







FRIEZE LONDON

**STAND D14
9-13 OCTOBER**

MAWANDE KA ZENZILE

born 1986 in Lady Frere, Eastern Cape; lives in Cape Town





Isifanakalo, 2024
Cow dung, oil paint, oil stick and gesso on canvas
150 x 150cm
€22 000

MAWANDE KA ZENZILE

'I have realised through my spiritual journey as an itola that I was born with a specific purpose. My purpose is to become a mystic, healer and diviner. My life's goal is to use these gifts to heal and devote myself to my gift and reverence for my ancestors. Therefore, my actions and decisions must always be in harmony with this purpose. Whenever I deviate from this path, things tend to go wrong in my life.

The life of an artist, just like that of an itola, should be lived with intent. Intention should permeate as we dance with our materials. *uZenzile akakhalelwa* asks us to rethink the role of an artist in our contemporary society. Art is slowly losing its connection to the sacred. As we entered the digital age, art has become more about affectation and 'insta-fame', and the magic of intentionality fades away.'

– Mawande Ka Zenzile, 2024



MOSHEKWA LANGA

born 1975 in Bakenberg, Limpopo; lives in Amsterdam





Untitled, 2003/5
Mixed media on paper
240 x 150cm
€110 000

MOSHEKWA LANGA

'What am I doing when I make work - do I sit down and plan, do I want to make landscapes, do I want to make things with wool, do I want to make things with threads, do I want to make things with toys? No, because my interest is sparked by so many different things that it is very, very possible to have more than 10 things at once because they are prompted by different desires and different needs. It is like taking notes, and so sometimes a medium takes over. I might be working with ink, and so the work might look like it is sequential, and sometimes within that there is a break because I get distracted - maybe it was sunny and then it started raining, and then suddenly, I do not know, something else happened, but all of those things were made by the same hands at different homes and in different set-ups ...'

– Moshekwa Langa, 2016







Study for 'Spectres', 2012/21-23
Mixed media on paper
50 x 65cm
€7 500

MOSHEKWA LANGA



Sugars (Sale ou Sucre) (Bittersweet), 2012/21-23

Mixed media on paper

56 x 71cm

€8 500

MOSHEKWA LANGA



SOSA JOSEPH

born 1971 in Kerala; lives between Kochi and Bangalore





Cassava eaters 2, 2024

Oil on canvas

91 x 121.5cm

\$35 000

SOSA JOSEPH

'The scenes that Joseph paints have the quality of surreal dreamscapes in their colouration and composition, even though a number of them depict banal activity or moments of respite from the toil of everyday life. There is a sense in which the whole is suffused with the violence and exploitation of the system of slavery – yet these are not, formally anyway, entirely grim or bleak images. The artist has previously affirmed that, though her subject matter is “evidently political”, her primary aims are “painterly” and “aesthetic”.'

– Chris Thurman on *The Hushed History of Oblivion*, Joseph's body of work looking at the Indian Ocean slave trade



