

LEHMANN MAUPIN



ADAA: The Art Show
Billie Zangewa: *Homecoming*
Booth A27
October 29 – November 2, 2024
Park Avenue Armory

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Lehmann Maupin is pleased to return to ADAA: The Art Show with *Homecoming*, a solo presentation of new works by artist Billie Zangewa. In her intricate silk collages, Zangewa references scenes and experiences from her everyday life, navigating motherhood and life in Johannesburg. While Zangewa's recent works tackle themes like the human condition and the interconnectedness of living beings, these new works offer an intimate perspective on Zangewa's daily domestic rituals. The artist's participation in ADAA: The Art Show precedes *Billie Zangewa: Field of Dreams*, an upcoming traveling solo exhibition at the Frost Art Museum in Miami, open November 23, 2024–April 14, 2025.

Depicting “daily feminism,”—or, as Zangewa defines it, the often-overlooked labor traditionally undertaken by women under the patriarchy—lies at the root of Zangewa's practice. Though these acts take place in both the public and private realms, they often remain hidden from society at large. For Zangewa, the drive to center “daily feminism” in her work arose from the desire to make this labor, as well as to question different means of feminist resistance, or more specifically, “how to resist in a way that is not antagonistic.” Across her practice, Zangewa frequently includes figurative portraits of herself or other women engaging in acts of self-care, such as taking a bath or sitting peacefully in a garden. For the artist, depicting these tranquil and solitary moments is a celebration of the ways that women care for themselves, and in turn for their communities.

Inspired by experiences of serenity and connection in her new home, the works in *Homecoming* are grounded in Zangewa's immediate surroundings. In *The Alchemist* (2024), the artist illustrates herself at home in the kitchen, using a pestle and

mortar. The title alludes to the healing properties of food and cooking; in particular, Zangewa highlights food as essential sustenance and the act of preparing a meal as a means of caretaking and gathering community. Additionally, Zangewa often uses her kitchen as her studio, imbuing *The Alchemist* with even greater significance. Here, Zangewa elevates the kitchen—a space often associated with domestic and gendered labor—illuminating its ability to serve a practical, creative, and connective purpose.

Zangewa's new body of work also explores her colloquial rituals, walking the viewer through her daily life. *The Little Things* (2024) depicts Zangewa at the beginning of the day, sitting peacefully in the bathtub, while *Splendour in the Plants* (2024) shows the artist on her daily walk through a plot of aloe plants, which are indigenous to South Africa. Meanwhile, *Bedtime Stories* (2024) captures the end of a day, depicting Zangewa's son Mika reading a book before bed. These works center the meditative habits Zangewa adopts to care for herself, as well as the importance of nurturing and passing along these rituals to others.

In the works on view in *Homecoming*, Zangewa illustrates the quiet power inherent in daily rituals of care, revealing a subtle depth and connective possibility in both their making and narrative content. By slowing down and methodically documenting these daily moments, Zangewa reminds us that “tomorrow is not promised,” and thus emphasizes the importance of caring for oneself and celebrating each fleeting moment of daily life. In this way, Zangewa's contemplative silk collage tapestries encourage us to locate a sense of reverence in the quotidian.



