maria Fidel Regueiros at St Johns College, Johannesburg, South Africa; *I was born a Foreigner* at les Abattoirs Contemporary Art Program in the Occitan Region, Couvent des Minimes, Perpignan, France; and 1:54 Contemporary African Art Fair in Industria, New York, USA

Lemaona's work features in prominent local and international collections, including Sindika Dokolo Foundation, Luanda, IZIKO South African National Gallery, Cape Town, Louis Vuitton Foundation, Paris, Lafayette Anticipation, Paris.

- Text Courtesy AFRONOVA GALLERY





Lawrence Lemaoana

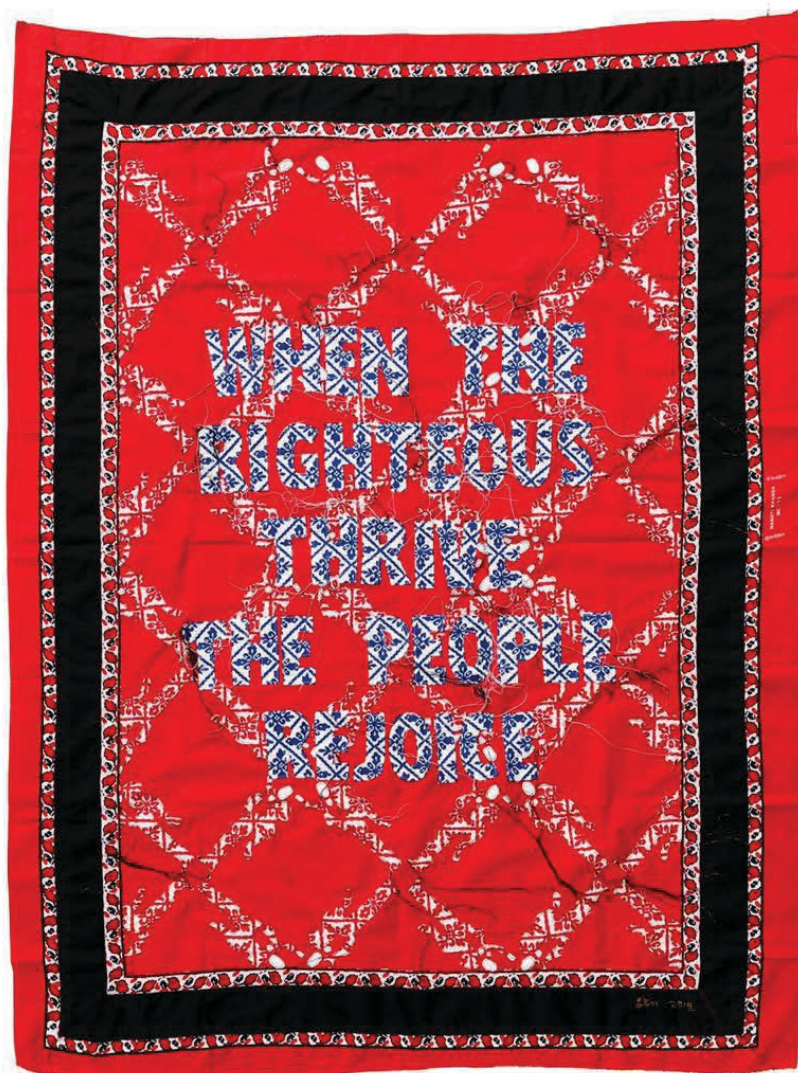
Fool's Gold

2020

Poly Cotton, Safety Pins, Rod, Thread and Vilene

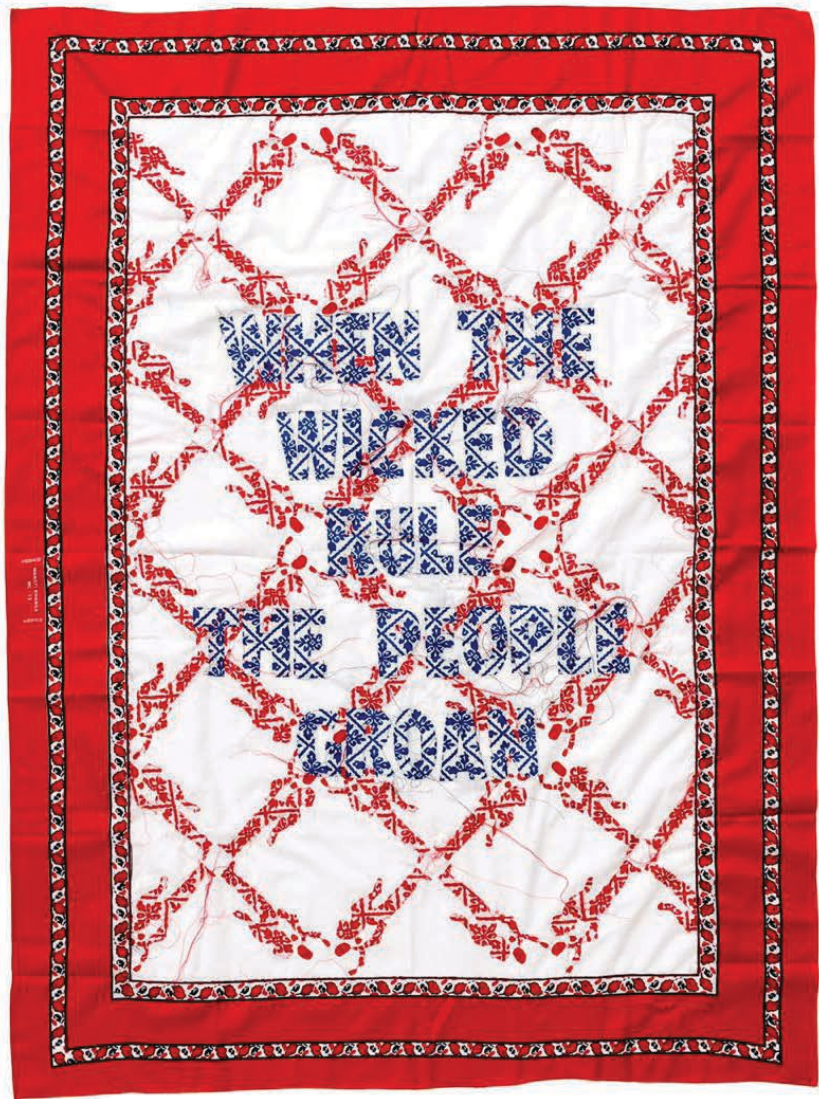
250 x 304 x 204 cm

Copyright the artist, Courtesy AFRONOVA GALLERY



Lawrence Lemaoana
When the Righteous Thrive the People Rejoice
2018
Embroidery on Textile
155 x 115 cm

Copyright the artist, Courtesy AFRONOVA GALLERY



Lawrence Lemaoana
When the Wicked Rule the People Groan
2018
Embroidery on Textile
155 x 115 cm

Copyright the artist, Courtesy AFRONOVA GALLERY

IBRAHIM MAHAMA

b. 1987, Tamale, Ghana.
Lives and works in Tamale, Ghana.

Ibrahim Mahama obtained a MFA in Painting and Sculpture in 2013 and a BFA in Painting in 2010 at Kwame Nkrumah University of Science and Technology, Kumasi, Ghana.

Solo exhibitions include: *Material Effects* at Eli and Edythe Broad Art Museum, Michigan State University in Michigan, USA in 2015, *Civil Occupation*, Ellis King, Dublin in 2014; *Factory machines and trucks* in Kumasi, Ghana, and *Cannon Wax* in Jamestown, Accra, Ghana, both in 2013.