PAULO NAZARETH

born 1977 in Borun Nak, Brazil; lives and works throughout the world



Piranha, 2024
Charcoal on bricks
75 x 197 x 19cm
\$26 000

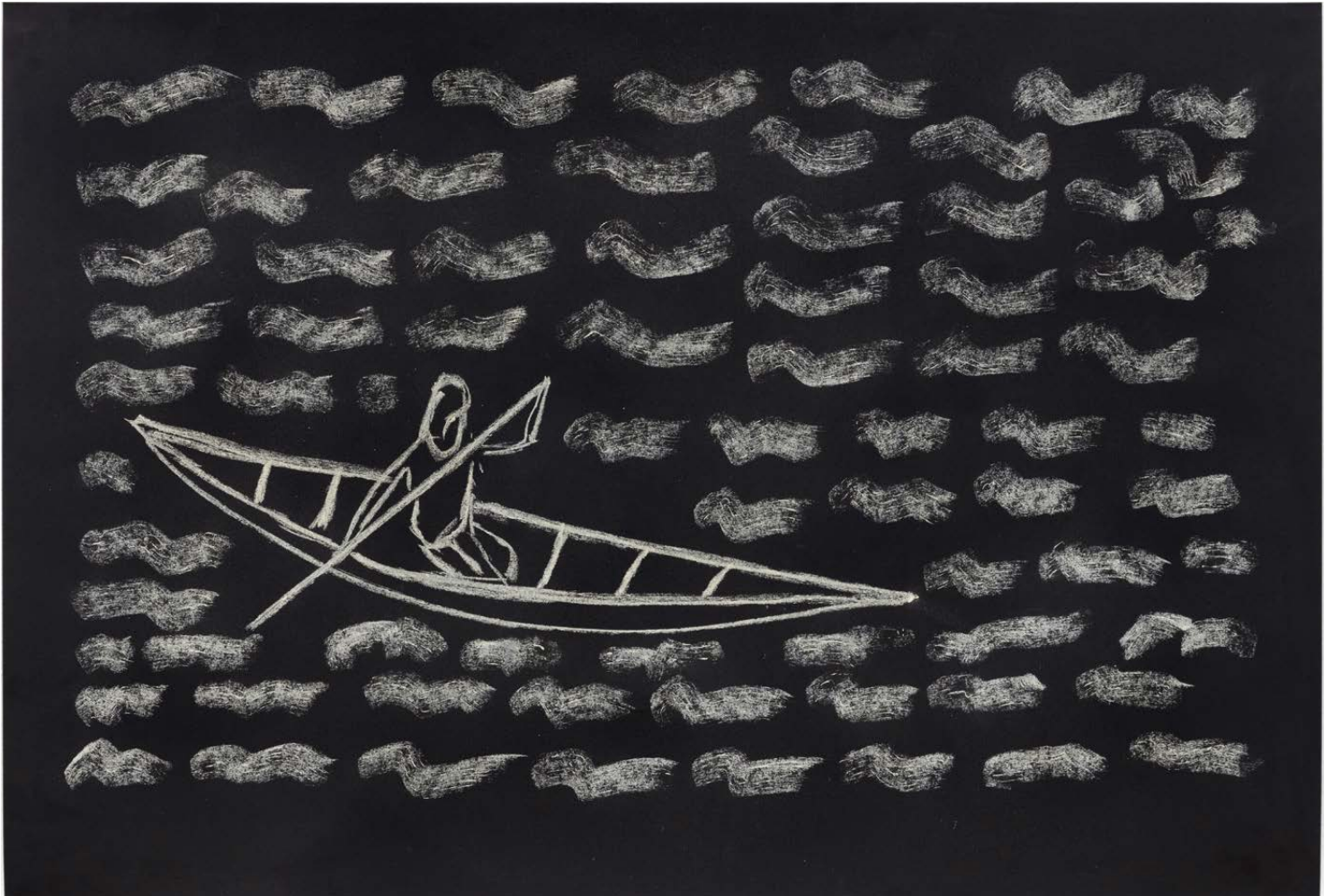
PAULO NAZARETH





'Paulo Nazareth believes his social art practice is driven by an innate thirst for rebellion. "Sometimes we don't choose, we are chosen instead," he says. "It's difficult to escape the suffering, the ugly history and an ugly present; watching police brutality, seeing and feeling racism, feeling them watching you and following you all because of the color of your skin and the texture of your hair. This is the place from which I'm creating, using the gifts I have to hopefully change something while supporting others trying to do the same.'"