BILLIE ZANGEWA

The Alchemist

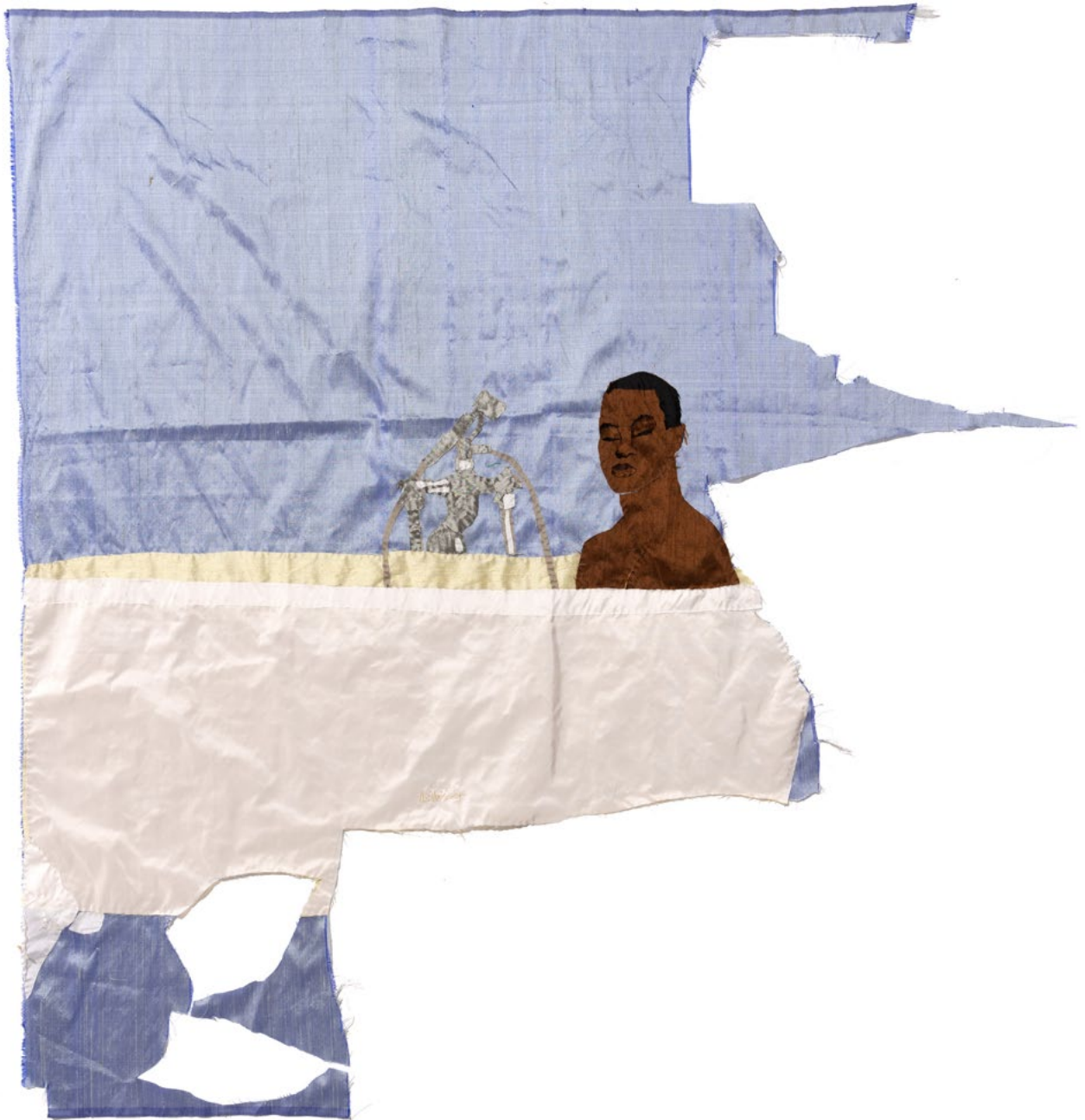
2024. Hand-stitched silk collage

30 5/16 x 31 3/32 inches (77 x 79 cm)

LM37590

\$100,000 USD





BILLIE ZANGEWA

The Little Things

2024. Hand-stitched silk collage

53 17/32 x 51 31/32 inches (136 x 132 cm)

LM37591

\$125,000 USD





BILLIE ZANGEWA

Splendour in the Plants

2024. Hand-stitched silk collage

54 11/32 x 42 29/32 inches (138 x 109 cm)

LM37592

\$150,000 USD





BILLIE ZANGEWA

Bedtime Stories

2024. Hand-stitched silk collage

38 10/17 x 30 5/16 inches (98 x 77 cm)

LM37593

\$90,000 USD





BILLIE ZANGEWA

Swimming Pool

2024. Hand-stitched silk collage

14 31/32 x 92 17/32 inches (38 x 235 cm)

LM37588

Please Inquire

Billie 24



BILLIE ZANGEWA

Dizzy Heights

2024. Hand-stitched silk collage

53 17/32 x 28 3/4 inches (136 x 73 cm)

LM37594

\$115,000 USD



ABOUT THE ARTIST

Billie Zangewa (b. 1973, Blantyre, Malawi; lives and works in Johannesburg, South Africa) creates intricate collages composed of hand-stitched fragments of raw silk. These figurative compositions explore contemporary intersectional identity in an attempt to challenge the historical stereotype, objectification, and exploitation of the black female form. Beginning her career in the fashion and advertising industries, Zangewa employs her understanding of textiles to portray personal and universal experiences through domestic interiors, urban landscapes, and portraiture. Her earliest works were embroideries on found fabrics depicting remembered botanical scenes and animals from Botswana, where the artist was raised, but she soon transitioned to creating cityscapes, focusing on her experience as a woman in the city of Johannesburg and her personal relationships. These works explored her experience of the male gaze, leading her to begin to think more critically about how women view themselves and what the visualization of the female gaze, through self-portraiture, could look like.