Mahama's work was shown during the 56th International Art Exhibition of the Venice Biennale in Italy, titled *All The World's Futures*, curated by Okwui Enwezor in 2015. Recent group exhibitions include: *Edson Chagas / Ibrahim Mahama*, Apalazzo Gallery, Brescia, Italy (2015); *Broken English*, Tyburn Gallery, London, UK (2015); *Pangaea II New Art from Africa and Latin America*, Saatchi Gallery, London, UK (2015); *Material Effects*, Eli and Edythe Broad Art Museum Michigan

State University, Michigan, USA (2015) and *Silence between the Lines: Anagrams of emancipated Futures*, K.N.U.S.T, Jackson, Contemporary Art Centre, Ghana (2015).

Mahama uses the transformation of materials to explore themes of commodity, migration, globalisation and economic exchange. Often made in collaboration with others, his large-scale installations employ materials gathered from urban environments, such as remnants of wood, or jute sacks which are stitched together and draped over architectural structures. Mahama's interest in material, process and audience first led him to focus on jute sacks that are synonymous with the trade markets of Ghana where he lives and works. Fabricated in South East Asia, the sacks are imported by the Ghana Cocoa Boards to transport cocoa beans and eventually end up as multi-functional objects, used for the transportation of food, charcoal and other commodities.