- Nicole Martinez, 2019, *Dismantling colonial power*, in Contemporary And



WHITE SHIP/ WHITE BOAT, 2024

Efun on paper

75 x 110cm

\$14 000

PAULO NAZARETH

FRIDA ORUPABO

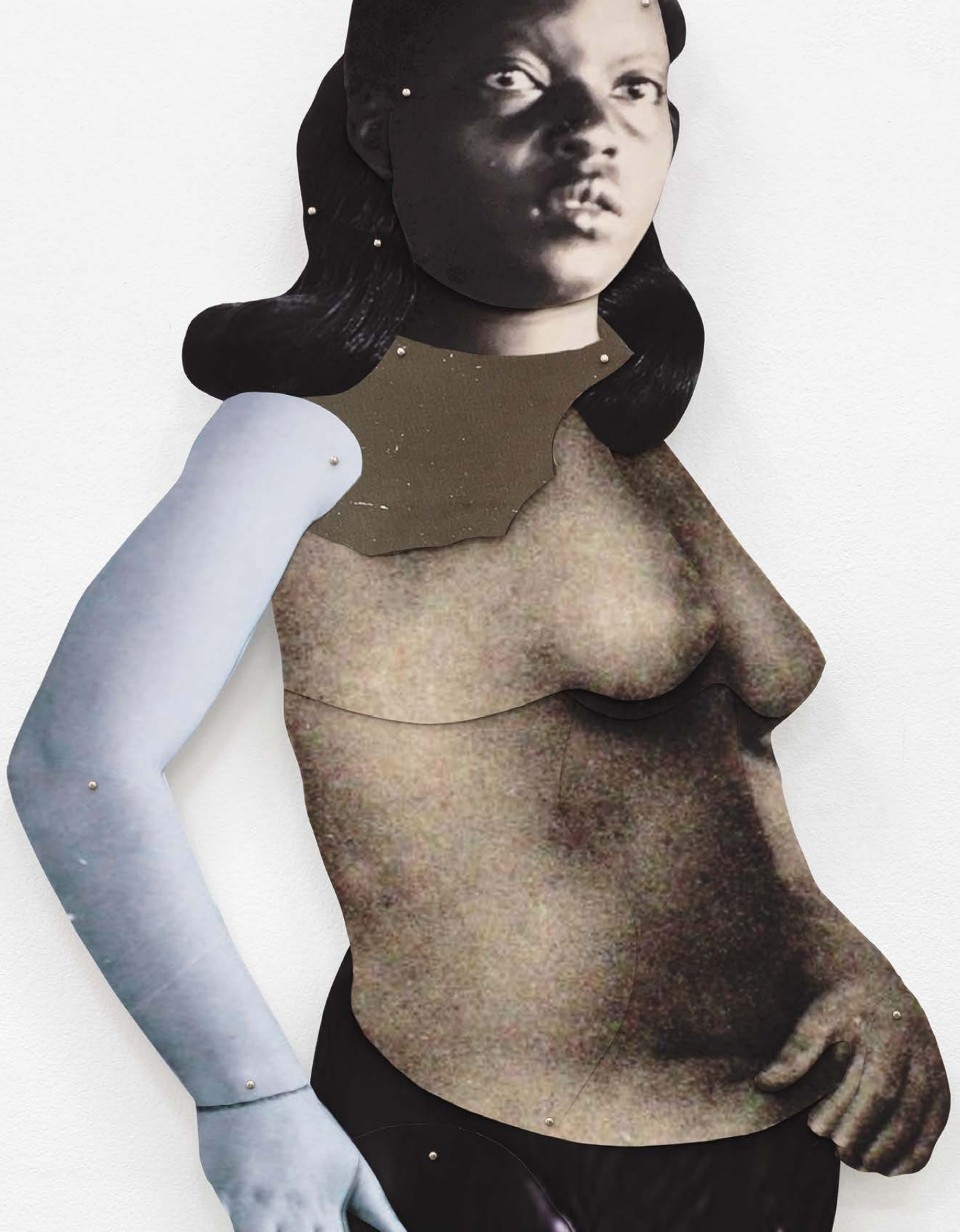
born 1986 in Sarpsborg, Norway; lives in Oslo





The ambush, 2022
Collage with paper pins
214 x 75cm
\$42 000

FRIDA ORUPABO





Sunny, 2024

CMYK print on anodised aluminium, stainless steel

190 x 45 x 45 cm

Edition of 3 + 1AP

\$22 000

FRIDA ORUPABO

'Most of the images come from colonial archives, but I also use images from other sources, even paintings sometimes. When choosing images I am looking for resistance or some type of tension, especially in the way a subject sees, or stares. It forces you to stop. Resistance can also be seen in a position - how people sit or stand, how they dress, how they hold their hands. ... There's something about removing the subject from the context and everything attached to it. The subjects are placed, they are undressed or dressed - they are defined from the outside. There's also something very familiar about the stare that I recognise from my own upbringing - you know, being brought up in Norway in a predominantly white society, in a white family (except for my sister). I felt for a very long time that I was unable to speak. The only thing I had was my eyes and my anger. Anger is a form of resistance. It sends out a message to your whole body that something is wrong - that what is being done towards you is not OK, even when you remain quiet as an oyster. And so this is what I recognise in many of the images from the colonial archive - the anger and the quiet resistance.'