After the birth of her son, Zangewa began making her well-known domestic interiors to explore the shift in focus from self-examination and femininity to motherhood and the home. Often referencing scenes or experiences from everyday life, Zangewa has stated that she is interested in depicting the work done by women that keeps society running smoothly, but which is often overlooked, undervalued, or ignored. Zangewa refers to this as “daily feminism,” which can be considered a contemporary version of “the personal is political.” Through the method of their making and their narrative content, Zangewa’s silk paintings illustrate gendered labor in a socio-political context, where the domestic sphere becomes a pretext for a deeper understanding of the construction of identity, questions around gender stereotypes, and racial prejudice.

Zangewa received her B.F.A. from Rhodes University, Grahamstown, South Africa in 1995. Solo exhibitions of her work have been organized by SITE Santa Fe, Santa Fe, NM (2023); John Hansard Gallery, Southampton, United Kingdom (2023); Brighton CCA, Brighton, United Kingdom (2023); Harvey B. Gantt Center for African-American Arts + Culture, Charlotte, NC (2022); Museum of the African Diaspora, San Francisco, CA (2021); Lehmann Maupin, London, United Kingdom (2021); Lehmann Maupin, Seoul, South Korea (2021); Galerie Templon, Paris, France (2020); Afronova Gallery, Johannesburg, South Africa (2010, 2008, 2007); and Gerard Sekoto Gallery, Johannesburg, South Africa (2005). Group exhibitions featuring her work include *Unravel: The Power and Politics of Textiles in Art*, Barbican Centre, London, United Kingdom (2024); *Narrative Threads: Fiber Art Today*, Moody Center for the Arts, Houston, TX (2023); *MANIFEST Yourself! (Queer) Feminist Manifestos since the Suffragettes*, Künstlerhaus Bethanien, Berlin, Germany (2022); *Put It This Way: (Re)Visions of the Hirshhorn Collection*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022); *Reflections on Perception*, Akron Art Museum, Akron, OH (2022); *Elles de A à Z*, Musée des Beaux-Arts, La Locle, Switzerland (2021); *Christian Dior: Designer of Dreams*, Brooklyn Museum, New York, NY (2021); *The Power of My Hands*, Musée d'Art Moderne de la Ville de Paris, Paris, France (2021); *This Is Not Africa*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2021); *Portals*, NEON Foundation, Athens, Greece (2021); and *I will wear you in my heart of heart*, FLAG Art Foundation, New York, NY (2021); *Rituals of Resilience*, Minneapolis Institute of Art, Minneapolis, MN (2021); *Global(e) Resistance*, Centre

Pompidou, Paris, France (2020); *Alpha Crucis*, Astrup Fearnley Museet, Oslo, Norway (2020); *I Am ... Contemporary Women Artists of Africa*, Smithsonian National Museum of African Art, Washington, D.C. (2019); *Second Life*, Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco (2018); *Pulling at Threads*, Norval Foundation, Cape Town, South Africa (2018); *Making Africa*, Albuquerque Museum, Albuquerque, NM (2018), the High Museum of Art, Atlanta, GA (2017), Centre de Cultura Contemporània de Barcelona, Barcelona Spain (2016), Kunsthal Rotterdam, Rotterdam, Netherlands (2016), Guggenheim Bilbao, Bilbao, Spain (2015), and Vitra Design Museum, Weil am Rhein, Germany (2015); *The Half-Life of Love*, MASS MoCA, North Adams, MA (2017); *A Constellation*, Studio Museum Harlem, New York, NY (2016); *Women's Work*, Iziko National Gallery of South Africa, Cape Town, South Africa (2016); *Body Talk*, Wiels, Brussels, Belgium, Lunds Konsthall, Lund, Sweden and Frac Lorraine, Metz, France (2015); *How Far How Near*, Stedelijk Museum Amsterdam, Amsterdam, Netherlands (2014); and *The Progress of Love*, Menil Collection, Houston, TX (2012).

Zangewa’s work is in several public and private collections including the Albright-Knox Art Gallery, Buffalo, NY; Centre Pompidou, Paris, France; Harris Museum, Art Gallery & Library, Preston, United Kingdom; Hood Museum of Art, Dartmouth College, Hanover, NH; Institute of Contemporary Art / Boston, Boston, MA; Johannesburg Art Gallery, Johannesburg, South Africa; JP Morgan Chase Art Collection, New York, NY; Minneapolis Institute of Art, Minneapolis, MN; Museum of Fine Arts, Houston, TX; National Museum of African Art, Smithsonian Institution, Washington, D.C.; Norval Foundation, Cape Town, South Africa; RISD Museum, Providence, RI; Spelman College Museum of Fine Art, Atlanta, GA; Stedelijk Museum Amsterdam, Amsterdam, Netherlands; and Tate Modern, London, United Kingdom.



ABOUT LEHMANN MAUPIN

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members based in Hong Kong, Shanghai, Singapore, and Palm Beach. In recent years, with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.

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