- Text Courtesy APALAZZOGALLERY





Ibrahim Mahama

Untitled

2018

Coal Sack on Dyed Jute Sack, Coal Sacks
with Marking and Used Tarpaulin
280 x 430 cm

Copyright the artist, Courtesy APALAZZOGALLERY

WALLEN MAPONDERA

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

Mapondera received formal art training from Zimbabwe's National Gallery School of Visual Arts and Design from 2005 to 2007, and completed his Masters degree in Fine Art from Rhodes University in Makhanda, South Africa in 2019. In 2015, he was the recipient of Zimbabwe's prestigious National Arts Merit Award – in the Visual Arts Two-Dimensional Work category – awarded by the National Arts Council of Zimbabwe. Mapondera has been an artist-in-residence at the Vermont Studio Center, Burlington in Vermont, USA in 2012, and Pro Helvetia Studio in Zurich, Switzerland in 2018.

Mapondera's Masters Exhibition, *Chirema Chine Mazano Chinotamba Chakazendama Madziro*, opened at Rhodes University in Makhanda, South Africa in 2019. *Chirema Chine Mazano Chinotamba Chakazendama Madziro Part Two* opened at SMAC Gallery in Cape Town, South Africa the following year in 2020. Further recent solo exhibitions include: *Moving Target* at SMAC Gallery in Cape Town, South Africa, and a solo presentation with Tyburn Gallery at Atelier Mondial in Basel, Switzerland in 2019.

Recent group exhibitions include: *Matereality*

at Iziko South African National Gallery in Cape Town, South Africa in 2020; 1-54 Contemporary African Art Fair London in Somerset House, London, UK in 2019; and *Five Bhobh: Painting at the End of an Era* at Zeitz Museum of Contemporary Art (MOCAA) in Cape Town, South Africa in 2018.

Selected collections include The National Gallery of Zimbabwe, Harare, Zimbabwe; Cassatt Collection, Amsterdam, Netherlands, and the Tiroche Deleon Collection, Tel Aviv, Israel.

Mapondera grapples with the economic and socio-political crisis in his hometown, Zimbabwe. The artist's meticulous tapestries make distinctive use of unconventional materials, such as cardboard and textiles that he sources from dumping sites following raids on marketplaces in Harare. Mapondera's particular skill lies in employing discardable materials with great proficiency to create new textures and surfaces, complemented by his nuanced and sensitive approach to not only the socio-political shortcomings of his country, but also the celebration of the creativity and ingenuity of its people.





Wallen Mapondera
Trap in Plain Sight
2018
Found Tarpaulin, Waxed Thread
171 x 263 cm

MONGEZI NCAPHAYI

b.1983, Benoni, South Africa.
Lives and works in Cape Town, South Africa.