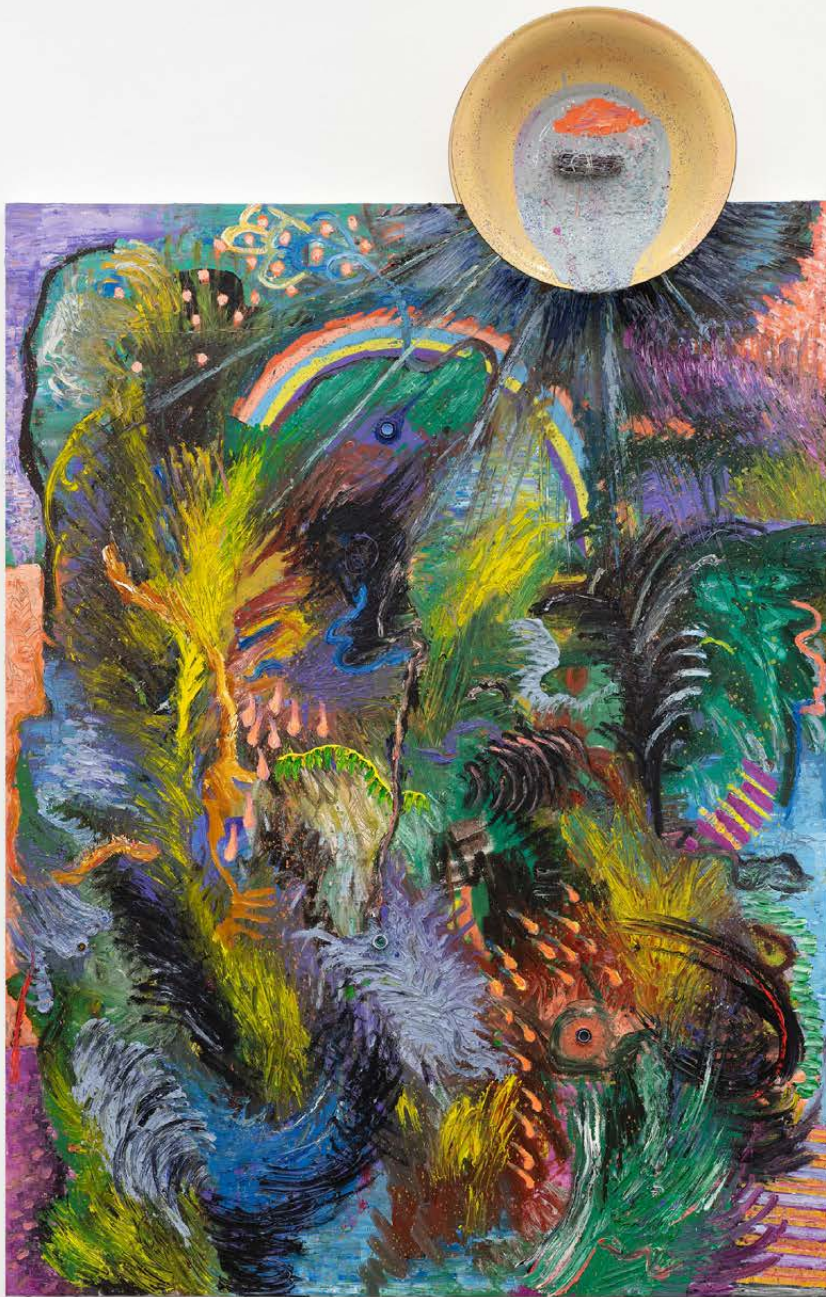
- Frida Orupabo, 2021



SIMPHIWE NDZUBE

born 1990 in Hofmeyr, Eastern Cape; lives in Los Angeles





Untitled (Creation 4), 2024
Oil and found objects on canvas
230 x 150 x 20cm
\$60 000

SIMPHIWE NDZUBE

'I seem to be obsessed with things transitioning and inhabiting multiple dimensions of being and becoming. Magical realism affords me a way to tap into those spiritual connections - between life and death, the obscurity of time ... but always with a foundation in the physical and socio-political world of those existing in the margins.'

– Simphiwe Nzube, 2018





ZANDER BLOM

born 1982 in Pretoria; lives in Cape Town





Untitled, 2024
Oil on linen
115.5 x 84.5cm
\$8 000

ZANDER BLOM

'In the new works the forms can be seductive and joyful yet dark and menacing; they sit on top of the canvas twisting and turning, other times they recede into an abyss where space seems to collapse in on itself. Some compositions feel like portals, others like gilded baroque gates, cages or fences. Some doff their caps to minimalism and futurism while others flirt with the decorative. These pictures are open in the sense that they never settle into recognisable forms, yet they aren't simply abstract elements arranged to please the eye. They often seem to be tangible 'things' or images of events in time and space, perhaps just not from our world. For the most part there is nothing subtle or understated about them. They are not hazy, far away or out of focus. They are sharp and crisp. They announce themselves with confidence, yet what are they? What do they say? What language do they speak? Are they silent or do they scream? Do they even have a sound? Are they moving fast, hurtling through space, or are they perfectly still? I don't exactly know what they are or mean but they fascinate me. I'm drawn to making them and I like to look at them. What combinations of line, texture and form invoke what kind of emotional response or visual interpretation - and how does our own time, knowledge and experience affect those perceptions? What combination makes an image that is compelling to look at? And why is one thing dead and another alive?'

– Zander Blom, 2023



CIAN-YU BAI

born 1984 in Changhua, Taiwan; lives in Amsterdam





July, 2024
Acrylic on linen
160 x 200cm
€18 000

CIAN-YU BAI



'For me, what's important to understanding my paintings is the notion of transition. Everything is in the process of transition. Things in our life could be fading away yet, at the same time, other parts are growing - whether these things are relationships or possessions. I see the whole world as a garden, with all of us - in our different cultures, families, characters - coexisting. We are all a piece of this vastness - some are flowers, some are trees, but all are together.'

– Cian-Yu Bai, 2022



Metempsychosis, 2024
Acrylic on linen
160 x 200cm
€18 000

CIAN-YU BAI

VIVIANE SASSEN

born 1972 in Amsterdam; lives there



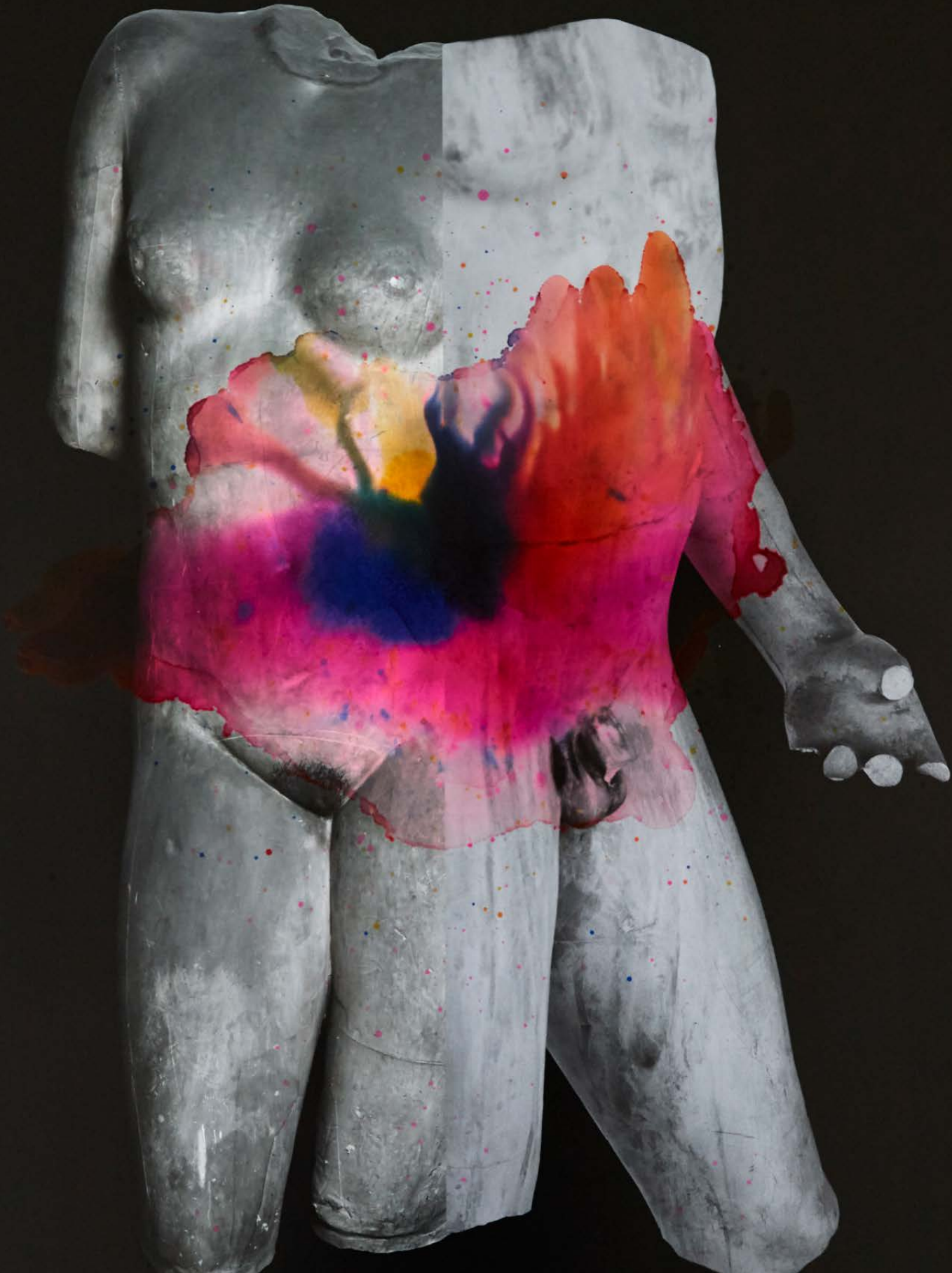


True Love, 2019
Digital Print on Luster Paper with ink
Image and paper size: 60 x 50cm
Unique
€13 000

VIVIANE SASSEN

'I try to make images that have the ability to free your mind in some way and to look at something from a different perspective. I always try to avoid too much context. I isolate these things in order to make them more abstract. My images are like a hall of mirrors; they reflect back at you what you already have inside.'