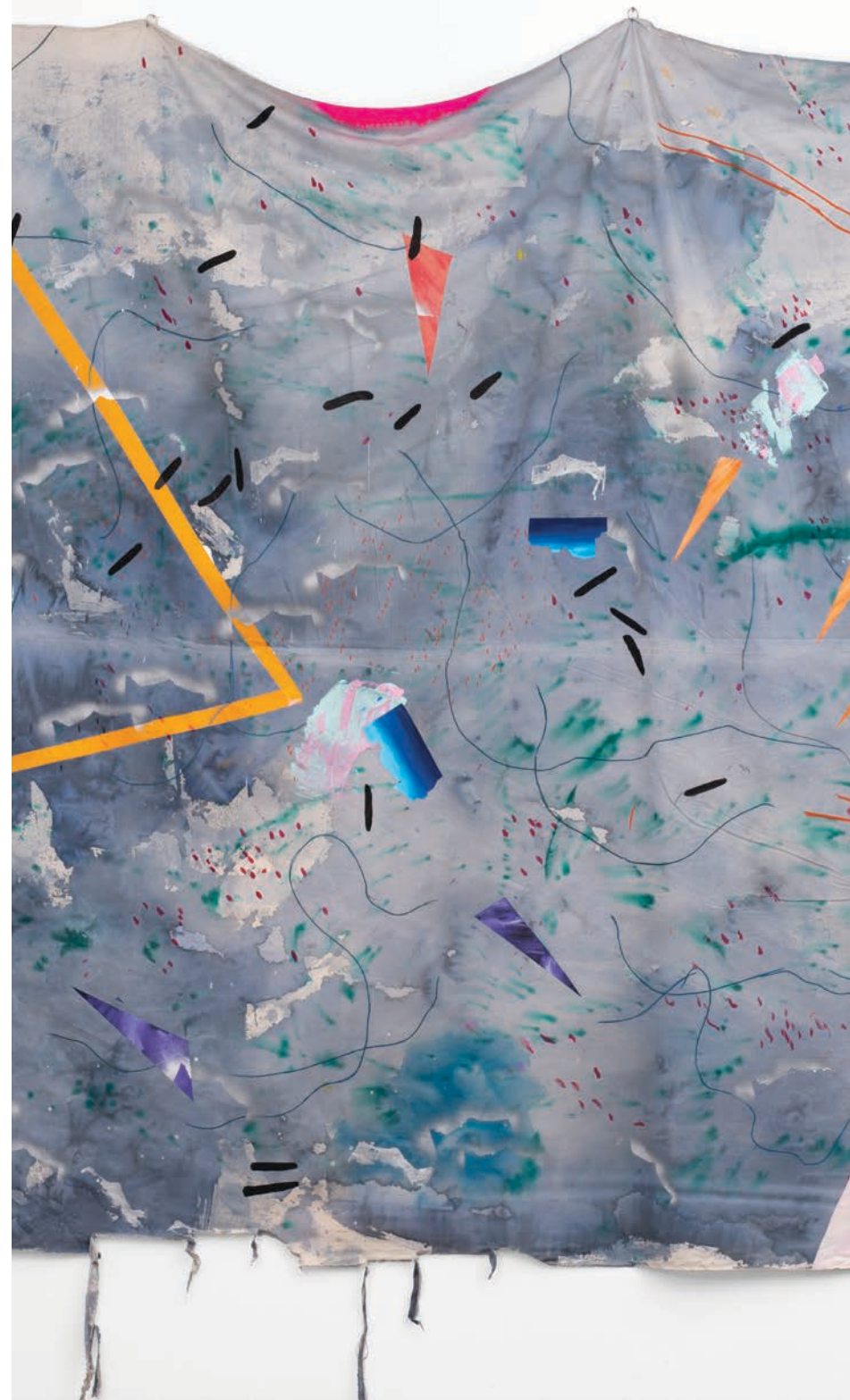
Following his graduation with a Diploma in Art and Design from the Ekurhuleni East College-Benoni in 2005, Ncaphayi completed a Professional Printmaking Course at Artist Proof Studio in 2008. In 2012, he obtained a Certificate in Advanced Studies from School of the Museum of Fine Arts in Boston, USA. Ncaphayi was the recipient of the prestigious Absa L'atelier Gerard Sekoto Award in 2013, earning him a three-month residency at the Cite Des Arts in Paris, France, culminating in his inaugural solo exhibition, *Spirit's Response*, at the ABSA Art Gallery in Johannesburg, South Africa.

Ncaphayi has since presented numerous solo exhibitions, most recently: *Of the seeking or the finding*, at SMAC Gallery in Johannesburg, South Africa; a solo presentation with SMAC Gallery at ART X Lagos in Lagos, Nigeria, both in 2019; and a solo presentation with SMAC Gallery at 1:54 Contemporary African Art Fair at Somerset House in London, UK in 2018. Recent group exhibitions include *Tomorrow there will be more of us*, curated by Khanyisile Mbongwa at the Stellenbosch Triennale in Stellenbosch, South Africa, as well as SMAC Gallery's group presentation at the

Investec Cape Town Art Fair in Cape Town, South Africa in 2020, *Filling in the Gaps* and *Print Promises*, both at the Iziko South African National Gallery in Cape Town, South Africa in 2019.

Ncaphayi's work is included in a number of important collections, including: Smithsonian National Museum of African Art, Washington DC, USA; Museum of Fine Arts, Boston, USA; Southern New Hampshire University (SNHU), Manchester, USA; School of the Museum of Fine Arts (SMFA), Boston, USA; Thami Mnyele Foundation, Amsterdam, Netherlands; Bibliothèque Nationale de France, Paris, France; The Ampersand Foundation (TAF), London, UK; ABSA Art Gallery, Johannesburg, South Africa; Luciano Benetton Foundation, Treviso, Italy.

Ncaphayi's work is informed by his original training as a printmaker, which has influenced his practice as an abstract painter both materially and compositionally. Delicate ink washes and intricate mark-making processes create a visual language unique to each composition.





Mongezi Ncaphayi
Untitled
2020
Indian Ink and Watercolour on Fabric
318 x 437 cm



Gather | 2020 | Installation View

MUSA N. NXUMALO

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

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. Further recent solo exhibitions include: *16 Shots*, at SMAC Gallery, in Johannesburg, South Africa in 2017, and *The Anthology of Youth* at SMAC Gallery's presentation at FNB Joburg Art Fair at the Sandton Convention Centre 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. Recent group exhibitions include: SMAC Gallery's group presentation at 1-54 Contemporary African Art Fair at Somerset House in London, UK; *Crossing Night: Regional Identities x Global Context*

at the Museum of Contemporary Art Detroit, USA; *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; and *Night Fever: Designing Club Culture 1960 – Today* at Adam – the Brussels Design Museum in Brussels, Belgium, all in 2019.