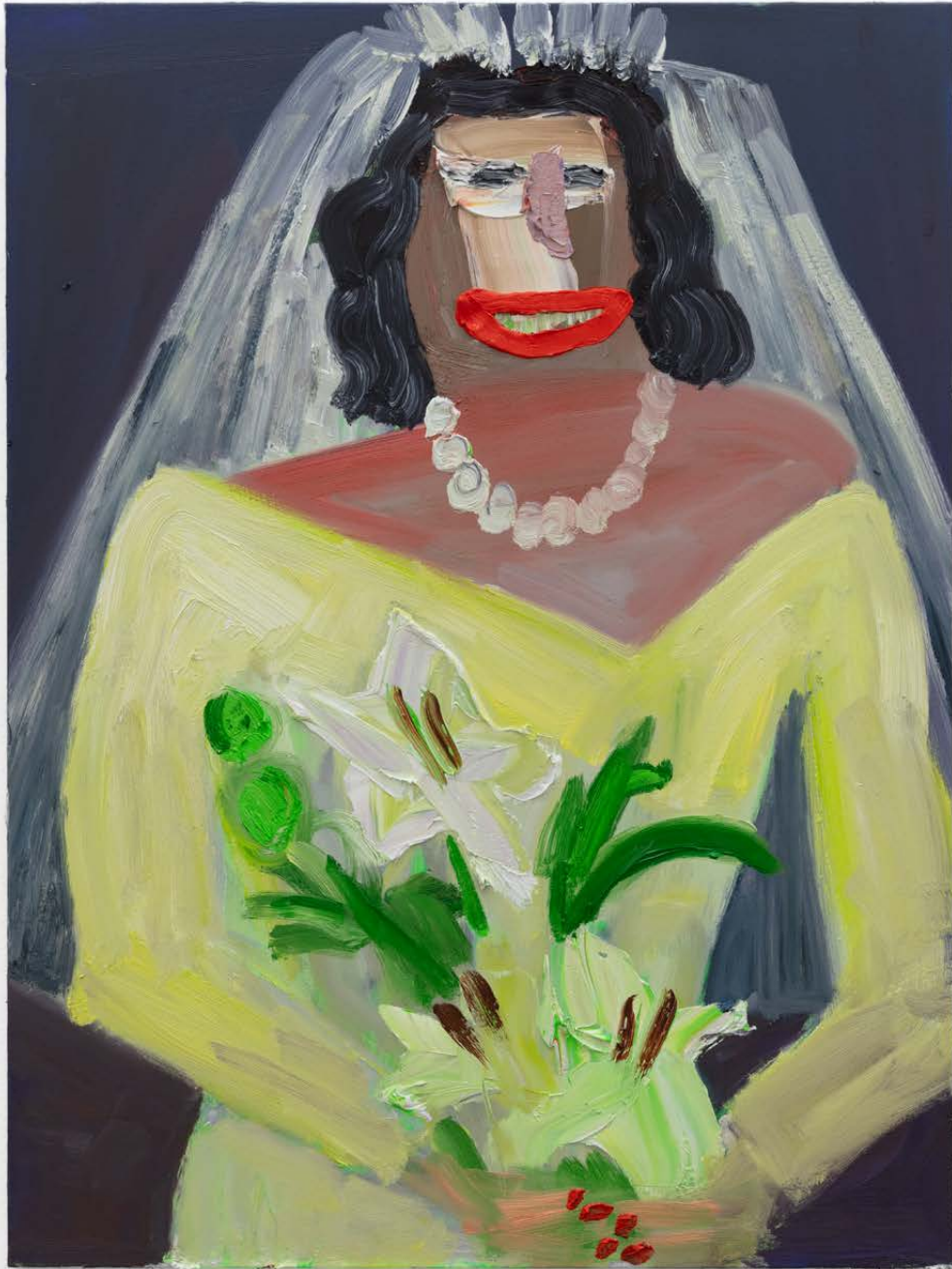
– Viviane Sassen, 2019



GEORGINA GRATRIX

born 1982 in Mexico City; lives in Cape Town





The Bride of Monte Cristo, 2024

Oil on linen

80 x 60cm

€11 200

GEORGINA GRATRIX

'Beauty is something that really doesn't interest me at all. I'm more interested in unpicking beauty and moving it towards something that's uncomfortable, or it's so beautiful that it's not.'

– Georgina Gratrix, 2022



Bride Monster, 2024

Oil on linen

50 x 40cm

€7 200

GEORGINA GRATRIX





The Comforter, 2024
Oil on linen
45 x 35cm
€6 400

GEORGINA GRATRIX

HYLTON NEL

born 1941 in N'Kana, Zambia; lives in Calitzdorp, South Africa





Made in Cape Town, c.1987-1991
Carved raw Kaolin fired to stoneware
41 x 15 x 20cm
€10 000

HYLTON NEL



[Click here to see the full list of works](#)

'When you look at the variety of things made over time, sometimes they are made around the same time but look very different from one another; other times things are separated by time, but look very similar. As far as I am concerned, they are the same, but in fact there are variations and changes. Things are 'of a time', there are flows, and sometimes they shift abruptly. I only see them clearly after a while, because at the time of making it you're sort of in the middle of it. Time gives it distance. After a long time I can look at my things and think, that's nice, but in that moment of making it, one is too close. You need time to see them.'

- Hylton Nel, 2024



Made in Port Elizabeth, 1982

Glazed ceramic

38 x 15 x 9cm each

€12 000 each

HYLTON NEL



Made in Port Elizabeth, 1987
Glazed ceramic
42 x 24 x 13cm
€22 000

HYLTON NEL



Made in Bethulie, 17 July 1992

Glazed ceramic

23.5 x 25.5 x 11cm

€7 000

HYLTON NEL



Made in Bethulie, 1 December 1995

Glazed ceramic

24.5 x 17.5 x 11cm

€14 000

HYLTON NEL



Made in Bethulie, 19 May 1997
Glazed ceramic
46.5 x 26 x 20cm
€22 000



Made in Calitzdorp, 2 December 2005

Glazed ceramic

12 x 33.5cm

€7 000

HYLTON NEL

PORTIA ZVAVAMERA

born 1985 in Harare; lives there