Selected collections include the IZIKO South African National Gallery, Cape Town, South Africa, the Pigozzi Collection in Geneva, Switzerland, and the Royal Portfolio Collection, South Africa.

Nxumalo's photography focuses on the rapidly changing cultures, contexts and concerns that confront young South Africans. Both voyeur and participant, Nxumalo provides a unique and intimate view of contemporary culture. Featuring striking moments from the #feesmustfall protest movement, interspersed with vibrant scenes of urban nightlife, Nxumalo addresses the reductionist narratives surrounding South African youths.





Musa N. Nxumalo
Vogue Nights Jozi V
2019

Archival Pigment Print on Polyknit
200 x 300 cm
ED 1 of 6 + 2AP

JODY PAULSEN

b. 1987, Cape Town, South Africa.
Lives and works in Cape Town, South Africa.

In 2009 Paulsen graduated from the University of Cape Town's Michaelis School of Fine Arts specialising in Print Media, and was awarded the Katrine Harris Print Cabinet Award in the same year. In 2012 Jody Paulsen received the Jules Kramer Departmental Scholarship Award and went on to complete his Masters Degree with his solo exhibition *What You Want, Whenever You Want It* in 2013.

Paulsen opened his first solo exhibition, titled *Pushing Thirty*, at SMAC Gallery in Cape Town, followed by a solo presentation with SMAC Gallery, at UNTITLED, Art at Miami Beach in the USA, both in 2017. Further solo shows include *Water Me* at SMAC Gallery in Johannesburg, South Africa in 2018, and a solo presentation with SMAC Gallery at the Armory Show in New York City, USA.

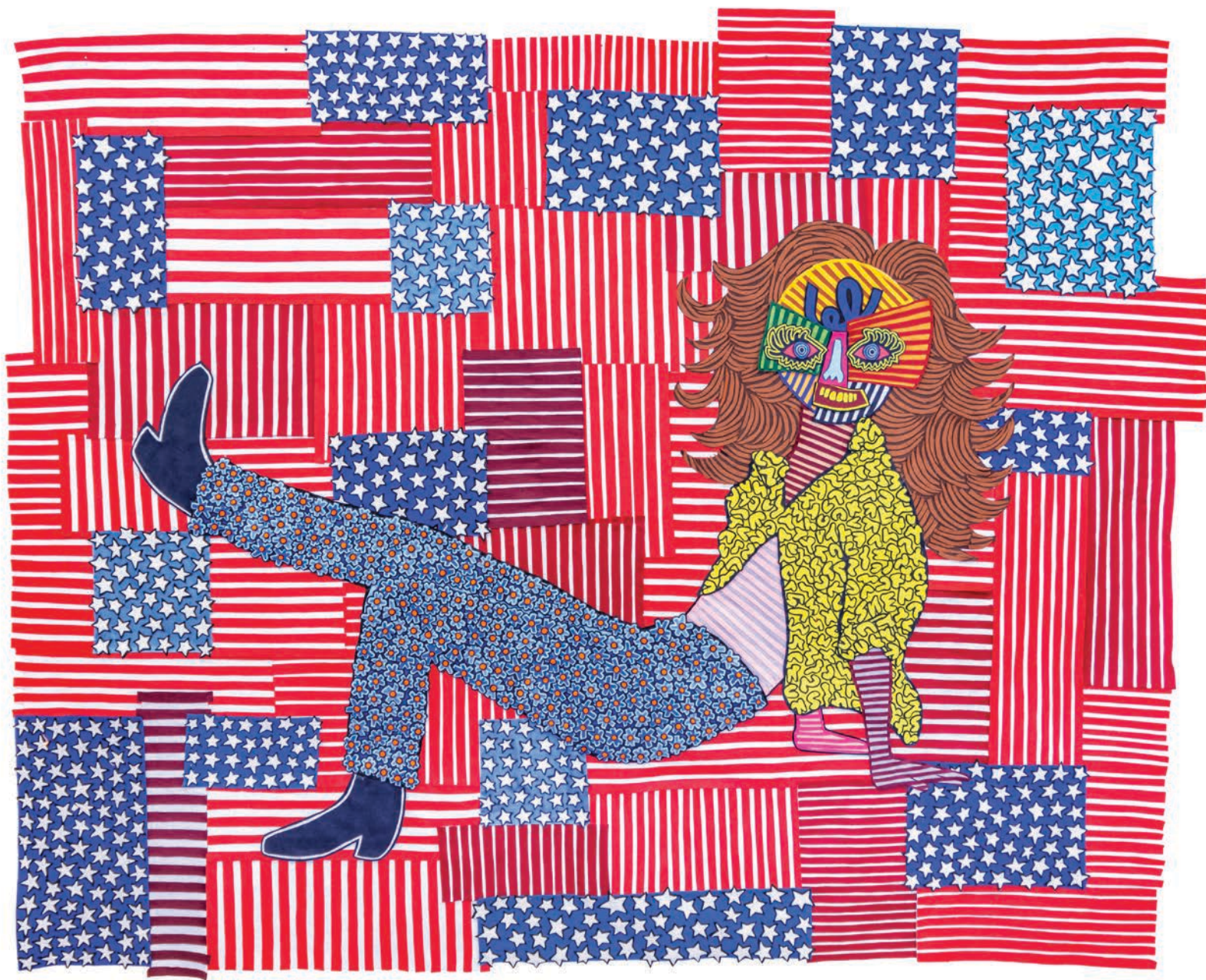
Recent group exhibitions include *Matereality* at Iziko South African National Gallery in Cape Town, South Africa; *Dress Up, Speak Up: Regalia and Resistance*, at 21c Museum Hotels in Cincinnati, USA; *Radical Love* at the Ford Foundation Gallery in New York City, USA; and *After the Thrill is Gone: Fashion*,

Politics and Culture in Contemporary South African Art, curated by Andrew Hennlich, a travelling exhibition at Richmond Centre for Visual Arts, Western Michigan University in Kalamazoo, USA; and *Passion Fruit*, at Temporary Storage Gallery in New York City, USA in 2018.

Paulsen's work forms part of numerous significant public and private collections, including Zeitz MOCAA in Cape Town, South Africa; Matthais & Gervanne Leridon Collection in Paris, France; Sovereign Art Foundation, in Hong Kong, Singapore, UK, Guernsey, South Africa; The Royal Portfolio Collection, in Cape Town, South Africa and the 21 c Museums Hotel in Louisville, USA.

Paulsen constructs his bold collages from synthetic felt, allowing his identity and life experiences to integrate with consumerism and pop culture references. Paulsen combines these elements to create narratives around self-construction that draws reference to his mixed cultural heritage and queer identity.





Jody Paulsen
American Woman
2020
Felt Collage
190 x 240 cm

THANIA PETERSEN

b. 1980, Cape Town, South Africa.
Lives and works in Cape Town, South Africa.

Thania Petersen studied at Central Saint Martin's College of Art in London. In 2018, Petersen held her solo exhibition, *IQRA* at WHATIFTHEWORLD in Cape Town, South Africa. She has hosted additional solo exhibitions in 2016 at AVA in Cape Town, South Africa, and in 2017 at Everard Read Gallery, Cape Town, South Africa. She has participated in numerous group exhibitions both locally and abroad, most recently *Radical Love*, at the Ford Foundation, New York, USA, and *Present Passing: South by Southeast*, at the Osage Art Foundation in Hong Kong, China, both in 2019. Petersen was awarded the Thami Mnyele Residency in Amsterdam in 2019.