Tauya Naye, 2013
Oil-based printing ink on paper
115 x 150cm
\$90 000

PORTIA ZVAVAHERA

'Entry into any discursive space comes at a price, especially when that which enters does so through translation. Herein lies the rub for artists such as the Zimbabwean painter Portia Zvavahera, who takes her dreams and turns them into art. However, her paintings are hardly a direct translation of her dreams. As even she herself has said, "I change it somehow." Be that as it may, translation remains a grounding feature of her work, and it takes precedence, not only in the construction of her subject matter, but also in its aesthetics. Although Zvavahera draws a lot from her spiritual and religious practice, her work does not grandstand like what she calls the "false prophets who come to you and say all these crazy things and want money." Instead, it lingers in the everyday and in the domestic space, invoking issues of troubled and troubling intimacies.'

- Athi Mongezeleli Joja, 2019, Art Forum



On New Grounds, 2013
Oil-based printing ink on paper
151 x 101cm
\$90 000

PORTIA ZVAVAHERA





PENNY SIOPIIS

born 1953 in Vryburg, South Africa; lives in Cape Town





Celluloid Body, 2021
Single-channel digital video, sound
Duration 6 min 18 sec
Edition of 3 + 2AP
€30 000

[Click to watch video](#)

PENNY SIOPIS



'Siopis made her six-minute film *Celluloid Body* during the third wave of the Covid pandemic in South Africa, when the Omicron virus produced a spiked caseload more contagious and dangerous than the previous two. The highly damaged and in parts entirely broken thermoplastic of the celluloid film now looks much like spiked and wheeled coronaviruses themselves. The bright flashes of projector light showing through the torn film plastic remind us of dense viral transmission images. Human activity in the found footage is almost completely obscured behind wheeling sprockets marks and darting white light on the screen. We glimpse a world as it once was in memory snippets but which it is hard to grasp in the present, so unrecognizable has it become.

- Sarah Nuttal, in her introduction to *Your History with Me: The films of Penny Siopis* (Duke University Press, 2024)



Viscose World: 'Angel of history sighs / sleep caked in her eyes', 2021

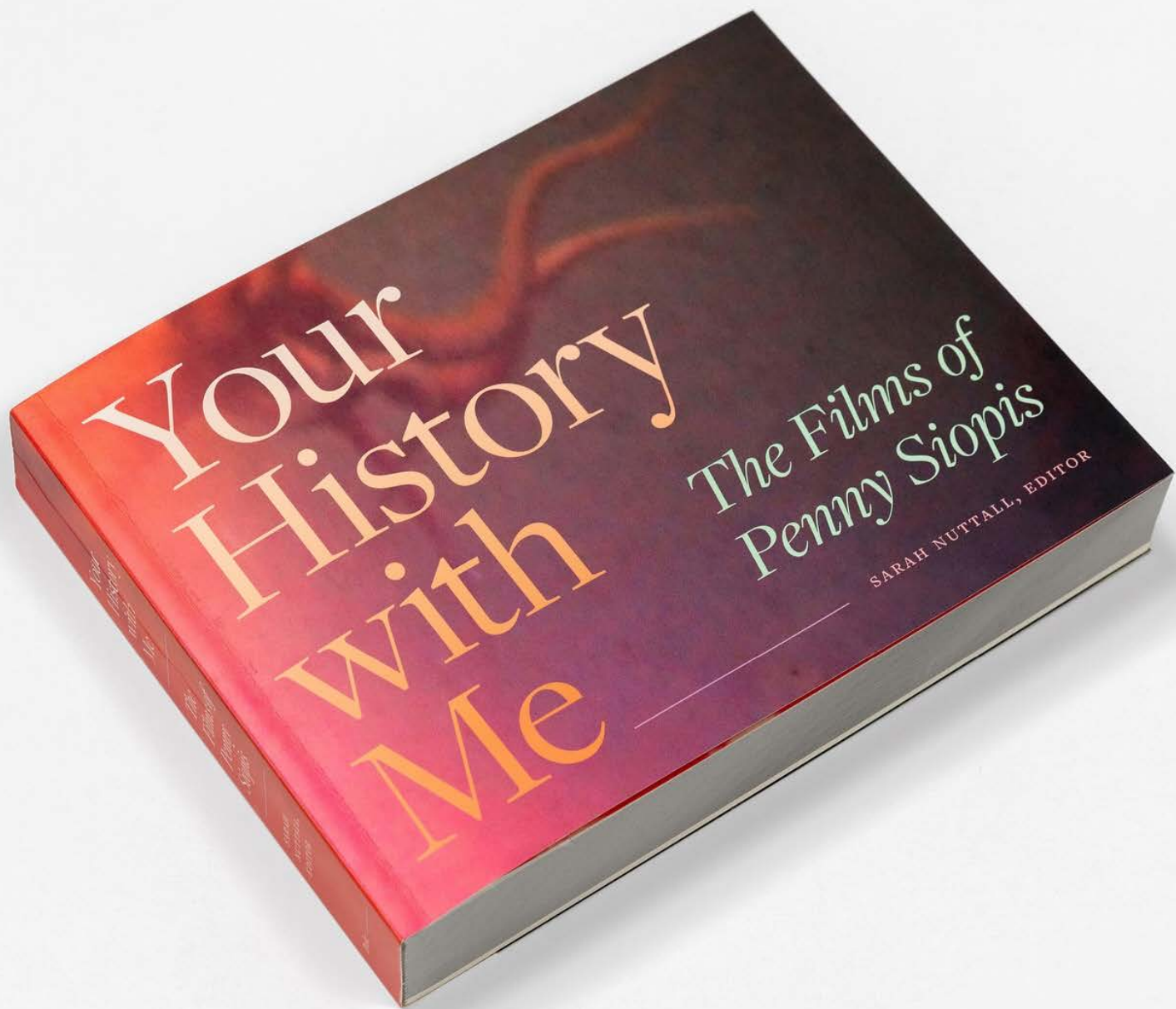
Glue, ink and oil on canvas

70 x 90cm

€30 000

PENNY SIOPIS





Visit our booth and grab a copy!

Your History with Me: The Films of Penny Siopis

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