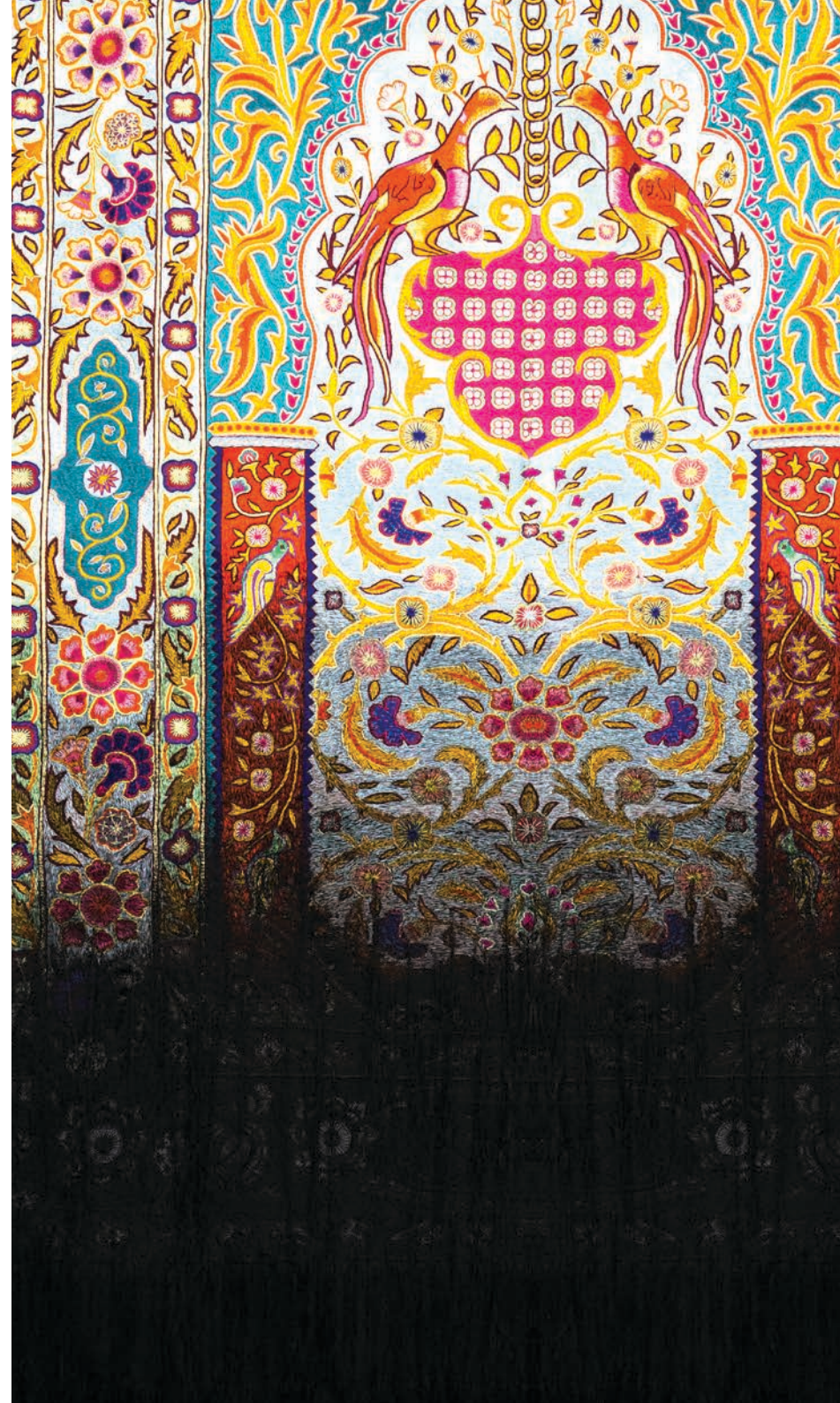
Petersen is represented in various public and private collections including The Durban Art Gallery, The IZIKO South African National Gallery, Zeitz Museum of Contemporary Art Africa (MOCAA), The Kilbourn Collection, The Jochen Zeitz Collection, and The Yeoju City Collection, South Korea.

Petersen is a multi-disciplinary artist who uses photography, performance and installation to address the intricacies and complexities of her identity in contemporary South Africa.

Petersen's reference points sit largely in Islam and in creating awareness about its religious, cultural and traditional practices. She attempts to unpack contemporary trends of Islamophobia through her analysis of the continuing impact of colonialism, European and American imperialism, and the increasing influence of right-wing ideologies.

Threads in her work include the history of colonialist imperialism in Africa, Asia and the Middle East, as well as the social and cultural impact of westernised consumer culture. Her work is also informed by her Cape Malay heritage, and the practice of Sufi Islamic religious ceremonies.

- Text Courtesy WHATIFTHEWORLD





Thania Petersen

Of Birds and Trees and Flowers and Bees
2019

Embroidery Thread on Cotton Fabric
284 x 149.5 cm

Copyright the artist, Courtesy WHATIFTHEWORLD

GERDA SCHEEPERS

b. 1979, Tzaneen, South Africa.
Lives and works in Cape Town, South Africa.

Scheepers graduated from the Dusseldorf Art Academy in 2005 and won the Art Cologne Preis für junge Kunst in 2006.

Solo exhibitions include *Rooms* (Mary Mary Gallery, 2019), *fabric actors* (Galerie PCP, 2018), *Body Corporate* (Mary Mary Gallery, 2016), *Sitcom* (blank projects, 2016), *PSYCHO SOCIO SURFACE* (blank projects, 2014), *A Social Life (Of Image)* (Mary Mary Gallery, 2013), *Modal Approach and Accent* (blank projects, 2012) and *Low and partial: Romantic Comedy* (Kunstverein Nuremberg, 2012). In 2012, she was awarded the Marianne-Defet-Malerei-Stipendium.

By applying imagery as short-hand for both her own art making process or specific (cultural) signs and figurations, Gerda

Scheepers explores the medium of painting. Content and formal elements of painting are remixed through cut, copy and paste with the results actively pursuing ambiguity. Her paintings, as well as her sculptures, operate like devices for containment that, ultimately crucially, fail to contain. Scheepers delves into the techniques of collage and decoupage, using them as visual and linguistic instruments to disrupt the continuum of the familiar and enable a continuum between apparently disparate registers. Simultaneously, she employs collage as a tool to didactically, and sometimes humorously, imitate the brutal fragmentation brought on by life's daily efforts. In Scheepers' words, "the studio functions somehow as a capsule, where possibilities and restrictions play themselves out."

- Text courtesy Blank Projects





Gerda Scheepers

Hello

2016

Fabric, Bra Cups, Chalk, Eyelets
115 x 160 cm

Copyright the artist, Courtesy Blank Projects

MICHAELA YOUNGE

b. 1993, Cape Town, South Africa.
Lives and works in Cape Town, South Africa.

Michaela Younge graduated from the Michaelis School of Fine Art in 2015, receiving distinctions in both her theoretical and practical studies. She currently works from her Cape Town base, where she creates wool tableaux.

In 2019, Younge presented her solo exhibition, *Nothing Bad* at SMITH, in Cape Town, South Africa. Younge has participated in numerous group exhibitions and presentations, including SMITH's presentation at Investec Cape Town Art Fair in Cape Town, South Africa, in 2019; *Rendezvous*, and *Close Encounters*, both at SMITH in Cape Town, South Africa; *Salad*; *Folly*; and *Out of Nowhere*, all at SMITH, in Cape Town in 2017.

The subjects in Younge's work shift from experiences to dreamlike narratives that unfold on multiple planes. Although there is an aspect of narrative that comes through in Younge's work, this originates more from the way in which she sees things, rather than a deep-rooted nostalgia for story time as a child. Instead, story-telling becomes a way of making sense of the world we inhabit. Michaela is particularly interested in the involvement of anthropomorphic figures within the narratives of mythology and children's stories. Her interest in the anthropomorphic relates to our underlying psychology, where we often enact societal norms, bypassing instinctual desire and childlike play.

- Text courtesy SMITH





Michaela Younge
A Golden Age for Glory Holes
2020
Merino Wool on Found Tapestry
51 x 51 cm

BILLIE ZANGWEA

b. 1973, Blantyre, Malawi.
Lives and works in Johannesburg, South Africa.

Billie Zangewa completed her Bachelor of Fine Art at Rhodes University in Makhanda (Grahamstown), South Africa, in 1995. In 2004, Zangewa was awarded the Absa L'Atelier Gerard Sekoto Award. She was awarded the Res'artis residency with Air Antwerpen at the Dak'art Dakar Biennale in 2006.

Recent solo exhibitions include: *Soldier of Love* at Galerie Templon in Paris, France, in 2020; *Vision of Love* at Art Basel Miami Beach, Miami, USA in 2018; *Art Paris* with Afronova Gallery at Grand Palais in Paris, France; and *Love and Happiness* at Frieze Frame, Regent's Park in London, UK, both in 2017.

Recent group exhibitions include: *I Am ... Contemporary Women Artists of Africa* at the National Museum of African Art - Smithsonian Institute in Washington, DC, USA in 2019; and *Making Africa: A Continent Of Contemporary Design*, a travelling exhibition presented at Blanton Museum of Art in Austin, TX, USA, The Albuquerque Museum, Albuquerque, New Mexico, USA, and Atlanta Museum of High Art, Atlanta, USA in 2018.

Zangewa's work forms part of many public and private collections, notably: Centre Georges Pompidou, Paris, France; TATE, London, UK; Smithsonian National Museum of African Art, USA; MACAAL, USA; Johannesburg Art Gallery, Johannesburg, South Africa; Rhodes University Alumni, South Africa; J.P Morgan Chase Manhattan, USA; Fondation Blachère, Apt, France; Spier, Stellenbosch, South Africa; Sasol South Africa, South Africa; ABSA Bank, South Africa; and Reserve Bank of Botswana, Botswana.

Using samples of vibrant silk, the artist hand sews sprightly embroideries who take inspiration from contemporary life scenes. Often the heroin of her figurative compositions, she mixes personal experience with the universal: the bustle of urban megalopolises as well as the actions of ordinary life come alive on the fabric. Everyday life thus becomes a pretext for political reflection on identity, and questions gender stereotypes and racial prejudice.

- Text Courtesy Galerie Templon



infinite POSSIBILITIES



CONNECTED



RELIABLE



SMART



SMOOTH



DODGY



ROMANTIC



KIND



PRIMAL



MATURE



ER



HOLISTIC



SUBLIME



INTENSE



SENT

Billie Zangewa
Infinite Possibilities
 2005
 Silk Tapestry
 85 x 64 cm



FOR MORE INFORMATION

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

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